

Education



**WAKE COUNTY
PUBLIC SCHOOL SYSTEM**

Grade 8: Module 2 Student Workbook

Name: _____

Unit 1: Lesson 1

Notice/Wonder Note-catcher

.....
Name:

.....
Date:

Notice	Wonder

Unit 1: Lesson 1

The Lure of Shakespeare by Robert Butler

From Past to Present

Many people consider Shakespeare the greatest writer in the English language. His legions of admirers point with awe to the rhythm of his words and the wide range of human emotions he portrays and evokes. But has Shakespeare always been so popular? And how did an Elizabethan actor-turned-playwright become a world-famous figure?

From the start, Shakespeare was popular among the English. Shortly after his death, his plays were published in a collection known as the First Folio (1623), with a poem by Ben Jonson included that featured the lines, "He was not of an age, but for all time!" The memory of Shakespeare remained strong among audiences as well, since his plays were produced regularly by many companies.

But in 1642, during the English Civil War, the theaters of London were closed by order of the Government and remained so for 18 years. By the time they reopened in 1660, styles had changed. The court of the new king wanted a more elegant, refined, classical world, and Shakespeare struck them as coarse in his language and careless in his plots. His comedies, in particular, fell out of favor as the years passed.

By the 1700s, however, a turnaround had begun. The first new edition of his plays in nearly a century, along with the first biography ever written, appeared in 1709 and immediately sparked a Shakespeare revival. Despite continuing questions about his style, which led many producers to cut or alter his plays (sometimes even writing new endings for them), audiences were enthusiastic. Great performances also helped. David Garrick, the greatest actor of the century, and Sarah Siddons, the greatest actress, were both enthusiastic

Shakespeare supporters and starred in many of his plays at the Drury Lane Theatre.

In the 1800s, Shakespeare's popularity soared. Multivolume editions of his plays were published, exuberant productions and extravagant sets supported stars such as Fanny Kemble and Edmund Kean, and touring companies brought small-scale versions of Shakespeare to towns and villages everywhere.

In the 20th century, Shakespeare remained as popular as ever, with actors such as Sir Laurence Olivier, Sir John Gielgud, and Kenneth Branagh bringing his characters to life. Students around the world now read Shakespeare in literature classes, and his plays are

Unit 1: Lesson 1

The Lure of Shakespeare by Robert Butler

sometimes staged in modern-day costume to emphasize his significance to today's world.

More remarkable is the story of Shakespeare's popularity in other lands.

News of Shakespeare's talent spread even during his lifetime. Occasionally, a foreign merchant or diplomat saw a Shakespearean production. In 1601, the Russian ambassador was present when *Twelfth Night* was first performed. Traveling companies of English actors staged some of Shakespeare's plays in Germany and Poland while the playwright was still alive. But it was the great French author Voltaire who truly popularized Shakespeare beyond English shores in the 1730s. From that time onward, Shakespeare's works have been extensively studied and performed around the world.

In America, copies of the plays are believed to have circulated in the late 1600s, and the first performance was *Romeo and Juliet* in the early 1700s. A century later, Americans practically worshiped Shakespeare. Philosopher and poet Ralph Waldo Emerson called him "the first poet of the world." In the 1900s, Shakespeare's works were being translated and printed in India, Africa, China, and Japan.

In the 20th century, a new medium inspired countless variations on the Shakespeare canon: the movies. Some have been filmed as recreated plays, such as *Romeo and Juliet* (1968) or *Henry V* (1989). Others were adapted stories in modern settings such as *West Side Story* (1961) or *Richard III* (1995). Still others were transposed into stories in a completely different land and culture such as *Ran* (1985), a Japanese tale of samurai based mostly on *King Lear*.

Whether recorded or live, the performance of a major Shakespeare role is traditionally seen as the ultimate test of an actor's ability. From Richard Burbage in the 1500s to Ian McKellen and Judi Dench today, the greatest actors are those who are able to master Shakespeare. By itself, this is the most enduring tribute to the theatrical talent of William Shakespeare, the Bard of Avon.

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Unit 1: Lesson 1

Advantages/Disadvantages T-Chart

Name:

Date:

Shakespeare Images

What did you learn about the universal appeal of Shakespeare from looking at the images?

What are the advantages of using images in learning about this topic? How is it positive or helpful?

What are the disadvantages of using images in learning about this topic? How is it negative or unhelpful?

Unit 1: Lesson 1
Advantages/Disadvantages T-Chart

“The Lure of Shakespeare”	
What did you learn about the universal appeal of Shakespeare from reading the text?	
What are the advantages of reading text to learn about this topic? How is it positive or helpful?	What are the disadvantages of reading text to learn about this topic? How is it negative or unhelpful?

The Shakespeare Shakedown

Newsweek, October 24, 2011

Byline: Simon Schama

The new film 'Anonymous' says the Bard was a fraud. Don't buy it.

Roland Emmerich's inadvertently¹ comic new movie, *Anonymous*, purports to announce to the world that the works we deluded souls imagine to have been written by one William Shakespeare were actually penned by Edward de Vere, the 17th Earl of Oxford. James Shapiro's fine book *Contested Will* chronicles the long obsession with depriving Shakespeare of authentic authorship of his works, mostly on the grounds that no manuscripts survive but also that his cultural provenance² was too lowly, and his education too rudimentary³, to have allowed him to penetrate the minds of kings and courtiers. Only someone from the upper crust, widely traveled and educated at the highest level, this argument runs, could have had the intellectual wherewithal to have created, say, Julius Caesar.

Alternative candidates for the "real" Shakespeare have numbered the Cambridge-schooled Christopher Marlowe (who also happens to have been killed before the greatest of Shakespeare's plays appeared) and the philosopher-statesman Francis Bacon. But the hottest candidate for some time has been the Earl of Oxford, himself a patron of dramatists, a courtier-poet of middling talent, and an adventurer who was at various times banished from the court and captured by pirates. The Oxford theory has been doing the rounds since 1920, when an English scholar, Thomas Looney (pronounced Loaney), first brought it before the world.

None of which would matter very much were there not something repellent at the heart of the theory, and that something is the toad, snobbery—the engine that drives the Oxfordian case against the son of the Stratford glover John Shakespeare. John was indeed illiterate. But his son was not, as we know incontrovertibly⁴ from no fewer than six surviving signatures in Shakespeare's own flowing hand, the first from 1612, when he was giving evidence in a domestic lawsuit.

The Earl of Oxford was learned and, by reports, witty. But publicity materials for *Anonymous* say that Shakespeare by comparison went to a mere "village school" and so could hardly have compared with the cultural richness imbibed by Oxford. The hell he couldn't! Stratford was no "village," and the "grammar school," which means elementary education in America, was in fact a cradle of serious classical learning in Elizabethan England. By the time he was 13 or so, Shakespeare would have read

¹ Inadvertently: accidentally

² Provenance: background

³ rudimentary: basic or simple

⁴ incontrovertibly: certainly or undoubtedly

(in Latin) works by Terence, Plautus, Virgil, Erasmus, Cicero, and probably Plutarch and Livy too. One of the great stories of the age was what such schooling did for boys of humble birth.

The Shakespeare Shakedown

How could Shakespeare have known all about kings and queens and courtiers? By writing for them and playing before them over and over again—nearly a hundred performances before Elizabeth and James, almost 20 times a year in the latter case. His plays were published in quarto from 1598 with his name on the page. The notion that the monarchs would have been gulled into thinking he was the true author, when in fact he wasn't, beggars belief.

The real problem is not all this idiotic misunderstanding of history and the world of the theater but a fatal lack of imagination on the subject of the imagination. The greatness of Shakespeare is precisely that he did not conform to social type—that he was, in the words of the critic William Hazlitt, "no one and everyone." He didn't need to go to Italy because Rome had come to him at school and came again in the travels of his roaming mind. His capacity for imaginative extension was socially limitless too: reaching into the speech of tavern tarts as well as archbishops and kings. It is precisely this quicksilver⁵, protean⁶ quality that of course stirs the craving in our flat-footed celeb culture for some more fully fleshed-out Author.

That's what, thank heavens, the shape-shifting Shakespeare denies us. But he gives us everything and everyone else. As Hazlitt beautifully and perfectly put it, "He was just like any other man, but that he was like all other men. He was the least of an egotist that it was possible to be. He was nothing in himself, but he was all that others were, or that they could become."

By Simon Schama

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<http://www.thedailybeast.com/newsweek.html>

Source Citation

⁵ quicksilver: changeable

⁶ protean: adjustable

Unit 1 Lesson 2

“The Shakespeare Shakedown”: Lesson 2 Text-Dependent Questions

Name: _____

Date: _____

Approaching the Text	Notes
Who is the author?	
What is the title?	
What type of text is it? Who is the audience?	

Read the text silently in your head as you hear it read aloud.

Text-Dependent Questions	Notes
1. What does the word <i>anonymous</i> mean?	
2. In James Shapiro’s book <i>Contested Will</i> , what evidence or reasons does he attribute to those who want to deprive “Shakespeare of authentic authorship of his works”?	

Unit 1 Lesson 2

“The Shakespeare Shakedown”: Lesson 2 Text-Dependent Questions

Text-Dependent Questions	Notes
<p>3. Look at Paragraph B.</p> <ul style="list-style-type: none"> • What credentials does the Earl of Oxford have for being the “real Shakespeare”? • What does the term “patron of dramatists” mean? • What does the term “courtier-poet of middling talent” mean? 	
<p>4. Look at Paragraph C. What is the first supporting claim or reason Schama gives to support the central claim about the authenticity of Shakespeare’s authorship?</p>	
<p>5. Look at Paragraph D. What is the second supporting claim or reason Schama gives to support the authenticity of Shakespeare’s authorship?</p>	
<p>6. Look at Paragraph E. What is the last supporting detail or reason Schama gives to support the authenticity of Shakespeare’s authorship?</p>	
<p>7. Look at Paragraph F. According to Schama, why do some question the authenticity of Shakespeare’s authorship?</p>	

Unit 1 Lesson 3
Discussion Appointments

Make one appointment at each location.



In Albany: _____

In Buffalo: _____

In New York City: _____

In Rochester: _____

In Syracuse: _____

Name: _____

Date: _____

Unit 1 Lesson 3

“The Shakespeare Shakedown”: Lesson 3 Text-Dependent Questions

Chalk Talk Questions	Notes
1. What is Simon Schama thinking and saying about who wrote the works attributed to Shakespeare?	
2. Who is the intended audience of the speech?	
Additional Text Dependent Questions	
3. Reread the article. Where does Schama acknowledge other viewpoints?	
4. How does Schama respond to these counterclaims or other viewpoints?	
5. Why does Schama identify counterclaims?	
6. What is the author’s purpose in this article?	

Name: _____

Unit 1 Lesson 3

Lesson 3 Homework: Vocabulary in “The Shakespeare Shakedown”

Date: _____

Directions: In the chart below, write the words you circled in “The Shakespeare Shakedown.” Do your best to infer the meaning of the word from the context and write it in the right hand column.

Word	Paragraph Letter	Inferred Meaning

Unit 1 Lesson 4

Evaluating Evidence Note-catcher

Name: _____

Date: _____

Supporting Claim	What piece of evidence does Schama use to best back up that supporting claim?	Why is that the best evidence?

