



# Curriculum Guide 2010 - 2011

## A Midsummer Night's Dream



by William Shakespeare

### Sunshine State Standards

#### Language Arts

- LA.7-12.1.6.1
- LA.7-12.1.7.1
- LA.7-12.1.7.2
- LA.7-12.1.7.3
- LA.7-12.2.1.3
- LA.7-12.2.1.7
- LA.7-12.2.1.9

#### Language Arts

- TH.A.1.4.1
- TH.C.1.4.1
- TH.D.1.4.1
- TH.D.1.4.3

#### Social Studies

- SS.7-12.G.2.1
- SS.7-12.G.2.2
- SS.7-12.H.1.1
- SS.7-12.H.1.2
- SS.7-12.H.1.3
- SS.7-12.H.1.4
- SS.7-12.H.1.5
- SS.7-12.H.1.6

# Table of Contents

<b>A Letter from the Director of Education</b>	<b>p. 3</b>
<b>Pre-Performance - Educate</b>	
<b>Read the Plot Summary</b>	<b>p. 4</b>
<b>Meet the Characters</b>	<b>p. 5</b>
<b>Research the Historical Context</b>	<b>p. 6</b>
<b>Who was William Shakespeare</b>	<b>p. 6</b>
<b>Shakespeare's Early Years</b>	<b>p. 6</b>
<b>The London Years</b>	<b>p. 7</b>
<b>The Later Years</b>	<b>p. 7</b>
<b>A Chronology of Shakespeare's Plays</b>	<b>p. 8</b>
<b>Pose Questions</b>	<b>p. 8</b>
<b>Performance - Excite</b>	
<b>Theater is a Team Sport ("Who Does What?")</b>	<b>p. 9</b>
<b>The Actor/Audience Relationship</b>	<b>p. 10</b>
<b>Enjoying the Production</b>	<b>p. 10</b>
<b>Post-Performance - Empower</b>	
<b>Talkback</b>	<b>p. 11</b>
<b>Discussion</b>	<b>p. 11</b>
<b>Bibliography</b>	<b>p. 11</b>
<b>Supplemental Resources</b>	<b>p. 11</b>
<b>Lesson Plans &amp; Sunshine State Standards</b>	<b>p. 12</b>

## A Letter from the Director of Education

“All the world’s a stage,” William Shakespeare tells us “and all the men and women merely players.” I invite you and your class to join us on the world of **our** stage, where we not only rehearse and perform, but research, learn, teach, compare, contrast, analyze, critique, experiment, solve problems and work as a team to expand our horizons.



We’re “Shakin’ It Up” at Orlando Shakes, with new Lesson Plans designed to assist teachers with curriculum needs while sharing what is unique and magical about the Theater Arts. We’ve designed our Curriculum Guides with Sunshine State Standards in mind. You’ll find a first section which will help you prepare your students for the theatrical experience, a second section suggesting what to watch and listen for during the performance, and lastly, discussion questions and lesson plans to use when you are back in your classroom, to help your students connect what they’ve learned to their lives and your diverse and demanding curriculum.

I believe that as an Educator it is imperative that I continue learning as I teach and teaching as I learn. It is my sincere hope that you will find our Curriculum Guides helpful to you and eye opening for your students. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for the tremendous work you do each and every day in nurturing our audiences of tomorrow.

Curtain Up!!

Anne Hering  
Director of Education

# Pre-Performance

## Read the Plot Summary



The beginning of the play finds the Duke of Athens and Queen Hippolyta preparing to be married. We also are introduced to the first of many love circles: Hermia is in love with Lysander, Helena is in love with Demetrius, and both Demetrius and Lysander are in love with Hermia. However, Egeus, Hermia's father, wants her to marry Demetrius. In order to be alone together, Hermia and Lysander escape to the forest to elope. Demetrius learns of this and follows them, with Helena following Demetrius.

A good amount of comic relief comes from Bottom and the Mechanicals, who are preparing to perform a play for the Duke and his new bride. Bottom is the only troupe member with dramatic potential, the others are completely clueless.



In the forest, we meet Oberon and Titania, the king and queen of the fairies. They are fighting again because Titania has a male changeling (a child taken by the fairies in place of another) to be her helper, and Oberon wants him to be his helper too. In order to steal him away, Oberon demands that Puck, one of the fairies, journey into the center of the forest and obtain a magical flower. The juice of this flower will make Titania fall in love with the first thing she sees. While she is hopelessly in love, Oberon will steal the changeling from her.



While retrieving the flower, Oberon stumbles upon Helena. Taking pity on her for loving Demetrius, Oberon tells Puck to drop the juice in Demetrius' eyes, so he will fall in love with Helena. But Puck puts the juice in Lysander's eyes instead, and when he wakes up, Helena is the first thing he sees. So now, Lysander loves Helena, Helena loves Demetrius,

Demetrius loves Hermia, and Hermia loves Lysander.

Puck is not through causing trouble either. While the mechanicals are rehearsing their play, Puck transforms Bottom into a donkey. The spellbound Titania wakes up, and falls in love with Bottom, donkey and everything.



Oberon realizes what has happened to the four lovers, and decides to put the flower juice in Demetrius' eyes, so now he is love with Helena, as is Lysander. Helena thinks this is all a trick, and argues with Hermia. Oberon then has Puck drop the juice in Lysander's eyes, so he will fall in love with Hermia. Finally, the four lovers are in harmony. Oberon then takes the child from Titania, and releases her from the spell, as well as releasing Bottom from his transformation. Bottom stumbles away, thinking that his night with the Queen of the Fairies was a dream.



# Pre-Performance

## Meet the Characters

### A. The Lovers - Helena, Hermia, Demetrius, and Lysander:

When the play opens, these four people are in the midst of a strange love feud: Hermia is in love with Lysander, Helena is in love with Demetrius, and both Demetrius and Lysander are in love with Hermia. Egeus, Hermia's father, wants her to marry Demetrius. The plot of the lovers is nothing new in Shakespeare's plays. Love is the ultimate heightened circumstance, and Shakespeare uses it to perfection. What gives these characters even more depth is the addition of the fairies. Their intervention causes one of the strangest love chains in literature.

### B. The Fairies - Puck, Peaseblossom, Cobweb, Moth, Mustardseed:

How did Shakespeare ever come up with the idea of fairies? For the same reasons we avoid walking in front of black cats, or throw salt over our shoulders. Superstitions make us do the most irrational things. Elizabethans took this idea of superstition to a higher level: they believed in elves, leprechauns, ogres, and changelings, to name a few. However, Shakespeare's plays suggest that he wanted his creatures to be more friendly than the evil spirits we may associate with these characters.

### C. The King and Queen of the Fairies - Oberon and Titania

Oberon is the king who practices enchantment in the forest, where the fairies reside. He is responsible for the magical spells in the play. Titania is the queen and she provides the conflict for Oberon. The name Titania comes from Ovid's *Metamorphoses* where it is used as a synonym both for the enchantress Circe and the chaste Diana.

### D. Bottom and the Mechanicals.

Bottom is an actor and a director who is leading a traveling troupe of actors called the Mechanicals to the Duke to present a play for him and his wife. A play within a play? Yes, and this is nothing new for Shakespeare. His most famous play, *Hamlet*, also contained a play within a play. Through these conventions, audiences, actors, and scholars gain a first-hand perspective as to how Shakespeare may have directed his own plays. Hamlet's "Speak the speech, I pray you..." monologue is the most direct example of this. But for the mechanicals, Shakespeare uses them as further mischief for the fairies. For the Mechanicals, Shakespeare may have drawn from a play by Anthony Munday called *John a Kent and John a Cumber* in which a group of rude artisans stage a silly play written by their churchwarden about his horse.

### E. The Duke Theseus and Hippolyta

When the play begins, Theseus, the Duke of Athens, is preparing to marry Hippolyta, the Queen of the Amazons. Theseus recently conquered Hippolyta's people ("I woo'd thee with my sword") but now wants to marry her in love ("I wed thee in another key").

# Pre-Performance

## Research the Historical Context



### Who was William Shakespeare?

-William Shakespeare is a mystery. He never went to college, only the local grammar school, but ended

up writing the most famous plays in the history of the world. How did it happen? Nobody really knows.