Name: _____

Unit 1 Lesson 4
Summary Writing Graphic Organizer

Date: _____

When you are reading actively, one of the most important things you do is figure out the point of the text. This means you are recognizing its controlling idea. In this case, the **controlling idea** is the author’s central claim that he uses to build his whole argument.

Once you have done that, you have really done the hardest work.

Still, there is more. You need to figure out which are the **key details** in the text (hint: think about the author’s claims).

Finally, write a great closing sentence, a clincher.

Once that is done, you are ready to write up the notes into a **summary paragraph**. At that point, you will have gotten a good, basic understanding of the text you are reading.

Controlling Idea

Key

Key

Key

Clincher

Unit 1 Lesson 5

“The Shakespeare Shakedown”: Analyzing Text Structure Note-catcher (Side 1)

.....
Name:

.....
Date:

Questions	Notes
<p>Reread Paragraph F and answer these questions:</p> <p>1. Read the paragraph aloud with your partner. Try paraphrasing the first sentence. What job is this sentence doing in the paragraph?</p>	
<p>2. How is the second sentence related to this topic sentence? What job is it doing in the paragraph?</p>	

Unit 1 Lesson 5

“The Shakespeare Shakedown”: Analyzing Text Structure Note-catcher (Side 1)

Questions	Notes
<p>3. In the next three sentences, Schama gives some more details related to the last sentence. What job are these three sentences doing in the paragraph?</p>	
<p>4. With your partner, paraphrase the last sentence. How does this sentence relate to the first sentence of the paragraph? Why do you think the author ends the paragraph this way?</p>	

Unit 1 Lesson 5

“The Shakespeare Shakedown”: Analyzing Text Structure Note-catcher (Side 2)

Questions	Notes
<p>Reread Paragraph E and answer these questions:</p> <p>1. Read the paragraph aloud with your partner. Try paraphrasing the first sentence. What job is this sentence doing in the paragraph?</p>	
<p>2. How is the second sentence related to this topic sentence? What job is it doing in the paragraph?</p>	
<p>3. In the next sentence, why might it be important that Shakespeare’s plays were published in 1598 and his name was on the publication? What job is this sentence doing in the paragraph?</p>	
<p>4. With your partner, paraphrase the last sentence. How does this sentence relate to the first sentence of the paragraph? Why do you think the author ends the paragraph this wa</p>	

Unit 1 Lesson 6
QuickWrite 2

.....
Name:

.....
Date:

You have learned a lot about the arguments for both sides of the question regarding the authorship of Shakespeare. Based on what you have read, which argument do you find most credible? Why?

Use specific evidence from the text to write a paragraph that answers this prompt.

- Answer the prompt completely.
- Provide relevant and complete evidence.
- Your paragraph should include:
 - A focus statement stating which argument you believe is the most credible
 - At least three pieces of evidence from the text
 - For each piece of evidence, an analysis or explanation: What does this evidence mean?
 - A concluding sentence

Name:

Unit 1 Lesson 7
Shakespeare's Universal Appeal Examined

Date:

Tuesday, Apr 24, 2012, 10:30 IST | Agency: Daily Telegraph
Jonathan Bate

Britain's greatest playwright has been embraced by every age and every nation. On the anniversary of the Bard's birth and death, **Jonathan Bate** explains why the world has claimed him for its own.

"After God," said the 19th-century novelist Alexandre Dumas, "Shakespeare has created most." No other body of writing in the history of world literature has been peopled with characters and situations of such variety, such breadth and depth. No other writer has exercised such a universal appeal.

My first date with my future wife was a production of *Richard III* in Romanian. We didn't understand a word of the dialogue, but the atmosphere in the little theatre in Manchester was electric. I have seen a mesmerising *Titus Andronicus* in Japanese and another that came straight from the townships of post-apartheid South Africa. One of the most influential modern books on the plays, entitled *Shakespeare Our Contemporary*, was by a Polish Communist. During the Iran-Iraq war, a general spurred his tanks into battle by quoting from *Henry V*. Half the schoolchildren in the world are at some point exposed to Shakespeare's work.

But what is the source of the universal appeal of this balding middle-class gentleman, born in a little Warwickshire market town in the reign of the first Queen Elizabeth? Why would the world's newest country, South Sudan, choose to put on a production of *Cymbeline*? Or Sunnis and Shias opt to relocate the story of *Romeo and Juliet* in Baghdad? What is it about *Richard III* that appeals to Brazilians, or *Othello* to the Greeks?

When his collected plays were published a few years after his death in the weighty book known as the First Folio, his friend and rival Ben Jonson wrote a prefatory poem claiming that Shakespeare was as great a dramatist as the classicists of ancient Greece and Rome, and that one day "all scenes of Europe" would pay homage to him. This proved prophetic: Shakespeare did indeed exercise a decisive influence on the cultural and political history of Europe in the 18th and 19th centuries, shaping key aspects of the Romantic movement, the Revolutionary consciousness, the rise of nationalism and the nation state, of the novel, the idea of romantic love, the notion of the existential self, and much more. In the 20th century, thanks to translation and film, that influence spread around the world.

Unit 1 Lesson 7

Shakespeare's Universal Appeal Examined

Jonson's poem described Shakespeare in two contradictory ways, and in that contradiction is to be found the key to his universality. He was, says Jonson, the "Soul of the Age," yet he was also "not of an age, but for all time." Shakespeare recognised that human affairs always embody a combination of permanent truths and historical contingencies (in his own terms, "nature" and "custom"). He was "not of an age" because he worked with archetypal characters, core plots and perennial conflicts, dramatising the competing demands of the living and the dead, the old and the young, men and women, self and society, integrity and role-play, insiders and outsiders. He grasped the structural conflicts shared by all societies: religious against secular, country against city, birth against education, strong leadership against the people's voice, the code of masculine honour against the energies of erotic desire.

Yet he also addressed the conflicts of his own historical moment: the transition from Catholicism to Protestantism and feudalism to modernity, the origins of global consciousness, the conflict between new ideas and old superstitions, the formation of national identity, the growth of trade and immigration, the encounter with a "brave new world" overseas, the politics of war, new attitudes to blacks and Muslims, new voices for women and children.

Shakespeare endures because with each new turn of history, a new dimension of his work opens up before us. When King George III went mad, *King Lear* was kept off the stage—it was just too close to the truth. During the Cold War, *Lear* again became Shakespeare's hottest play, its combination of starkness and absurdity answering to the mood of the age, leading the Polish critic Jan Kott to compare it to Samuel Beckett's *Endgame* and inspiring both the Russian Grigori Kozintsev and the Englishman Peter Brook to make darkly brilliant film versions.

Because Shakespeare was supremely attuned to his own historical moment, but never wholly constrained within it, his works lived on after his death through something similar to the Darwinian principle of adaptation. The key to Darwin's theory of evolution is the survival of the fittest. Species survive according to their capacity to adapt, to evolve according to environmental circumstances. As with natural selection, the quality that makes a really successful, enduring cultural artifact is its capacity to change in response to new circumstances. Shakespeare's plays, because they are so various and so open to interpretation, so lacking in dogma, have achieved this trick more fully than any other work of the human imagination.

Shakespeare's life did not cease with the "necessary end" of his death 398 years ago on April 23, 1616.

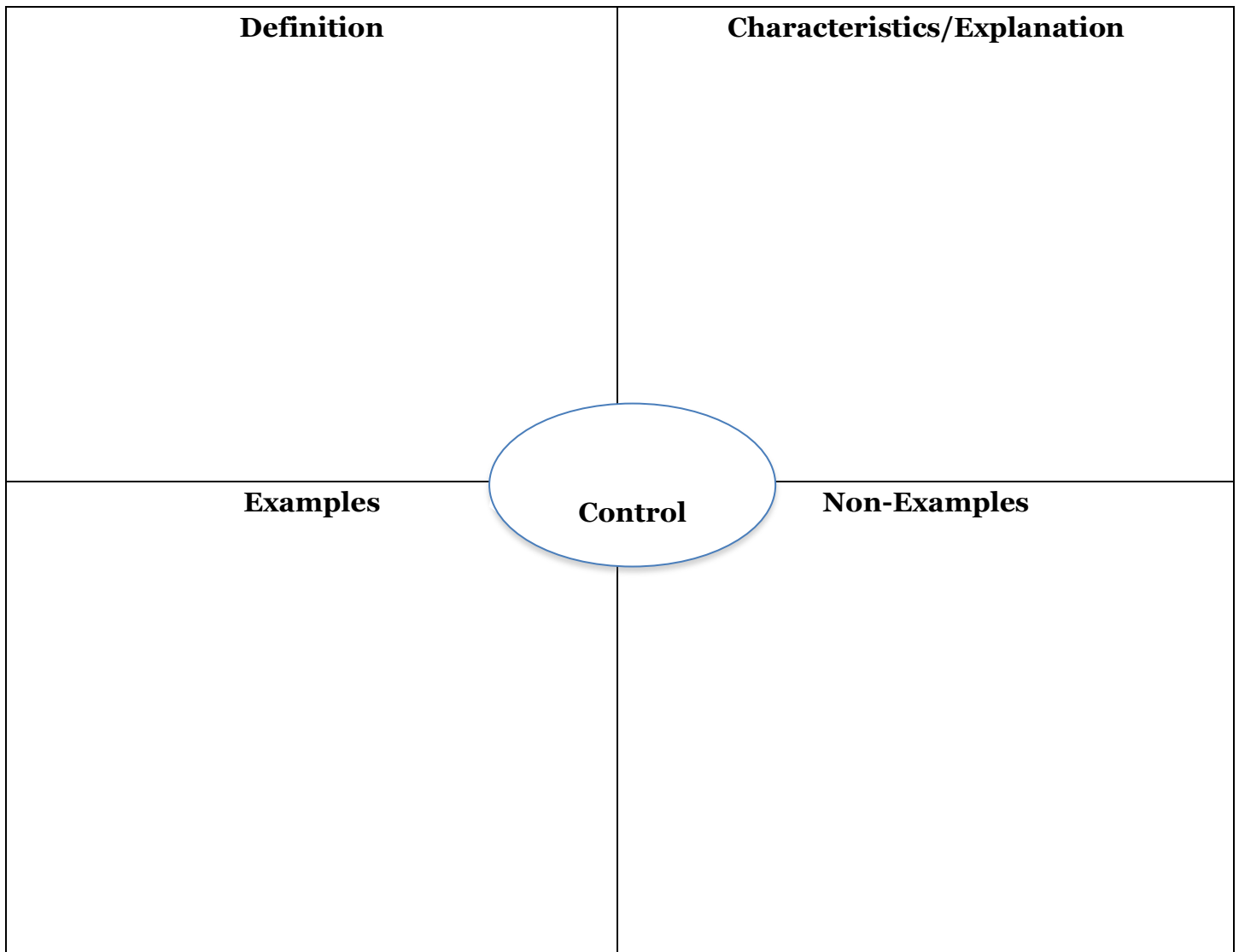
His plays continue to live, and to give life, four centuries on, all the way across the great theatre of the world.

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Unit 1 Lesson 7
Frayer Model: Control

Name: _____

Date: _____



Unit 1 Lesson 7
Guiding Questions

- “Why do Shakespeare’s works hold a universal appeal?”
- “What motivates people to try to control each other’s actions?”
- “Is it possible to control another person’s actions in the long run?”

Name:

Date:

Unit 1 Lesson 7
QuickWrite 3

Directions: Based on your knowledge of the universal appeal of Shakespeare, what might make the theme of control appealing or interesting to people of different ages, genders, ethnicities, etc.?

Use specific evidence from the text to write a paragraph that answers this prompt.

- Answer the prompt completely
- Provide relevant and complete details
- Your paragraph should include:
 - A focus statement stating your thinking
 - At least three reasons to support your thinking
 - For each piece of evidence, an analysis or explanation: What does this evidence mean?
 - A concluding sentence

Unit 1 Lesson 8
A Midsummer Night's Dream
 Act 1, Scene 2

.....
Name:

.....
Date:

Enter Quince the carpenter, and Snug the joiner, and Bottom the weaver, and Flute the bellows-mender, and Snout the tinker, and Starveling the tailor.

QUINCE: Is all our company here?

BOTTOM: You were best to call them generally, man by man, according to the scrip.

QUINCE: Here is the scroll of every man's name which is thought fit, through all Athens, to play in our interlude before the Duke and Duchess on his wedding day at night.

BOTTOM: First, good Peter Quince, say what the play treats on, then read the names of the actors, and so grow to a point.

QUINCE: Marry, our play is "The most lamentable comedy and most cruel death of Pyramus and Thisbe."

BOTTOM: A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

Unit 1 Lesson 8
A Midsummer Night's Dream
 Act 1, Scene 2

QUINCE: Answer as I call you. Nick Bottom, the weaver.

BOTTOM: Ready. Name what part I am for, and proceed.

QUINCE: You, Nick Bottom, are set down for Pyramus.

BOTTOM: What is Pyramus—a lover or a tyrant?

QUINCE: A lover that kills himself most gallant for love.

BOTTOM: That will ask some tears in the true performing of it. If I do it, let the audience look to their eyes. I will move storms; I will condole in some measure. To the rest.—Yet my chief humor is for a tyrant. I could play Ercles rarely, or a part to tear a cat in, to make all split:

The raging rocks
And shivering shocks
Shall break the locks
Of prison gates.
And Phibbus' car
Shall shine from far
And make and mar
The foolish Fates.

Unit 1 Lesson 8
A Midsummer Night's Dream
 Act 1, Scene 2

This was lofty. Now name the rest of the players. This is Ercles' vein, a tyrant's vein. A lover is more condoling.

QUINCE: Francis Flute, the bellows-mender.

FLUTE: Here, Peter Quince.

QUINCE: Flute, you must take Thisbe on you.

FLUTE: What is Thisbe—a wand'ring knight?

QUINCE: It is the lady that Pyramus must love.

FLUTE: Nay, faith, let me not play a woman. I have a beard coming.

QUINCE: That's all one. You shall play it in a mask, and you may speak as small as you will.

BOTTOM: An I may hide my face, let me play Thisbe too. I'll speak in a monstrous little voice: "Thisne, Thisne!"—"Ah Pyramus, my lover dear! Thy Thisbe dear and lady dear!"

Unit 1 Lesson 8
A Midsummer Night's Dream
 Act 1, Scene 2

QUINCE: No, no, you must play Pyramus—and, Flute, you Thisbe.

BOTTOM: Well, proceed.

QUINCE: Robin Starveling, the tailor.

STARVELING: Here, Peter Quince.

QUINCE: Robin Starveling, you must play Thisbe's mother.—Tom Snout, the tinker.

SNOUT: Here, Peter Quince.

QUINCE: You, Pyramus' father.—Myself, Thisbe's father.—Snug the joiner, you the lion's part.—And I hope here is a play fitted.

SNUG: Have you the lion's part written? Pray you, if it be, give it me, for I am slow of study.

QUINCE: You may do it extempore, for it is nothing but roaring.

Unit 1 Lesson 8
A Midsummer Night's Dream
 Act 1, Scene 2

BOTTOM: Let me play the lion too. I will roar that I will do any man's heart good to hear me. I will roar that I will make the Duke say "Let him roar again. Let him roar again!"

QUINCE: An you should do it too terribly, you would fright the Duchess and the ladies that they would shriek, and that were enough to hang us all.

ALL: That would hang us, every mother's son.

BOTTOM: I grant you, friends, if you should fright the ladies out of their wits, they would have no more discretion but to hang us. But I will aggravate my voice so that I will roar you as gently as any sucking dove. I will roar you an 'twere any nightingale.

QUINCE: You can play no part but Pyramus, for Pyramus is a sweet-faced man, a proper man, as one shall see in a summer's day, a most lovely gentlemanlike man. Therefore you must needs play Pyramus.

BOTTOM: Well, I will undertake it. What beard were I best to play it in?

QUINCE: Why, what you will.

Unit 1 Lesson 8
A Midsummer Night's Dream
Act 1, Scene 2

BOTTOM: I will discharge it in either your straw-color beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown-color beard, your perfit yellow.

QUINCE: Some of your French crowns have no hair at all, and then you will play barefaced. But, masters, here are your parts, and I am to entreat you, request you, and desire you, to con them by tomorrow night and meet me in the palace wood, a mile without the town, by moonlight. There will we rehearse, for if we meet in the city, we shall be dogged with company and our devices known. In the meantime I will draw a bill of properties such as our play wants. I pray you fail me not.

BOTTOM: We will meet, and there we may rehearse most obscenely and courageously. Take pains. Be perfit. Adieu.

QUINCE: At the Duke's Oak we meet.

BOTTOM: Enough. Hold, or cut bowstrings.

They exit.

Shakespeare, William, Barbara A. Mowat, and Paul Werstine. *A Midsummer Night's Dream*. New York: Washington Square, 2004. Print.

Unit 1 Lesson 9

A Midsummer Night's Dream, Act 1, Scene 1 Written Conversation Note-catcher

.....
Name:

.....
Date:

1. In Line 43 (page 9), Egeus says that he should be allowed to “dispose of” Hermia. Why did Shakespeare choose to have Egeus use the phrase “dispose of” here, instead of the word “kill”?

I Say	My Partner Responds	I Build	My Partner Concludes

Notes from class discussion:

Unit 1 Lesson 9

A Midsummer Night's Dream, Act 1, Scene 1 Written Conversation Note-catcher

2. In Line 83 (page 13), Hermia refers to marrying Demetrius as an “unwished yoke.” Why did Shakespeare choose to have Hermia use the word “yoke” instead of the word “marriage”?

I Say	My Partner Responds	I Build	My Partner Concludes

Notes from class discussion:

Unit 1 Lesson 9
 Tips for Reading Shakespeare

.....
Name:

.....
Date:

Reading Shakespeare isn't easy, but you have proved in the last two lessons that you can do it. Remember these tips while you read on your own:

- Read for gist, then reread (and maybe reread again!).
- Use the Play Map to remind yourself who the characters are and how they relate to each other.
- Consider reading aloud (maybe with another person) to get the feel of the language. Shakespeare wrote plays—that means these words were supposed to be said out loud.
- Ask yourself:
 - Who is speaking?
 - Who is he or she speaking to?
 - Why are these people talking to each other?
 - How do these people feel? What is their mood?
 - Happy?
 - Sad?
 - Worried?
 - Angry?
 - Excited?
 - Confused?
- When you come across a difficult word or passage:
 - Ask yourself if you can get the gist of it based on context clues.
 - Check the left-hand page to see if the word is defined.
 - Look up the word in the dictionary.
- Remember that this play is a comedy! Have fun with it.

Unit 1 Lesson 9

A Midsummer Night's Dream Structured Notes, 1.1.21–129

.....
Name:

.....
Date:

What is the gist of 1.1.21–129?

Focus Question: In what ways do Demetrius and Egeus attempt to control Hermia? Be sure to cite specific evidence from the text to support your answer.

Unit 1 Lesson 10
Evidence of Control Note-catcher

Name: _____

Date: _____

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Egeus							

Unit 1 Lesson 10

Evidence of Control Note-catcher

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Hermia							
Lysander							

Unit 1 Lesson 10
Evidence of Control Note-catcher

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Helena							
Demetrius							

Unit 1 Lesson 10
Evidence of Control Note-catcher

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Robin/Puck							

Unit 1 Lesson 10
Evidence of Control Note-catcher

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Bottom							
Oberon							

Unit 1 Lesson 10
Evidence of Control Note-catcher

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Titania							

Unit 1 Lesson 11

A Midsummer Night's Dream Structured Notes, (1.2.1–107)

What is the gist of 1.2.1–107?

Focus Question: Who controls this scene? How do you know? Be sure to cite specific evidence from the text to support your answer.

Unit 1 Lesson 11

A Midsummer Night's Dream Structured Notes, (1.2.1–107)

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
lamentable comedy (1.2.11–12)		
tyrant (1.2.21)		
gallant (1.2.22)		
monstrous little (1.2.50)		
entreat (1.2.96)		

.....
Name:

.....
Date:

Unit 1 Lesson 11

Text to Film Comparison Note-catcher

Scene	What is the same? <i>How does the film version stay faithful to the play?</i>	What is different? <i>How does the film version depart from the play?</i>	Evaluation: <i>Do the choices of the director or actor(s) effectively convey the central message of the text? Why or why not?</i>

Unit 1 Lesson 12

A Midsummer Night's Dream Structured Notes, 2.1.33–60, 153–194

Name: _____

Date: _____

What is the gist of 2.1.33–60?

Summary, 2.1.61–152: *Oberon and Titania argue about their jealousies. Titania is jealous of Oberon's love for Hippolyta, whom he followed to this land from India. Oberon is jealous of Titania's love for Theseus, whom she forced to abandon multiple girlfriends before he met Hippolyta. Titania reminds Oberon that their constant arguing has consequences for mortal humans; their fighting has made the weather terrible for growing crops and enjoying nature. Oberon suggests that Titania put an end to the fighting by offering him the Indian boy. She refuses, saying that she was very close with his mother in India before she died giving birth to him. She insists that she will raise him herself. Both angry, Oberon and Titania agree to stay out of each other's way until after the wedding, when Titania will return to India with the boy.*

What is the gist of 2.1.153-194?

Unit 1 Lesson 12

A Midsummer Night's Dream Structured Notes, 2.1.33–60, 153–194

Focus Question: How do both Robin and Oberon express a desire to control others? Be sure to cite the strongest evidence from the text to support your answer.

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
jest (2.1.46)		
lurk (2.1.49)		
civil (2.1.157)		
madly (2.1.177)		
pursue (2.1.189)		

Unit 1 Lesson 13
Three Threes in a Row Note-catcher

<p>Why has Demetrius come to the forest?</p>	<p>In 2.1.221–226 and 234–235, how does Demetrius attempt to control Helena?</p>	<p>In 2.1.210–217, Helena compares herself to a “spaniel,” or a kind of dog. Reread those lines. What does this comparison say about her relationship with Demetrius?</p>
<p>When Puck arrives, what is Oberon’s first question? Why is he so eager?</p>	<p>In 2.1.268–275, Oberon tells of a plan to control another character. Who will he attempt to control? Why does he wish to control this person?</p>	<p>In 2.1.268–269, Oberon refers to an “Athenian lady” who is in love with a “disdainful youth.” Explain what this means, with special attention to the phrase “disdainful youth.”</p>
<p>What will happen to Titania when she awakens after Oberon anoints her with the flower nectar?</p>	<p>In 2.2.47–50, Hermia and Lysander have a slight disagreement. Explain what they disagree on, and how the disagreement propels the action of the play. (Why is it important?)</p>	<p>In 2.2.83, Puck describes Lysander as a “lack-love.” What does he mean? What consequences or results will his misunderstanding create?</p>

Unit 1 Lesson 13

A Midsummer Night's Dream Structured Notes, 2.1.195–267; 2.2.33–89

.....
Name:

.....
Date:

What is the gist of 2.1.195–267?