-We know very little about Shakespeare's personal life, his childhood and his marriage when you think about the impact he's had on our world. We have none of Shakespeare's letters, diaries, or original manuscripts. All we have is his signature on a couple of legal documents. In fact, the lack of information on him has made a lot of people argue that he never really wrote all those plays or even existed at all!

-Never forget, Shakespeare wrote his plays to be **PERFORMED** not read. Never sit down to **READ** one of his plays if you don't know it. Get up and try **ACTING IT OUT**. You'll be surprised how much you'll understand. Reading Shakespeare is **ALWAYS** hard, Performing him is **EASY**.

-Will wrote over 40 plays, but only 37 have survived. He wrote every kind of story you can think of- tragedies, comedies, histories. 22 of his plays were about **WAR**. Guess he had human nature down. . . In his plays you can find teenagers fighting with their parents, teenagers running away, teenagers falling in love, ghosts, gods, witches, drunks, murderers, a woman caressing her lover's body minus its head, a woman caressing her lover's head minus its body, weddings, funerals, death by stabbing, suffocation, poison, decapitation, spiking, hanging, execution, being made into a

meat-pie, and drowning in a vat of wine. The point is that Shakespeare did it **ALL**!

-Everybody went to see Shakespeare's plays: children, peasants, royalty, merchants, every kind of person from every social group and clique. It was the one place where a beggar could rub elbows with the rich and famous. Remember there were no televisions, no radios, no magazines, and only the beginnings of newspapers. Not that newspapers mattered much considering most people **COULDN'T** read or write! Aside from the plays, there were bear-baitings, cockfights, bull-baitings and if you were lucky, the occasional execution. That was all. Seeing one of his plays was something like a cross between a Magic basketball game and a rock concert. It was noisy, crazy, usually messy, and a whole lot of fun.

### Shakespeare's Early Years

- William Shakespeare was born on April 23, 1564 in Stratford-upon-Avon, England. He died on the exact same day fifty-two years later, in 1616. He lived during what was called the Elizabethan Era because at that time the queen of England was Queen Elizabeth I.

- William Shakespeare's father, John Shakespeare, was a glovemaker by trade and ran a 'general store'. He was a prominent citizen in the town of Stratford-upon-Avon and even served as mayor for a term. The very first mention of John Shakespeare is in 1552. He was fined for keeping a 'dunghill' in front of his house. When William was eight years old, his father's fortunes started to decline. His father stopped going to church meetings and town council meetings, and his application for a coat-of-arms was turned down. A 'coat-of-arms' was an important status symbol in Elizabethan England. Today it would be like the U.S.

Government and everybody else in the country recognizing that you and your family were upper class and treating you like you were somebody important. Basically, you got invited to all the 'A-List' parties. Nobody knows why John Shakespeare's mysterious decline occurred.

- Shakespeare's mother was Mary Arden, a young lady from a prominent Catholic family. She married John Shakespeare in 1557 and they had seven children. William's older sisters Joan and Margaret died when they were babies. His younger sister Anne died when he was fifteen. The most of what we know about his three younger brothers is the youngest was named Edmund and that he later became an actor in London. Edmund died at age twenty-seven and was buried in London. We don't really know much about Shakespeare's other two brothers.

- As far as Shakespeare's education, even less is known. We assume he went to the local public grammar/elementary school in Stratford, but there are no records to prove it. We're also pretty sure he never went to college or university (pretty incredible when you consider Shakespeare invented over 2500 words that we still use everyday-including the words "puke", "eyeball", and "vulnerable"). In fact, after his baptism the next record we have of William Shakespeare is his marriage in 1582 to Anne Hathaway. William was eighteen years old when he married and Anne was twenty-six. Anne was also several months pregnant! Susanna, Shakespeare's first child, was born in 1583. Two years later, Shakespeare and Anne had twins, Judith and Hamnet. Sadly, Hamnet died only eleven years later. There is no record of his cause of death. William was deeply affected by his only son's death and after it spent more time in Stratford, traveling to London only for important theater business.

# Pre-Performance

## Historical Context continued

### The London Years

- Nobody knows exactly when William Shakespeare moved to London or how he supported himself once he got there. We do know he was an actor before he was a playwright. Even when he was thriving as a playwright, he still found time to act in his own plays. He played roles such as Adam in *As You Like It* and the ghost of Hamlet's father in *Hamlet*.

- In 1589-92, Shakespeare's first plays were all HITS in London. By 1594, Shakespeare's own acting troupe, the Lord Chamberlain's Men, became the premier



acting company in London.

- In 1598, Shakespeare built his famous theater- The Globe Theater. It was located on the south bank of the Thames River in London. The new theater's motto was "Totus mundus agit histrionem" or in English instead of Latin "All the world's a stage".

-The Globe Theater could accommodate over 3,000 spectators and admission in the early 1600's was one penny. The Globe had twenty sides and was an "open-air" theater, meaning there was no roof in the center. What roof there was, was thatched (made of hay). The rest of the building was made of wood. From above it looked like a large donut. Performances were

given every day from 2-5 in the afternoon (so the sunlight wouldn't bother the audience or the actors) except Sunday. The beginning of a show was signaled by three blasts from a trumpet and a flag raised at the same time: black for tragedy, red for history, and white for comedy. Why didn't they just pass out leaflets? Going to plays was considered immoral and advertising for plays was prohibited. Yet, everybody came! Vendors at the shows sold beer, water, oranges, gingerbread, apples, and nuts. All of these were THROWN at the actors if the audience didn't like the show! Audience members also frequently talked back to the actors. For example, if a murderer was sneaking up on somebody, the audience usually screamed out "LOOK BEHIND YOU!"

- On June 29, 1613, the Globe Theater burned to the ground. It was during a performance of *Henry the Eighth*. The cannon shots that were fired to 'announce the arrival of the king' during the first act of the play misfired and engulfed the thatched roof in flames. One man's breeches (pants) caught on fire but before he got hurt badly somebody dumped their beer on him and put it out! While the rest of the audience escaped unharmed, The Globe Theater was completely destroyed. Thirty years later, an ordinance (law) was passed to close all theatres. Acting and plays were outlawed because they were considered immoral.

### The Later Years

- Back in Stratford, William Shakespeare enjoyed his retirement and his status as 'Gentleman'. He purchased 'New House', the second largest home in Stratford-upon-Avon and often invited his friends and fellow artists over to hang out. One such visit is recorded in the journal of John Ward, a vicar in Stratford. He wrote,

"Shakespeare, Drayton, and Ben Johnson had a merry meeting, and it seems drank too hard, for Shakespeare died of a fever there contracted". Shakespeare indeed died thereafter and was buried in his family's church in Stratford on his birthday in 1616.

- In all, Shakespeare had written over 40 plays in two years. Two members of his acting company, the Lord Chamberlain's Men, published all the plays they could



find in 1623. This collection of 37 of Shakespeare's plays has come to be known as The First Folio. If it had not been for these two men, John Heminges and Henry Condell, we might have no record of William Shakespeare's work and the world as we know it would be a very different place. In the preface to the Folio these men wrote, "We have but collected them (the plays) and done an office to the dead... without ambition either of self-profit or fame; only to keep the memory of so worthy a friend alive, as was our Shakespeare".

- Shakespeare's friend and fellow playwright Ben Johnson wrote this about Shakespeare when William died- "... I loved the man, and do honor his memory as much as any. He was indeed honest, and of an open and free nature: had excellent fantasies, brave notions, and gentle expressions..."