What is the gist of 2.2.33–89?

Focus Question: What motivates Oberon to try to control Demetrius? What motivates him to try to control Titania? Be sure to cite the strongest evidence from the text to support your answer.

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
fawn (2.1.211)		
valor (2.1.241)		
woo (2.1.249)		
vile (2.2.40)		
virtuous (2.2.65)		

Round 1: Analyze the poetic language or verse in *A Midsummer Night’s Dream*.

What does Helena mean in lines 94–95 when she talks about being “out of breath” in her “chase”?

What does Lysander mean in line 121 when he tries to convince Helena of his love for her?

Round 2: Analyze how characters’ words and actions reveal aspects of their character.

When Lysander tells Helena he loves her, she says, “Wherefore was I to this keen mockery born?/When at your hands did I deserve this scorn?” (130–131) What does she mean, and what does this say about her as a character?

Round 3: Analyze the themes of control in *A Midsummer Night’s Dream*.

What are the results of Oberon’s attempt to control Demetrius? Cite the best evidence to support your answer.

Reflection and synthesis:

Describe how the characters’ attempts to control one another so far in the play have either succeeded or failed. Hint: Think about Egeus’, Demetrius’, Helena’s, and Oberon’s attempts to control others.

Unit 1 Lesson 14
A Midsummer Night's Dream Structured Notes, 2.2.90–163

.....
Name:

.....
Date:

What is the gist of 2.2.90–163?

Focus Question: What are the consequences of Oberon's attempts to control others using the "love-in-idleness" flower? Be sure to cite the strongest evidence from the text to support your answer.

Unit 1 Lesson 14
A Midsummer Night's Dream Structured Notes, 2.2.90–163

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
perish (2.2.113)		
tedious (2.2.119)		
mockery (2.2.130)		
scorn (2.2.131)		
disdainful (2.2.137)		

Unit 1 Lesson 15
 Author’s Craft: Poetry and Prose in *A Midsummer Night’s Dream*

Name: _____

Date: _____

Characters who speak in prose:	Characters who speak in verse:
--------------------------------	--------------------------------

In this play, verse and prose have different effects. Place a “V” on the line below to represent verse, and a “P” to represent prose:

← less rhythmic more rhythmic →

← less formal more formal →

← less musical more musical →

← sounds less educated sounds more educated →

What message(s) did Shakespeare want to convey about his characters by writing some of their lines as verse and others as prose?

Unit 1 Lesson 16

Text to Film Comparison Note-catcher

Name:

Date:

Scene	What is the same? <i>How does the film version stay faithful to the play?</i>	What is different? <i>How does the film version depart from the play?</i>	Evaluation: Do the choices of the director or actor(s) effectively convey the central message of the text? Why or why not?

Unit 1 Lesson 16

A Midsummer Night's Dream Structured Notes, 3.1.76–208

.....
Name:

.....
Date:

What is the gist of 3.1.76–208?

Focus Question: In what ways does Shakespeare advance the comedy of this scene through his language and the characters' actions? Be sure to cite the strongest evidence from the text to support your answer.

Unit 1 Lesson 16

A Midsummer Night's Dream Structured Notes, 3.1.76–208

Vocabulary

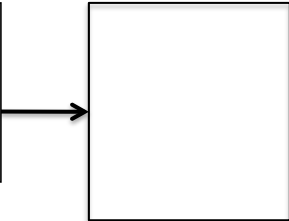
Word	Definition	Context clues: How did you figure out this word?
odious (3.1.81)		
knavery (3.1.114)		
enamored (3.1.140)		
attend (3.1.159)		
lamenting (3.1.207)		

Unit 1 Lesson 17
Consequences
Flow Chart

Causes and Consequences Flow Chart
A Midsummer Night's Dream

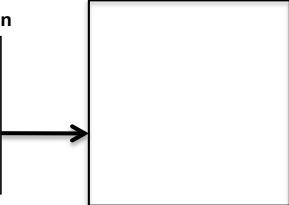
Group 1: The Nobles

1.1.42-46
Egeus asks Theseus' permission to kill Hermia for her refusal to marry Demetrius.



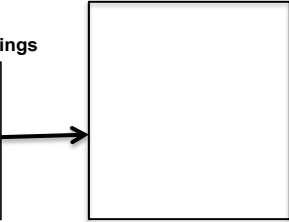
Group 2: The Tradesmen

2.1.97-99
Peter Quince Tells the men to meet in the forest to rehearse *Pyramus and Thisbe*

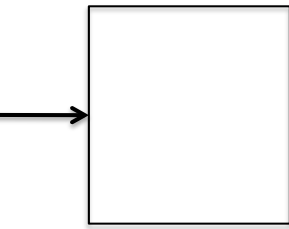


Group 3: The Forest Beings

2.2.33-34
Oberon casts a spell on Titania so he can steal the Indian boy from her to be his servant.



2.1.269-272
Oberon takes pity on Helena and tells Puck to use the flower on Demetrius to make him love her.



Unit 1 Lesson 17
A Midsummer Night's Dream Structured Notes, 3.2.90–123

.....
Name:

.....
Date:

What is the gist of 3.2.90–123?

Focus Question: How does Oberon's desire to control others propel the action of the play?

Unit 2 Lesson 1

Written Conversation Note-catcher

What does the dialogue in 3.2.124–365 reveal about the characters? Each partner should choose a piece of dialogue that struck him/her and say what it says about the character(s).

I Say	My Partner Responds	I Build	My Partner Concludes

Unit 2 Lesson 2
Three Threes in a Row Note-catcher:

Act 3, Scene 2, Lines 366–493

<p>How does Puck explain his mistake to Oberon?</p>	<p>In 3.2.373–374, Puck explains that he is “glad” he used the potion on Demetrius instead of Lysander. Why?</p>	<p>In line 393, Oberon expresses his desire for “peace.” What does this mean, and how does it relate to his desire to control others?</p>
<p>In lines 375–389, Oberon describes his plan to make things right. What are the steps he intends to take?</p>	<p>How does the structure of Shakespeare’s verse change in lines 418–421? How does the structure contribute to the meaning of these lines?</p>	<p>How does Puck attempt to control Lysander and Demetrius in lines 423–459?</p>
<p>In lines 464–465, Helena states, “And sleep that sometimes shuts up sorrow’s eye,/Steal me a while from mine own company.” What do these lines mean?</p>	<p>In lines 490–492, what do Puck’s last lines mean? How do these lines compare to Oberon’s desire for “peace”?</p>	<p>Briefly compare and contrast the ways in which Oberon and Puck attempt to control others in this scene.</p>

Unit 2 Lesson 2

A Midsummer Night's Dream Structured Notes, 3.2. 366–493

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
negligence (3.2.366)		
haste (3.2.399)		
consort (3.2.409)		
lighter-heeled (3.2.442)		
constrain (3.2.457)		

Unit 2 Lesson 3

A Midsummer Night's Dream

Note-catcher 4.1.1–87 and 4.1.131–193

<p>Round 1: Analyze the poetic language or verse in <i>A Midsummer Night's Dream</i>.</p> <p>What is the gist of Oberon's speech in lines 47–71?</p>	<p>Round 2: Analyze how characters' words reveal aspects of their character.</p> <p>What do lines 186–188 mean, and what do they reveal about Theseus' character?</p>
<p>Round 3: Analyze the themes of control in <i>A Midsummer Night's Dream</i>.</p> <p>How does Bottom control others in this part of the scene? What does this reveal about his character?</p>	<p>Reflection and synthesis: Describe the resolutions revealed in this part of the scene. Why do you think Shakespeare decided to resolve the characters' troubles all in a single scene?</p>

Unit 2 Lesson 3

A Midsummer Night's Dream

Structured Notes, 4.1.1–87 and 4.1.131–193

Name: _____

Date: _____

What is the gist of lines 4.1.1–87 and 4.1.131–193?

Focus question: How are dreams used in the resolution of the events in the play?

Unit 2 Lesson 3

A Midsummer Night's Dream

Structured Notes, 4.1.1–87 and 4.1.131–193

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
monsieur (4.1.8)		
fret (4.1.13)		
hoard (4.1.37)		
upbraid (4.1.51)		
loathe (4.1.81)		
concord (4.1.149)		
enmity (4.1.151)		
peril (4.1.159)		
stealth (4.1.167)		

Unit 2 Lesson 4

“Pyramus and Thisbe” by Thomas Bulfinch

Pyramus was the handsomest youth, and Thisbe the fairest maiden, in all Babylonia, where Semiramis reigned. Their parents occupied adjoining houses; and neighbourhood brought the young people together, and acquaintance ripened into love. They would gladly have married, but their parents forbade. One thing, however, they could not forbid—that love should glow with equal ardour in the bosoms of both. They conversed by signs and glances, and the fire burned more intensely for being covered up. In the wall that parted the two houses there was a crack, caused by some fault in the structure. No one had remarked it before, but the lovers discovered it. What will not love discover! It afforded a passage to the voice; and tender messages used to pass backward and forward through the gap. As they stood, Pyramus on this side, Thisbe on that, their breaths would mingle. “Cruel wall,” they said, “why do you keep two lovers apart? But we will not be ungrateful. We owe you, we confess, the privilege of transmitting loving words to willing ears.” Such words they uttered on different sides of the wall; and when night came and they must say farewell, they pressed their lips upon the wall, she on her side, he on his, as they could come no nearer.

Next morning, when Aurora had put out the stars, and the sun had melted the frost from the grass, they met at the accustomed spot. Then, after lamenting their hard fate, they agreed that next night, when all was still, they would slip away from the watchful eyes, leave their dwellings and walk out into the fields; and to insure a meeting, repair to a well-known edifice standing without the city’s bounds, called the Tomb of Ninus, and that the one who came first should await the other at the foot of a certain tree. It was a white mulberry tree, and stood near a cool spring. All was agreed on, and they waited impatiently for the sun to go down beneath the waters and night to rise up from them. Then cautiously Thisbe stole forth, unobserved by the family, her head covered with a veil, made her way to the monument and sat down under the tree. As she sat alone in the dim light of the evening she descried a lioness, her jaws reeking with recent slaughter, approaching the fountain to slake her thirst. Thisbe fled at the sight, and sought refuge in the hollow of a rock. As she fled she dropped her veil. The lioness after drinking at the spring turned to retreat to the woods, and seeing the veil on the ground, tossed and rent it with her bloody mouth.

Unit 2 Lesson 4

“Pyramus and Thisbe” by Thomas Bulfinch

Pyramus, having been delayed, now approached the place of meeting. He saw in the sand the footsteps of the lion, and the colour fled from his cheeks at the sight. Presently he found the veil all rent and bloody. “O hapless girl,” said he, “I have been the cause of thy death! Thou, more worthy of life than I, hast fallen the first victim. I will follow. I am the guilty cause, in tempting thee forth to a place of such peril, and not being myself on the spot to guard thee. Come forth, ye lions, from the rocks, and tear this guilty body with your teeth.” He took up the veil, carried it with him to the appointed tree, and covered it with kisses and with tears. “My blood also shall stain your texture,” said he, and drawing his sword plunged it into his heart. The blood spurted from the wound, and tinged the white mulberries of the tree all red; and sinking into the earth reached the roots, so that the red colour mounted through the trunk to the fruit.