# Pre-Performance

## A Chronology of Shakespeare's Plays

1589	<i>Comedy of Errors</i>	1605	<i>King Lear</i>
1590	<i>Henry VI, Part II</i>		<i>Macbeth</i>
	<i>Henry VI, Part III</i>	1606	<i>Antony and Cleopatra</i>
1591	<i>Henry VI, Part I</i>	1607	<i>Coriolanus</i>
1592	<i>Richard III</i>		<i>Timon of Athens</i>
1593	<i>Taming of the Shrew</i>	1608	<i>Pericles</i>
	<i>Titus Andronicus</i>	1609	<i>Cymbeline</i>
1594	<i>Romeo and Juliet</i>	1610	<i>Winter's Tale</i>
	<i>Two Gentlemen of Verona</i>	1611	<i>Tempest</i>
	<i>Love's Labour's Lost</i>	1612	<i>Henry VIII</i>
1595	<i>Richard II</i>		
	<i>Midsummer Night's Dream</i>		
1596	<i>King John</i>		
	<i>Merchant of Venice</i>		
1597	<i>Henry IV, Part I</i>		
	<i>Henry IV, Part II</i>		
1598	<i>Henry V</i>		
	<i>Much Ado about Nothing</i>		
1599	<i>Twelfth Night</i>		
	<i>As You Like It</i>		
	<i>Julius Caesar</i>		
1600	<i>Hamlet</i>		
	<i>Merry Wives of Windsor</i>		
1601	<i>Troilus and Cressida</i>		
1602	<i>All's Well That Ends Well</i>		
1604	<i>Othello</i>		
	<i>Measure for Measure</i>		



## Pre-Performance

### Pose Questions

#### Themes

The following are a few ideas as to what *A Midsummer Night's Dream* might be trying to say to an audience:

- 1) Love is the most complex theme in the play. Are there differences between true love and love at first sight? What do we do about those that we love but cannot have? How do we respond to people who **do** love us?
- 2) Nothing is what it seems. Imagine if the craziest events in your life were nothing but a dream.
- 3) The world of fantasy and the world of reality can often intermingle if we want them to. In other words, anything is possible.
- 4) There is a constant power struggle between men and women. One is always trying to get the upper hand, yet the



# Performance

## Theater is a Team Sport (“Who Does What?”)

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.

The **Actors** use their bodies and voices to bring the author’s words and the director’s ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director’s vision.



Stage Manager Amy Nicole Davis  
Photo: Rob Jones

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.

The **Shop and Stage Crew** builds the set, props and costumes according to the designer’s plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

**The Theater** is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

### Mission/Vision:

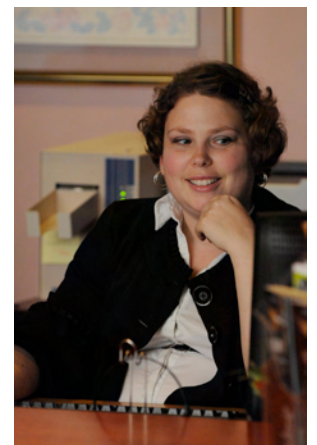
With Shakespeare as our standard and inspiration, the Orlando Shakespeare Theater In Partnership with UCF produces bold professional theater, develops new plays, and provides innovative educational experiences that enrich our community. Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination.



Sound Designer Bruce Bowes  
Photo: Rob Jones



Costume Designers  
Denise Warner and Mel Barger  
Photo: Rob Jones



Box Office Manager Gina Yolango  
Photo: Rob Jones

## Performance

### The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

## Performance

### Enjoying the Production

1. Do you think the time period and setting of this production enhances or detracts from the text?
2. Can you notice times when the characters speak directly to you in confidence? How does it make you feel?
3. How does the lighting and sound design add to the experience?

# Post-Performance

## Reflect, Connect, Expand

### Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play, the production and what it means to be a professional actor. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you!

### Discuss

- 1) What are the differences between the world in the court and the world in the forest? What are the similarities?
- 2) Who do you think is dreaming in the play? Titania says she was dreaming, Bottom thinks he was dreaming, Puck says the audience might be dreaming. Which idea makes the most sense to you?
- 3) In what ways do the men and the women work together to solve their problems? How do the fairies interfere, for good or bad?
- 4) In the beginning of the play, Hermia is not allowed to marry Lysander even though he is who she really wants. What do you think dictates the action? Is it society or love?
- 5) What do you think starts the action of the play? Is it the lovers escaping into the forest, or is it Oberon and Titania's fight? Do Bottom and the mechanicals **add** to the action, or are they a product of it?
- 6) Is there something about love or being in love that makes us do or think things we normally would not do? Have there been any experiences in your own life that are similar to what happens in the play? (e.g. Hermia running away from her father to be with the one she loves.)
- 7) What types of love relationships are explored in the play? Are there issues of love pertaining to a parent and his/her child or between two friends?
- 8) How powerful are words? Think of words that have power, such as hate, love, war, anger. What makes these words powerful? How careful should you be when using these words?

### Bibliography

<http://www.folger.edu>

<http://www.william-shakespeare.info/william-shakespeare-biography.htm>

<http://www.bartleby.com>

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Paraphrasing* Lesson Plan 1, page 1

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *A Midsummer Night's Dream*

**Grade levels appropriate:** 5-12

### **Objectives:**

The student will:

- Paraphrase the characters' lines into modern language
- Demonstrate their understanding of the characters lines by reading their paraphrasing aloud to the class
- Substitute Shakespeare's text while thinking their own paraphrasing
- Create a personal connection to Shakespeare's text.

### **Sunshine State Standards:**

The student will:

- Analyze the author's purpose and/or perspective in a variety of text and understand how they effect meaning; LA.7-12.1.7.2
- Analyze, compare, evaluate, and interpret poetry for the effects of various literary devices, graphics, structure, and theme to convey mood, meaning, and aesthetic qualities; LA.7-12.2.1.3
- Analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions; LA.7-12.2.1.7
- Describe changes in the English language over time, and support these descriptions with examples from literary texts; LA.7-12.2.1.9
- Use classical, contemporary, and vocal acting techniques and methods to portray the physical, emotional, and social dimensions of characters from various genres and media. TH.A.1.4.1
- Understand theatrical performances from the perspective of current personal, national, and international issues, through the evaluation of artistic choices in film, television, and electronic media (e.g., different depictions of the story of Aladdin) TH.D.1.4.3

### **Materials needed:**

Copies of "The Lovers' Plot Summary."

Copies of Act 1, Scene 1, lines 193-225

### **Introductory/background information for teachers and students:**

Have all students read "The Lovers' Plot Summary" Handout



# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Paraphrasing* Lesson Plan 1, page 2

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *A Midsummer Night's Dream*

### **Lesson Process:**

Paraphrasing is the Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

**Paraphrase:** n. a rewording of the meaning of something spoken or written.

A paraphrase is NOT a translation of the text, but a *rewording* of the text. This is one of the most important differentiations to make in teaching this material. Shakespeare's text is *NOT* a foreign language. It is Early Modern English- not "Old" English. Shakespeare created over 2500 words and compound words still in daily use. Our students speak Shakespeare every day without realizing it. Shakespeare's language in the context of his plays is poetry and therefore by 'poetic' nature 'open to interpretation'. Paraphrasing is the tool we use to align our understanding with Shakespeare's meaning.

There are two basic kinds of paraphrases- **Figurative** and **Literal**.

**Figurative:** 1. Representing by means of a figure or symbol 2. Not in its usual or exact sense; metaphorical 3. Using figures of speech

**Literal:** 1. following the exact words of the original 2. In basic or strict sense 3. Prosaic; matter of fact 4. Restricted to fact

We ask that the paraphrases the student creates are **Figurative** in nature. We don't ask them to create a word for word paraphrase of the text; but a common, lively rewording using their own daily expressions to capture the meaning of Shakespeare's verse.

1. Read the "Lovers' Plot" to your students. Explain that these four characters were just average teenagers with the same feelings and emotions that modern teenagers have.
2. Give each student the Handout 1 (Act 1, Scene 1, lines 193-225) and write the lines on the board with plenty of space between the lines. Have two students read the lines aloud. As a group, write figurative paraphrasing above each line. Encourage them to be as creative as possible with their language and feelings. You may either require students to use standard grammar, or allow them to use the modern text substitutions and contractions. Very often, using modern substitutions allows the student to convey the emotion of the line more strongly.
3. Have students read the scene aloud in their paraphrasing. Encourage them to put themselves in the characters' shoes while performing their paraphrasing.
4. Have students read the character's lines using Shakespeare's words while thinking about their own paraphrasing.

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Paraphrasing* Lesson Plan 1, page 3

**Name of organization:** The Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *A Midsummer Night's Dream*

### **Assessment:**

The student successfully:

- paraphrased the characters' lines into modern language
- demonstrated their understanding of the characters lines by reading their paraphrasing aloud to the class
- substituted Shakespeare's text while thinking their own paraphrasing
- created a personal connection to Shakespeare's text.

### **Reflection:**

Lead the class in a discussion of the following questions:

1. Why is it better to paraphrase figuratively than literally?
2. In what way does paraphrasing allow for more than one interpretation of a line or character?
3. Why does thinking your paraphrasing while saying Shakespeare's words make the words easier to understand?

### **Additional Materials:**

No Fear Shakespeare - <http://nfs.sparknotes.com/>

*A Midsummer Night's Dream* Fox Searchlight Pictures 1999

*A Midsummer Night's Dream* Warner Bros. 1935

### **Connections to other learning:**

Consider having the student paraphrase other texts into their own words, such as the Declaration of Independence or the Pledge of Allegiance.

### ***Shakespeare Alive!***

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# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Grammatical Breath* Lesson Plan 2, page 1

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *A Midsummer Night's Dream*

**Grade levels appropriate:** 7-12

### **Objectives:**

The student will:

- Figuratively paraphrase the speech into modern language.
- Identify major punctuation in the speech
- Demonstrate breathing on the punctuation.
- Validate that grammatical breath enhances clarity of the line and conveys the emotional state of the character.
- Evaluate the performance of peers based on clarity of the spoken text.

### **Sunshine State Standards:**

The student will:

- Use new vocabulary that is introduced and taught directly; LA.7-12.1.6.1
- Act by developing, communicating, and sustaining characters in improvisation and formal or informal productions. TH.A.1.4
- Understand cultural and historical influences on dramatic forms (e.g., theatre, film, and television). TH.C.1.4.1

### **Materials needed:**

Punctuation Sheet, Handout 1

Midsummer Speeches, Handout 2

### **Introductory /background information for teachers and students:**

Punctuation didn't begin to get standardized in the English language until 100 years after Shakespeare's death. When he wrote there were no rules governing the use of punctuation. Shakespeare gave his original rough draft of the play to "copyists" who wrote out clean versions of the manuscript called "fair copies" that were submitted to the printing houses. The men who set the individual letters for each page on the printing press were called "compositors." Each "compositor" had his own views about punctuation. Additionally, in modern editions, individual editors have altered punctuation to make it most understandable to the reader. For this reason, some actors look at many editions of the play, and choose the punctuation that they and their director feel appropriate for any given section. For these reasons, it is important to rely on the verse line, since we know that was Shakespeare's.

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Grammatical Breath* Lesson Plan 2, page 2

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *A Midsummer Night's Dream*

### **Lesson process:**

Have students read aloud Helena's speech Act 3, Scene 2, lines 192-219.

Talk through the paraphrasing of the speech phrase by phrase, being sure to look up the meaning of any words you don't know.

1. Have the students circle all major punctuation, i.e. period, question mark or exclamation point.
2. Set two chairs at the front of the room. Have one student come up and sit in one of the chairs. Instruct the student to start reading the speech aloud and move to the other chair whenever she comes to a full stop (major punctuation).
3. Have another student do the exercise and instruct her to try to only breathe on the full stops, using up all of her air on each group of words between breathing points. Encourage her to support the final words, but empty her lungs. Tell her to use all the air she has, even if the line is only one word. You will notice that the breath gives you the split second you need to grasp the next line. As you inhale physically, you inhale mentally as well. You grab the next line. Afterwards, discuss how that changed the tone or emotion of the speech. You discover how much force and power you have available.
4. Instruct a third student to read the speech, walking while talking and stopping when coming to a full stop. She can also take one step in either direction on any other punctuation marks, i.e. commas, colons, semi-colons. Afterwards, discuss how that changed the tone or emotion of the speech.
5. Have that same student try reading the speech aloud and only moving when she feels the need.
6. Have each student choose a speech from the handouts and do steps 1-5.



# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Grammatical Breath* Lesson Plan 2, page 3

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *A Midsummer Night's Dream*

### **Assessment:**

The student successfully:

- Paraphrased the speech into modern language
- Identified major punctuation in the speech
- Demonstrated breathing on the punctuation
- Validated that grammatical breath enhances clarity of the line and conveys the emotional state of the character
- Evaluated the performance of peers based on clarity of the spoken text.