By this time Thisbe, still trembling with fear, yet wishing not to disappoint her lover, stepped cautiously forth, looking anxiously for the youth, eager to tell him the danger she had escaped. When she came to the spot and saw the changed colour of the mulberries she doubted whether it was the same place. While she hesitated she saw the form of one struggling in the agonies of death. She started back, a shudder ran through her frame as a ripple on the face of the still water when a sudden breeze sweeps over it. But as soon as she recognized her lover, she screamed and beat her breast, embracing the lifeless body, pouring tears into its wounds, and imprinting kisses on the cold lips. “O Pyramus,” she cried, “what has done this? Answer me, Pyramus; it is your own Thisbe that speaks. Hear me, dearest, and lift that drooping head!” At the name of Thisbe Pyramus opened his eyes, then closed them again. She saw her veil stained blood and the scabbard empty of its sword. “Thy own hand has slain thee, and for my sake,” she said. “I too can be brave for once, and my love is as strong as thine. I will follow thee in death, for I have been the cause; and death which alone could part us shall not prevent my joining thee. And ye, unhappy parents of us both, deny us not our united request. As love and death have joined us, let one tomb contain us. And thou, tree, retain the marks of slaughter. Let thy berries still serve for memorials of our blood.” So saying she plunged the sword into her breast. Her parents ratified her wish, the gods also ratified it. The two bodies were buried in one sepulchre, and the tree ever after brought forth purple berries, as it does to this day.

Thomas Bulfinch
public domain

Unit 2 Lesson 4
 Word Choice, Tone, and Meaning:
 “Pyramus and Thisbe” Note-catcher

Name: _____

Date: _____

Directions:

1. Reread the text.
2. Read the quote in the first column.
3. What does it mean? Discuss the meaning. Record it in the middle column.
4. Look at the words that have been used. Choose one word to describe the tone.

Quotation	Meaning?	Tone?
“... and acquaintance ripened into love.”	<i>Their friendship grew into sweet love.</i>	<i>Sweet.</i>
“... that love should glow with equal ardour ...”		
“... and the fire burned more intensely for being covered up.”		
“It afforded a passage to the voice; and tender messages used to pass backward and forward through the gap.”		
“... she descried a lioness, her jaws reeking with recent slaughter ...”		

Unit 2 Lesson 4
 “Pyramus and Thisbe” Structured Notes

Name: _____

Date: _____

Focus question: How is the Greek myth “Pyramus and Thisbe” related to the story of the young lovers in *A Midsummer Night’s Dream*?

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
Forbade		
Uttered		
Dwellings		
Descried		
Slake		
Ratified		

Unit 2 Lesson 5
Venn Diagram: Comparing and Contrasting Two Plays

Name: _____

Date: _____

Within the play of *A Midsummer Night's Dream*, there is another play, the story "Pyramus and Thisbe." Use this Venn diagram to compare and contrast the two plays.

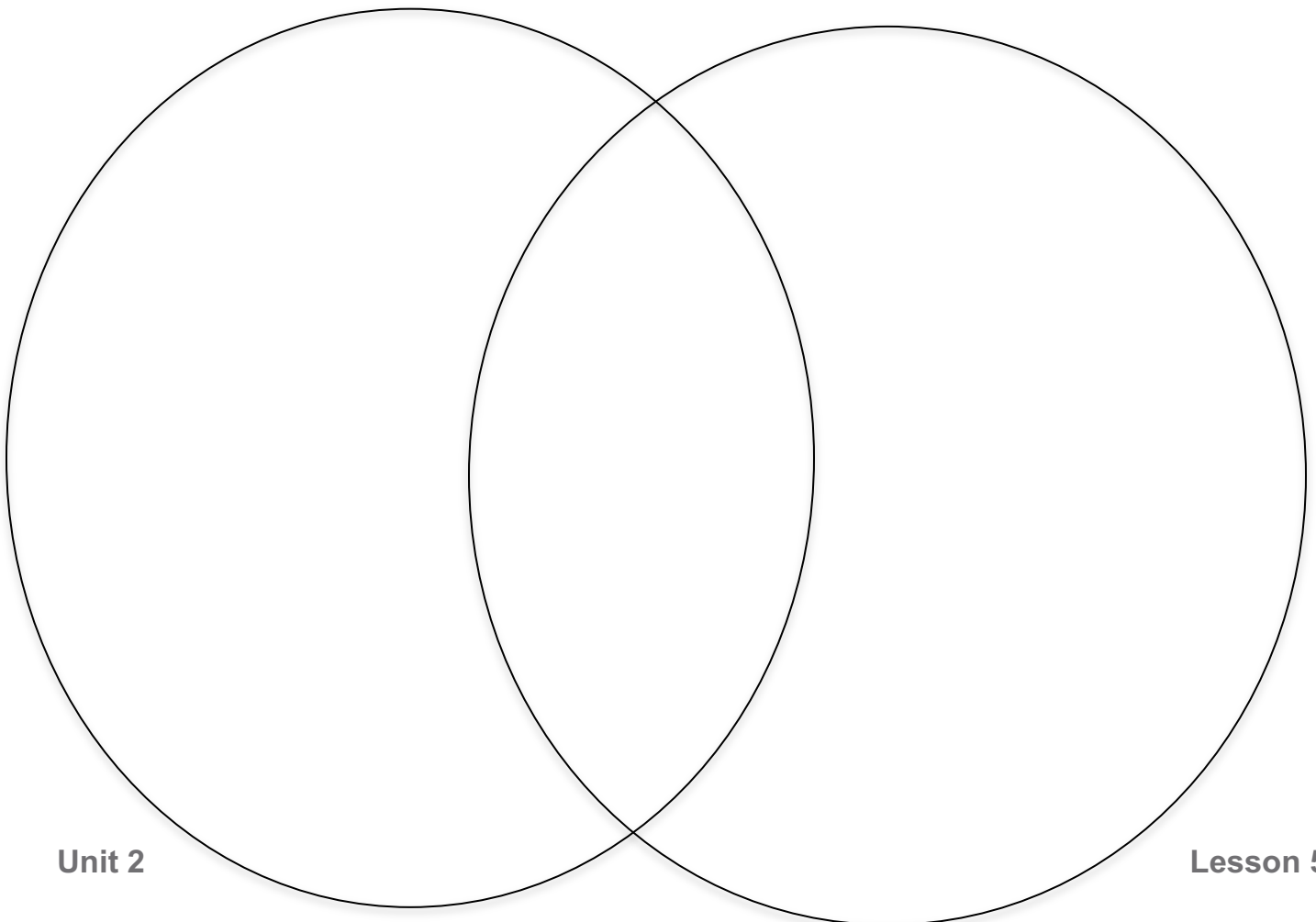
What is similar about the two plays?

What is unique about *A Midsummer Night's Dream* compared to the play "Pyramus and Thisbe"?

What is unique about the play "Pyramus and Thisbe" compared to *A Midsummer Night's Dream*?

"Pyramus and Thisbe"

A Midsummer Night's Dream



Unit 2

Lesson 5

Midsummer Night's Dream Structured Notes, 5.1.114–379

.....
Name:

.....
Date:

What is the gist of lines 5.1.114–379?

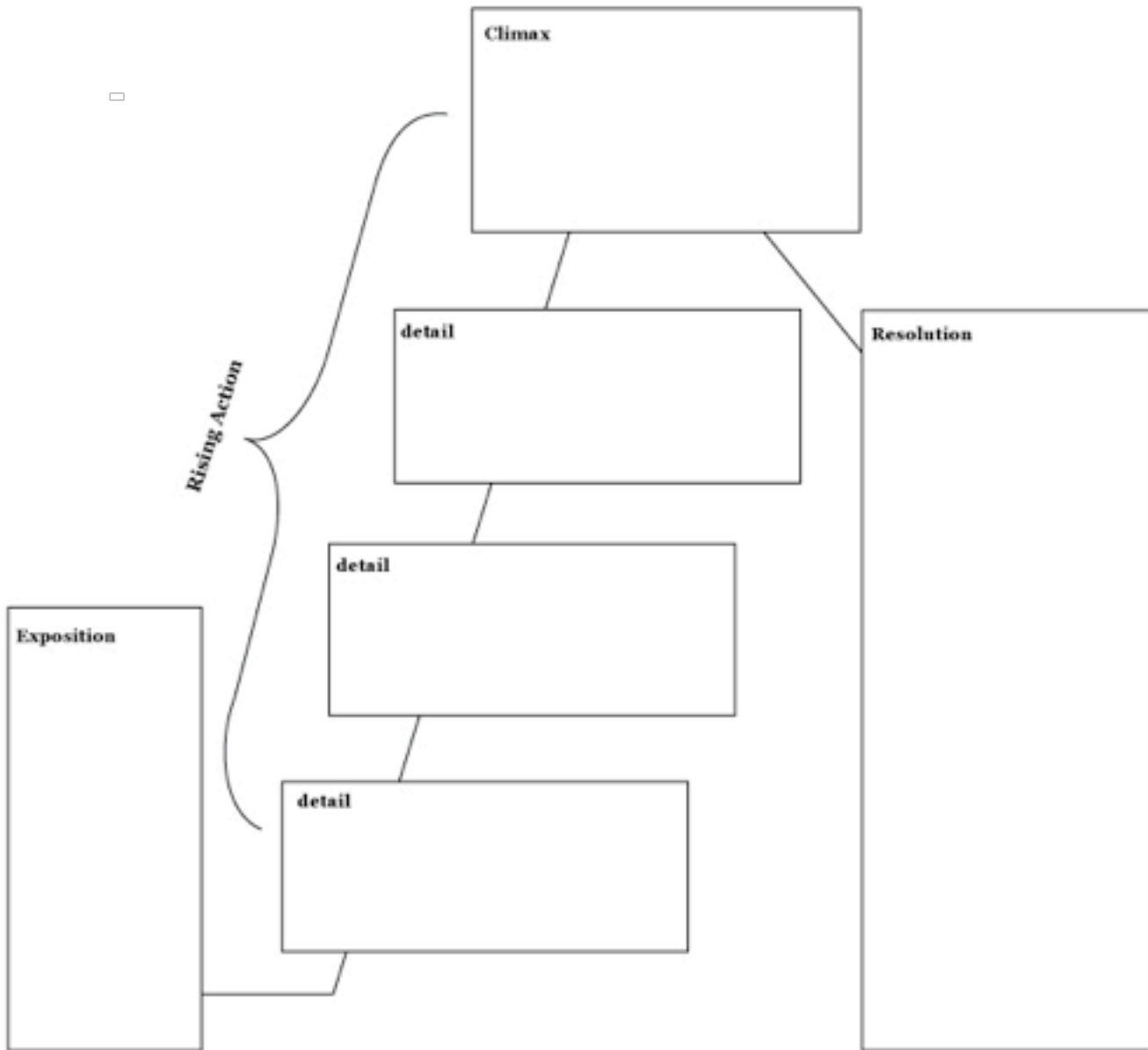
**Focus question: What does the audience of “Pyramus and Thisbe” think of the play?
How do you know?**

Unit 2 Lesson 5
Midsummer Night's Dream Structured Notes, 5.1.114–379

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
chink (5.1.167)		
partition (5.1.176)		
discharged (5.1.217)		

Unit 2 Lesson 6
"Pyramus and Thisbe" Narrative Structure Note-catcher



Unit 2 Lesson 6

Homework QuickWrite: The Thirst of the Lioness

Name:

Date:

Focus question: How did the thirst of the lioness propel the action in the story “Pyramus and Thisbe”? What events did the thirst of the lioness cause? If she hadn’t been thirsty and wanted to drink at the fountain, how might things be different?

Unit 2 Lesson 7

Homework QuickWrite: How Is the Theme of Parental Control
Similar and Different in Each Text?

.....
Name:

.....
Date:

Focus question: How is the theme of parental control similar and different in each text?

Unit 2 Lesson 8
Mix and Mingle Questions

Name: _____

Date: _____

After having read about Shakespeare in Unit 1 and having just finished *A Midsummer Night's Dream*, answer the following questions:

<p>Every day of the year, someone is performing Shakespeare—professional actors, teenagers, church groups, prisoners. For centuries, Shakespeare has had a universal appeal. Based on your experience reading <i>A Midsummer Night's Dream</i>, why do you think this is so?</p>	
<p>As you remember from Unit 1, there is some disagreement over who wrote the plays attributed to Shakespeare. Perhaps this disagreement will always exist. Do you think it matters who wrote them? Explain your thinking.</p>	
<p>Right now there are nearly 500 books available on the subject of Shakespeare for kids. Based on your reading of <i>A Midsummer Night's Dream</i>, why do you think so many people think it's important for young people to read Shakespeare?</p>	

Unit 2 Lesson 8
A Midsummer Night's Dream Structured Notes, 5.1.380–455

.....
Name:
.....

Date:
.....

What is the gist of 5.1.380–455?

Focus question: How does Shakespeare use the fairies to provide the conclusion to the play?

Unit 2 Lesson 8
A Midsummer Night's Dream Structured Notes, 5.1.380–455

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
consecrate (5.1.432)		
mended (5.1.441)		
slumbered (5.1.442)		
reprehend (5.1.446)		
make amends (5.1.451)		

Unit 2 Lesson 11

A Midsummer Night's Dream Model Essay**Model Essay Prompt:**

In *A Midsummer Night's Dream*, does Shakespeare make the case that it is possible to control another person's actions, or not? Using the characters of Puck and Helena from the play, give evidence from the text to support your thinking. Be sure to take into account what people who disagree might say.

Sometimes, the person who thinks he is the most in control of a situation turns out to be the biggest fool of all. Control is a major theme in *A Midsummer Night's Dream* by William Shakespeare. In the play, each character tries to make someone else do what he or she wants. One example is Puck, a mischievous fairy working for Oberon, the fairy king. Puck loves manipulating other people for his own amusement. One of the people he toys with is a young woman named Helena. Helena tries to force Demetrius, her best friend's fiancé, to love her. Ultimately, Shakespeare makes the case that it is not possible to control another person's actions, because the results are unpredictable and temporary.

A Midsummer Night's Dream shows that the results of trying to control another person's actions are unpredictable. After Oberon tells Puck to use a magic flower to make Demetrius fall in love with Helena, he finds out that Puck put the juice of the flower on the wrong person: "This is thy negligence. Still thou mistak'st,/Or else committ'st thy knaveries willfully" (3.2.366–367). Puck's attempt to control the young lovers results in confusion and strife, and his mistake makes Oberon mad. After Puck mistakenly uses the flower on the wrong person, Oberon tries to fix the mistake by anointing Demetrius as well. Both young men pursue Helena, leading her best friend, Hermia, to confront her, asking, "How low am I, thou painted maypole? Speak!/How low am I? I am not yet so low/But that my nails can reach unto thine eyes" (3.2.311–313). Helena always tries to force Demetrius to love her, but she doesn't predict that it would lead to her best friend wanting to attack her. Both Puck and Helena find out that trying to control someone else's actions can lead to unintended consequences.

Unit 2 Lesson 11

A Midsummer Night's Dream Model Essay

Shakespeare also suggests that the results of trying to control someone else's actions are temporary. Another person Puck tries to control is the foolish Bottom. He changes Bottom's head into that of an ass, but is forced by Oberon to change him back: "Now, when thou wak'st, with thine own fool's eyes/peep" (4.1.86–87). Even though Puck succeeds in controlling Bottom and making him look foolish, he must change Bottom back, so the results of the change were temporary. In addition, Shakespeare sometimes lets the audience know that the result is temporary, even when the characters do not. Helena thinks she has succeeded in making Demetrius love her, but the audience knows his love is actually the result of Oberon's magic flower: "Flower of this purple dye,/Hit with Cupid's archery,/Sink in apple of his eye./When his love he doth espy,/Let her shine as gloriously/As the Venus of the sky" (3.2.104–109). Demetrius's love for Helena will last only as long as he is under the influence of the magic potion. If Oberon decides to undo the spell, Helena will realize that she has not succeeded in changing Demetrius's mind about her after all. Because so many of the changes in the play are the result of the magic flower, ultimately, they are all temporary.

However, reading the play literally might make it seem like Shakespeare thinks it is possible to control someone else's actions. Both Puck and Helena appear to control other people's actions in the play. In the middle of the play, Puck brags to Oberon about how he is in control of the young lovers, saying, "Lord, what fools these mortals be!/. . . And those things do best please me/That befall prepost'rously" (3.2.117, 122–123). Puck thinks he is in control, and he enjoys the results. At the end of the play, Theseus agrees to marry Helena and Demetrius: "For in the temple by and by, with us,/These couples shall eternally be knit" (4.1.187–188). This marriage could prove that Helena has succeeded in making Demetrius love her. But neither Puck nor Helena is actually in control. Oberon tells Puck what to do, and Helena only gets to marry Demetrius because of the influence of the magic flower. Even though it seems like Puck and Helena get what they want from other people, they are both at the mercy of other people's actions and choices.

Carefully reading *A Midsummer Night's Dream* reveals that Shakespeare did not think it was possible to truly control another person's actions. Through the comic actions of his characters, he shows us that the consequences of trying to control others are unpredictable and often chaotic. Also, most of the changes in the play come as the result of using magic, which doesn't lead to lasting change. Ultimately, *A Midsummer Night's Dream* shows us that trying to control other people's actions rarely works out the way you plan ... unless, that is, you have a magic flower.

Unit 2 Lesson 11
Supporting Evidence-Based Claims Graphic Organizer

Claim:

Body Paragraph 1

Reason 1

Evidence 1

Evidence 2

How does this evidence support this reason?

How does this evidence support this reason?

Body Paragraph 2

Reason 2

Evidence 1

Evidence 2

How does this evidence support this reason?

How does this evidence support this reason?

Unit 2 Lesson 11

Supporting Evidence-Based Claims Graphic Organizer

Body Paragraph 3		
Counterclaim: Reason for counterclaim:		
Evidence 1	Evidence 2	Response to Reason for Counterclaim
How does this evidence support this reason?	How does this evidence support this reason?	Why is your claim stronger than this counterclaim?

Unit 2 Lesson 11
QuickWrite:

Based on the work we did in class today with analyzing the model essay, answer the question,
“What must I do in this essay?”

Unit 2 Lesson 12
A Midsummer Night's Dream Argument Essay Prompt

Name: _____

Date: _____

Focus question: In *A Midsummer Night's Dream*, does Shakespeare make the case that it is possible to control another person's actions, or not? Choose two characters from the list below and give evidence from the text to support your thinking. Be sure to take into account what people who disagree might say.

- | | |
|--------------|-------------|
| a. Demetrius | d. Lysander |
| b. Egeus | e. Bottom |
| c. Hermia | f. Oberon |

Unit 2 Lesson 12
Exit Ticket

What is your claim about Shakespeare making the case whether or not it is possible to control other people's actions? What reasons will you use to support your claim? What counterclaim will you include in your essay?

Unit 2 Lesson 13

A Midsummer Night's Dream Argument Rubric

Name: _____

Date: _____

Argumentative Essay: In *A Midsummer Night's Dream*, does Shakespeare make the case that it is possible to control another person's actions, or not?

Criteria	NCS	4	3	2	1	0
CLAIM AND REASONS: the extent to which the essay conveys complex ideas and information clearly and accurately in order to logically support the author's argument	RI.8.2, W.8.1a, W.8.9a	<p>—clearly introduces the text and the claim in a manner that is compelling and follows logically from the task and purpose</p> <p>—claim and reasons demonstrate insightful analysis of the text(s)</p> <p>—acknowledges and responds to counterclaim(s) skillfully and smoothly</p>	<p>—clearly introduces the text and the claim in a manner that follows from the task and purpose</p> <p>—claim and reasons demonstrate grade-appropriate analysis of the text(s)</p> <p>—acknowledges and responds to counterclaim(s) appropriately and clearly</p>	<p>—introduces the text and the claim in a manner that follows generally from the task and purpose</p> <p>—claim and reasons demonstrate a literal comprehension of the text(s)</p> <p>—acknowledges and responds to counterclaim(s), but the thinking isn't clear and/or logical</p>	<p>—introduces the text and the claim in a manner that does not logically follow from the task and purpose</p> <p>—claim and reasons demonstrate little understanding of the text(s)</p> <p>—does not acknowledge and/or respond to counterclaim(s)</p>	<p>—claim and reasons demonstrate a lack of comprehension of the text(s) or task</p>

Unit 2 Lesson 13

A Midsummer Night's Dream Argument Rubric

Criteria	NCS	4	3	2	1	0
<p>COMMAND OF EVIDENCE: the extent to which the essay presents evidence from the provided texts to support argument</p>	W.8.1b	<p>—develops the argument (claim and reasons) with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s)</p> <p>—sustains the use of varied, relevant evidence</p> <p>—skillfully and logically explains how evidence supports the claim and reasons</p>	<p>—develops the argument (claim and reasons) with relevant facts, definitions, details, quotations, or other information and examples from the text(s)</p> <p>—sustains the use of relevant evidence, with some lack of variety</p> <p>—logically explains how evidence supports the claim and reasons</p>	<p>—partially develops the argument (claim and reasons) of the essay with the use of some textual evidence, some of which may be irrelevant</p> <p>—uses relevant evidence inconsistently</p> <p>—sometimes logically explains how evidence supports the claim and reasons</p>	<p>—demonstrates an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant</p> <p>—attempts to explain how evidence supports the claim and reasons</p>	<p>—provides no evidence or provide evidence that is completely irrelevant</p> <p>—does not explain how evidence supports the claim and reasons</p>

Unit 2 Lesson 13

A Midsummer Night’s Dream Argument Rubric

Criteria	NCS	4	3	2	1	0
<p>COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language</p>	<p>W.8.1c, W.8.1d, W.8.1e</p>	<p>—exhibits clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning</p> <p>—establishes and maintains a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice</p> <p>—provides a concluding statement or section that is compelling and follows clearly from the claim and reasons presented</p>	<p>—exhibits clear organization, with the use of appropriate transitions to create a unified whole</p> <p>—establishes and maintains a formal style using precise language and domain-specific vocabulary</p> <p>—provides a concluding statement or section that follows from the claim and reasons presented</p>	<p>—exhibits some attempt at organization, with inconsistent use of transitions</p> <p>—establishes but fails to maintain a formal style, with inconsistent use of language and domain-specific vocabulary</p> <p>—provides a concluding statement or section that follows generally the claim and reasons presented</p>	<p>—exhibits little attempt at organization, or attempts to organize are irrelevant to the task</p> <p>—lacks a formal style, using language that is imprecise or inappropriate for the text(s) and task</p> <p>—provides a concluding statement or section that is illogical or unrelated to the claim and reasons presented</p>	<p>—exhibits no evidence of organization</p> <p>—uses language that is predominantly incoherent or copied directly from the text(s)</p> <p>—does not provide a concluding statement or section</p>