### **Reflection:**

What did you notice about the lengths of sentences?

What might the length of the sentences suggest about the emotional state of the speaker?

How does breathing on punctuation make you feel physically? Emotionally?

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture Key Words Lesson Plan 3, page 1

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *A Midsummer Night's Dream*

**Grade levels appropriate:** 7-12

### Sunshine State Standards:

The student will:

- Use classical, contemporary, and vocal acting techniques and methods to portray the physical, emotional, and social dimensions of characters from various genres and media. TH.A.1.4.1
- Compare the artistic content as described by playwrights, actors, designers, and/or directors with the final artistic product. TH.D.1.4.1
- Use background knowledge of subject and related content areas, pre-reading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection; LA.7-12.1.7.1
- Determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details and facts; LA.7-12.1.7.3
- Analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions; LA.7-12.2.1.7

### Materials needed:

Midsummer Speeches, Handout 1

### Objectives:

The student will:

- Paraphrase the speech into modern language.
- Identify major punctuation in the speech.
- Identify verbs and verb phrases in Demetrius' speech Act 4, Scene 1.
- Perform the speech making verbs, verb phrases and line endings key stressed words.
- Evaluate the performances of their peers based on clarity of thought, action and emotion.

### Introductory/background information for teachers and students:

When speaking Shakespeare it is important to choose which words to stress to best convey the meaning of the line and the emotions of the character. Stressing verbs helps the audience follow the actions. They also make you feel an emotion.

Shakespeare wrote in verse and in prose. You know you are in verse if all the first words of the lines are capitalized and the line endings are ragged. You are in prose if the words are in paragraph form. Shakespeare put the crucial information at the end of the verse line. For this reason, it is helpful to stress the words at the end of the lines.

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture

### *Key Words*

#### Lesson Plan 3, page 2

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *A Midsummer Night's Dream*

#### **Lesson process:**

##### **Verbs**

1. Have students read aloud Demetrius' speech Act 4, Scene 1, lines 163-179.
2. Talk through the paraphrasing of the speech phrase by phrase, being sure to look up the meaning of any words you don't know.
3. Have the student circle all verbs and verb phrases in the speech.
4. Read through the speech to make sure they have identified all verbs and verb phrases.
5. Have one volunteer read the speech aloud, stressing all circled verbs and verb phrases.
6. Discuss how the clarity of the speech changed for the audience when the actor stressed the verbs.
7. Discuss what was revealed about Demetrius' character and emotional state by stressing the verbs.

##### **Line endings**

1. Have one student read aloud only the first word of each verse line.
2. Have the same student read aloud only the last word of each verse line.
3. Compare the two word lists and ask students which one conveyed the emotional essence of the speech more?
4. Have a student read the whole speech aloud, and kick a small cardboard box across the floor on the last word of every verse line. Notice how your voice grows stronger every time you kick the box.
5. Have a student read the whole speech aloud stressing all the line-endings but without kicking the box.

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture

### *Key Words*

### Lesson Plan 3, page 3

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *A Midsummer Night's Dream*

#### **Assessment:**

The student successfully:

- Paraphrased the speech into modern language.
- Identified verbs and verb phrases in the speech.
- Performed the speech making verbs and verb phrases key stressed words.
- Performed the speech making line endings key stressed words.
- Evaluated the performances of their peers based on clarity of thought, action and emotion.

#### **Reflection:**

Why do you think key words are important to the audiences' understanding?

Listen to someone else's conversation. Are they choosing key words? What types of words are they?

Why do you think verbs were so important to Shakespeare? Are they less important to us? Why?



# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Here Comes the Bride* Lesson Plan 4, page 1

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *A Midsummer Night's Dream*

**Grade levels appropriate:** 7-12

### Sunshine State Standards:

The student will:

- Identify the physical characteristics and the human characteristics that define and differentiate regions. SS.7-12.G.2.1
- Describe the factors and processes that contribute to the differences between developing and developed regions of the world. SS.7-12.G.2.2
- Relate works in the arts (architecture, dance, music, theatre, and visual arts) of varying styles and genre according to the periods in which they were created