A Midsummer Night's Dream Argument Rubric

Criteria	NCS	4	3	2	1	0
CONTROL OF CONVENTIONS	W.8.2 W.8.2a W.8.2b W.8.2c	<p>Use of capitalization, spelling, and punctuation is grade-appropriate with few errors.</p> <p>Essay skillfully includes punctuation (a comma, ellipsis, or dash) to indicate a pause or break.</p> <p>Essay skillfully includes an ellipsis to indicate omission.</p>	<p>Occasional capitalization, spelling, and punctuation errors do not hinder comprehension.</p> <p>Essay includes punctuation (a comma, ellipsis, or dash) to indicate a pause or break.</p> <p>Essay includes an ellipsis to indicate omission.</p>	<p>Some capitalization, spelling, and punctuation errors may hinder comprehension.</p> <p>Essay includes punctuation (a comma, ellipsis, or dash) to indicate a pause or break, but may not be correct.</p> <p>Essay includes an ellipsis to indicate omission, but may not be done correctly.</p>	<p>Frequent capitalization, spelling, and punctuation errors hinder comprehension.</p> <p>Essay includes punctuation (a comma, ellipsis, or dash) to indicate a pause or break, but is done incorrectly and impedes comprehension.</p> <p>Essay includes an ellipses to indicate omission, but is don incorrectly and impedes comprehension.</p>	<p>Capitalization, spelling, and punctuation errors prevent the reader from understanding the narrative.</p> <p>Essay does not include punctuation (a comma, ellipsis, or dash) to indicate a pause or break.</p> <p>Essay does not include an ellipsis to indicate omission.</p>

Unit 2 Lesson 13
Quote Sandwich Guide

Name:

Date:

A Quote Sandwich is made up of three parts:

- Introduce the quote
- Include the quote
- Analyze the quote

Read this example of using a quote in an argument essay, then take a look at the organizer below:

In Act 2, Scene 1 we first meet Robin when he is talking to another fairy that recognizes him. Their conversation demonstrates who Robin is and what his motivations are. He says, “Thou speakest aright. I am that merry wanderer of the night, I jest to Oberon and make him smile ...” (2.1.44–46). This shows that Robin likes to have fun and deceive people for his entertainment and for Oberon’s entertainment.

Unit 2 Lesson 13
Quote Sandwich Guide**Introduce the quote.**

This includes the “who” and “when” of the quote.

Sample sentence starters for introducing a quote:

In act/scene, _____.

When Robin is _____.

After _____ Robin _____.

_____.

Include the quote.

Make sure to punctuate the quotes correctly using quotation marks. Remember to cite the page number in parentheses after the quote.

Example: Their conversation demonstrates who Robin is and what his motivations are. He says, “Thou speakest aright. I am that merry wanderer of the night, I jest to Oberon and make him smile ...” (2.1.44–46).

Analyze the quote.

This is where you explain how the quote supports your idea.

Example: This shows that Robin likes to have fun and deceive people for his entertainment and for Oberon’s entertainment.

Sample sentence starters for quote analysis:

This means that _____.

Unit 2 Lesson 13
Quote Sandwich for Peer Critique

Name:

Date:

Directions: For today’s peer critique, look at your Supporting Evidence-Based Claims graphic organizer and choose the reason in one of your body paragraphs to focus on. Then choose one piece of evidence from that paragraph to turn into a Quote Sandwich. Make sure you introduce the quote, include the quote, and explain how the quote supports the reason in that paragraph. Remember that you have practiced Quote Sandwiches orally and found them in the model essay.

Reason in the body paragraph

Quote Sandwich

For the peer critique, you will share your Quote Sandwich with a partner. Ask your partner to focus on giving you feedback on one of the four following questions:

Feedback questions

Do I use the best evidence to support the reason in my body paragraph?

Does the introduction of the quote give enough background information to understand it?

Did I punctuate and cite the quote correctly?

Does the explanation of the quote make sense?

Unit 2 Lesson 13
Peer Critique Expectations and Directions

Expectations

Be kind: Treat others with dignity and respect.

Be specific: Focus on *why* something is good or what, particularly, needs improvement.

Be helpful: The goal is to help everyone improve their work.

Participate: Support each other. Your feedback is valued!

Directions for Peer Critique partners

1. Review Claim and Evidence Criteria from Rows 1 and 2 of *A Midsummer Night's Dream* Argument Rubric.
2. Give your partner your Quote Sandwich and point out the feedback question you would most like suggestions about.
3. Read over your partner's Quote Sandwich.
4. One person shares his/her feedback using phrases like:
 - a. I really liked how you ...
 - b. I wonder ...
 - c. Maybe you could change ...
5. Author writes it on his/her Peer Critique recording form.
6. Author says: "Thank you for _____. My next step will be _____."
7. Switch roles and repeat.

Directions for Revising My Quote Sandwich

1. Decide where you are going to make changes based on feedback.
2. Revise your Quote Sandwich in the space provided.
3. Be sure to include changes when planning an essay and apply feedback to other Quote Sandwiches as appropriate.

Name: _____

Unit 2 Lesson 13

Date: _____

Peer Critique Recording Form (Side A)

Claim and Evidence Criteria from A Midsummer Night’s Dream Argument Rubric

4	3	2	1	0
<ul style="list-style-type: none"> —claim and reasons demonstrate insightful analysis of the text(s) —acknowledges and responds to counterclaim(s) skillfully and smoothly 	<ul style="list-style-type: none"> — claim and reasons demonstrate grade-appropriate analysis of the text(s) —acknowledges and responds to counterclaim(s) appropriately and clearly 	<ul style="list-style-type: none"> — claim and reasons demonstrate a literal comprehension of the text(s) —acknowledges and responds to counterclaim(s), but the thinking isn’t clear 	<ul style="list-style-type: none"> — claim and reasons demonstrate little understanding of the text(s) —does not acknowledge and/or respond to counterclaim(s) 	<ul style="list-style-type: none"> —claim and reasons demonstrate a lack of comprehension of the text(s) or task
<ul style="list-style-type: none"> —develops the argument (claim and reasons) with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) —sustains the use of varied, relevant evidence —skillfully and logically explains how evidence supports the claim and reasons 	<ul style="list-style-type: none"> —develops the argument (claim and reasons) with relevant facts, definitions, details, quotations, or other information and examples from the text(s) —sustains the use of relevant evidence, with some lack of variety —logically explains how evidence supports the claim and reasons 	<ul style="list-style-type: none"> —partially develops the argument (claim and reasons) of the essay with the use of some textual evidence, some of which may be irrelevant —uses relevant evidence inconsistently —sometimes logically explains how evidence supports the claim and reasons 	<ul style="list-style-type: none"> —demonstrates an attempt to use evidence, but only develops ideas with minimal, occasional evidence which is generally invalid or irrelevant —attempts to explain how evidence supports the claim and reasons 	<ul style="list-style-type: none"> —provides no evidence or provide evidence that is completely irrelevant —does not explain how evidence supports the claim and reasons

Unit 2 Lesson 13
Peer Critique Recording Form (Side B)

.....
Date:
.....

Partner:
.....

Focus of Critique: Quote Sandwich

My partner thinks the best thing about my Quote Sandwich is ...

My partner wondered about ...

My partner suggested I ...

My next step(s) ...

Unit 2 Lesson 13
Essay Planner

Focus question: In *A Midsummer Night's Dream*, does Shakespeare make the case that it is possible to control another person's actions, or not? Choose two characters from the list below and give evidence from the text to support your thinking. Be sure to take into account what people who disagree might say.

<ul style="list-style-type: none"> a. Demetrius b. Egeus c. Hermia 	<ul style="list-style-type: none"> d. Lysander e. Bottom f. Oberon
---	---

I. Introduction	
A. Hook to capture the reader's interest and attention	
B. Name the main text	
C. Give brief background information to the reader about the play (characters, plot, etc.)	
D. Claim	

Unit 2 Lesson 13
Essay Planner

II. Body Paragraph 1	
First reason to support your claim	
A. Topic sentence	
B. Quote Sandwich 1	
C. Quote Sandwich 2	
E. Concluding sentence	

Unit 2 Lesson 13
Essay Planner

III. Body Paragraph 2	
Second reason to support your claim	
A. Topic sentence	
B. Quote Sandwich 1	
C. Quote Sandwich 2	
D. Concluding sentence	

Unit 2 Lesson 13
Essay Planner

IV. Body Paragraph 3	
Counterclaim	
A. Topic sentence	
B. Reason to support counterclaim	
C. Quote Sandwich 1	
D. Quote Sandwich 2	
E. Response to counterclaim	
F. Explanation of response to counterclaim	
G. Concluding sentence	

Unit 2 Lesson 13
Essay Planner

V. Conclusion	
A. Restate claim	
B. Summarize reasons	
C. Explain why your view is worth consideration by the reader	

.....
Name:

.....
Date:

Unit 2 Lesson 14
Writing Improvement Tracker

Strategies to Improve Writing

- Revise my writing (or my planning) multiple times
- Look at other models
- Read others' work
- Ask questions when I have them
- Take a break and reread with fresh eyes
- Ask myself, "Does this make sense?"
- Read the necessary texts closely
- Talk through my ideas with an adult
- Use Quote Sandwiches
- Have another student write the gist of my paragraphs and make sure they match what I thought they were

Essay from Module 1

Directions: Look at the first two rows of the Expository Writing Evaluation Rubric.

1. What did I do well in my essay?

2. What do I need to improve?

3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general. Name a specific skill to improve, such as "I will use stronger evidence in my writing.")

4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?

Unit 2 Lesson 14
Writing Improvement Tracker

Essay from Module 2

Directions: Look at the first two rows of the Argument Essay Rubric.

1 What did I do well in my essay?

2. What do I need to improve?

3. What is my goal for the next module for those areas? (Be specific: “I will do better” is too general. Name a specific skill to improve, such as “I will use stronger evidence in my writing.”)

4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?

Unit 2 Lesson 14
Writing Improvement Tracker

Essay from Module 3

Look at the first two rows of the Expository Writing Rubric

1. What did I do well in my essay?

2. What do I need to improve?

3. What is my goal for the next module for those areas? (Be specific: “I will do better” is too general. Name a specific skill to improve, such as “I will use stronger evidence in my writing.”)

4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?

Unit 2 Lesson 15
Exit Ticket

Name:

Date:

List your top three favorite characters from the play:

1.

2.

3.

Unit 2 Lesson 16
Performance Task Prompt

Name:

Date:

Character Confessional Narrative

You have tracked how various characters in Shakespeare’s *A Midsummer Night’s Dream* attempted to control or manipulate each other’s actions. Choose one character from the play and write a confessional from his or her point of view, explaining his or her choices and actions in attempting to control another character throughout the play. Your confessional should answer the questions: “Why did you want to control someone else’s actions?” “How did you try to control someone else’s actions?” and finally, “What were the results of your trying to control someone else’s actions?”

Key Criteria for Success:

- Establish the context by introducing your character and his/her motives.
- Provide a conclusion that neatly wraps up the action and reflects on what happened when “you” tried to control someone else.
- Include narrative techniques such as: dialogue, description and details, pacing, transition words/phrases to link individual scripts together, precise words and sensory language to capture the action and demonstrate emotion, and reflection.
- Adhere to the conventions of standard written English.

Unit 2 Lesson 17
Model Character Confessional

Name:

Date:

Puck's Confessional: My Issue with Control

Part I: Why I wanted control

I have a bit of a reputation. My name is Robin Goodfellow, but people call me Puck. I am a spirit. Some think I am an evil goblin, but really I am just misunderstood. I simply like to have fun. Okay, sometimes it is at another's expense, but most of the time I just want to have a good laugh. Taking the cream from the milk? Getting people lost? Hilarious if you ask me. Some say I work for Oberon, and yes I am his jester, but really a spirit as mischievous as I can work for no man (or fairy). "I am that merry wanderer of the night" (2.1.43).

When Oberon suggests I do something, if I think it is amusing then I generally do it. To be fair, I am not his fairy. I do not abide only by his rules. When people say I'm just his servant, it makes me angry; that is when I tend to take things into my own hands. Sometimes, I accidentally gain control over everyone, but other times it is my "mistakes" that make for the most amusing moments. For example, that time when Oberon was mad at Titania.

Oberon was mad at Titania over a changeling. So when he told me to find the juice of a flower that would force his queen to fall in love with the first creature she saw, I thought it was a fabulous idea. Potions and tricks give me control. I can manipulate others to do things they normally would never do on their own. I have the power and, boy, is it entertaining.

Part II: What I did to take control

Anyway, I am getting off track. I got the flower with the magical love juice for Oberon and brought it to him to trick Titania. He told me to use some of it on the Athenian guy he had come across in the woods, who was treating a young woman poorly. With this assignment, things really got interesting.

Unit 2 Lesson 17

Model Character Confessional

At first I couldn't find anyone to anoint. "Through the forest have I gone But Athenian found I none ... Night and silence! Who is here? Weeds of Athens he doth wear" (2.2.66-71). When I finally saw the Athenian man, I couldn't believe it. Sleeping just a few feet away was a beautiful soul. This girl made me sad. How dare the man not love her! I anointed his eyes so that when he awoke he would be so tortured by love he would never sleep again.

On my way back to Oberon, I happened on a group of men rehearsing a play for Theseus's wedding day. With a little bit of magic, one just so happened to end up wearing the head of an ass (hilarious). They were right near where Titania slept; and when she awoke, she was completely in love with an ass! I couldn't have planned this event any better! Oberon could not have been more pleased, and once again I was in control.

Part III: The results

Yet, my attempts at controlling others were not turning out quite as I had planned. It turns out that I anointed the wrong man's eyes—an honest mistake or just a better twist to our little tale? I'll never tell. But Oberon is all about true love and all that nonsense, so he asked me to fix it. We saw the man Demetrius (whom I was supposed to anoint) begging to marry Hermia. Then we saw the man Lysander (whom I did anoint) awake and fall instantly in love with Helena. Now this was entertainment! This is why I play with humans. "Lord, what fools these mortals be" (2.3.121).

After a while, Oberon was over my little game and he asked me to restore order to the young lovers' lives. At this point, I was tired of watching the boys fight over Helena (who really was no prize – I have never heard someone complain so much!), so I made sure that they were all separated and fell into a deep sleep. I changed my voice to lead Lysander away and then led Demetrius away, as well. Eventually, I had all four humans asleep. I took pity on them all and decided to right the wrongs. Lysander and Hermia had their happily ever after, Demetrius was fooled into loving that silly Helena, and all of the humans had their mates. Finally, Oberon and I were amused, and Titania and Oberon were happy again.

At the end of this midsummer's night, I must say that I had a grand adventure in attempting to control the others, but it has certainly given me some food for thought about all the twists and turns that can happen in the process. You really just can't ever predict how people are going to handle being in a weird situation.

.....
Name:

.....
Date:

Unit 2 Lesson 17
Character Confessional Narrative
Planner

	Question 1: What motivates people to try to control each other's actions?	Question 2: How do people try to control each other's actions?	Question 3: What happens when people try to control each other's action?
Scene(s)			
How does this scene/do these scenes address the question?			

Unit 3 Lesson 1
Character Confessional Rubric

Criteria	0	1–Needs Improvement	2–Fair	3–Good	4–Excellent
CONTENT AND ANALYSIS	The narrative demonstrates a lack of comprehension of <i>A Midsummer Night's Dream</i> or the thematic concept of control in the text.	The narrative does not follow logically from <i>A Midsummer Night's Dream</i> or does not describe the motivation, method, and result(s) of a character's attempts to control another's actions.	The narrative generally builds from <i>A Midsummer Night's Dream</i> to describe the motivation, method, and result(s) of trying to control another's actions, but may not be specific to one character.	The narrative builds from <i>A Midsummer Night's Dream</i> to describe the motivation, method, and result(s) of a character's attempts to control another's actions.	The narrative explicitly builds from <i>A Midsummer Night's Dream</i> to creatively imagine the motivation, method, and result(s) of a character's attempts to control another's actions.
COHESION, ORGANIZATION, AND STYLE	The narrative has no evidence of organization.	The narrative is not logically organized to help show the motivation, method, and result(s) of a character's attempts to control another's actions.	The narrative has a beginning, middle, and end, but there is no clear connection between sections.	The narrative has a beginning, middle, and end that connect to each other to create a unified story.	The narrative's pace flows smoothly, naturally, and logically from an exposition through several related events.

Criteria	0	1–Needs Improvement	2–Fair	3–Good	4–Excellent
COHESION, ORGANIZATION, AND STYLE (continued)	The narrative uses language that is generally incoherent or only quotes from <i>A Midsummer Night’s Dream</i> are used.	The narrative techniques used in the script are imprecise or inappropriate for developing the character’s narrative.	The narrative employs some narrative techniques, but uses them inconsistently.	The narrative consistently employs narrative techniques, including sensory language, dialogue, and details to develop experiences and events.	The narrative consistently and creatively employs narrative techniques, including sophisticated sensory language, dialogue, and details to develop experiences and events.
	The narrative does not include a conclusion.	The narrative’s conclusion is illogical or irrelevant.	The narrative’s conclusion follows generally from earlier events in the essay.	The narrative’s conclusion follows logically from and reflects on earlier events in the essay.	The narrative’s compelling conclusion follows logically from and insightfully reflects on earlier events in the essay.
CONTROL OF CONVENTIONS	Capitalization, spelling, and punctuation errors prevent the reader from understanding the narrative.	Frequent capitalization, spelling, and punctuation errors hinder comprehension.	Some capitalization, spelling, and punctuation errors may hinder comprehension.	Occasional capitalization, spelling, and punctuation errors do not hinder comprehension.	Use of capitalization, spelling, and punctuation is grade-appropriate with few errors.

Unit 3 Lesson 2

Connections between the Character Confessional Narrative and
A Midsummer Night's Dream T-chart

.....

Name:

.....

Date:

.....

.....

Scene:	
How does this scene connect to the narrative?	How did I embellish the scene?
Scene:	
How does this scene connect to the narrative?	How did I embellish the scene?
Scene:	
How does this scene connect to the narrative?	How did I embellish the scene?

Unit 3 Lesson 2
Connections and Embellishments Model Response

My character confessional narrative is a response to the play *A Midsummer Night's Dream*. It provides a humorous presentation of Puck's issue with controlling others. Puck is really a divided character on the theme of control, because he likes to control people to get a good laugh but is also directed by Oberon. He is controlled by Oberon, but doesn't mind too much because he finds amusement in the tasks Oberon assigns.

My narrative connects with the play since the scenes I chose to use to create the story of my confession all happened in the play. A fairy described Puck using the words I placed in the first paragraph of my essay. I accurately describe Puck's role in Oberon's plan for controlling Titania, as well as in turning an actor's head into that of an ass and the funny consequences Puck thought this event had for Titania. I also described the events with the four lovers from Athens rather faithfully.

My narrative also provides embellishment to the play because I wanted to really write Puck's voice well and with some humor, such as when I write about how much Helena complains. I tried to provide a sense of his tricky nature. My narrative diverges from the play when I use the fairy's description of Puck as Puck's own words to describe himself. I also gave a sense of Puck's view of his relationship with Oberon that embellished what was said in the play. I had him say that he is angry when he is seen as Oberon's servant.

Unit 3 Lesson 2
Peer Critique Guidelines

Be kind: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.

Be specific: Focus on particular strengths and weaknesses, rather than making general comments like “It’s good” or “I like it.” Provide insight into why it is good or what, specifically, you like about it.

Be helpful: The goal is to positively contribute to the individual or the group, not to simply be heard. Echoing the thoughts of others or cleverly pointing out details that are irrelevant wastes time.

Participate: Peer critique is a process to support each other, and your feedback is valued.

.....
Name:

.....
Date:

Unit 3 Lesson 2
Stars and Steps Recording Form
(For Character Confessional Narrative Peer Critique)

Star 1:

Step 1:

Star 2:

Step 2:

Suggestions to help answer question:

Unit 3 Lesson 2

Transition Model for Character Confessional Narrative

.....

Name:

.....

Date:

.....

After a while, Oberon was over my little game and he asked me to restore order to the young lovers' lives. At this point, I was tired of watching the boys fight over Helena (who really was no prize—I have never heard someone complain so much!), so I made sure that they were separated and fell into a deep sleep. I changed my voice to lead Lysander away and then led Demetrius away, as well. Eventually, I had all four humans asleep. I took pity on them all and decided to right the wrongs. Lysander and Hermia had their happily ever after, Demetrius was fooled into loving that silly Helena, and all of the humans had their mates. Finally, Oberon and I were amused, and Titania and Oberon were happy again.

Unit 3 Lesson 2
Transitional Words

The purpose of transitions is to help the reader make connections between paragraphs, or to signal a shift in your writing, for example a shift in time or place.

The words below are some, but not all of the common transition words used.

Time words	during, before, after, following
Place words	here, there, nearby, beyond
Contrast words	however, yet, though, otherwise, nevertheless
Comparison words	likewise, similarly, in the same way
Cause words	because, since, on account
Effect words	hence, accordingly, therefore, on account of

Unit 3 Lesson 3

End of Unit 3 Assessment: Commentary on Confessional

Write a commentary to accompany your character confessional narrative, answering the following questions:

- “How is your character confessional narrative a response to the play *A Midsummer Night’s Dream*?”
- “How does your narrative connect with the play? Why?”
- “How does it provide embellishments to the play?”

Use evidence from the play and your essay to justify your answers. Your commentary should be no more than three paragraphs long.

Unit 3 Lesson 4
Character Confessional Self-Assessment

Explain why you gave yourself the score you did for each category.

Content and Analysis: I gave myself a score of _____ (1, 2, 3, or 4) because:

Cohesion, Organization, and Style: I gave myself a score of _____ (1, 2, 3, or 4) because:

Control of Conventions: I gave myself a score of _____ (1, 2, 3, or 4) because:
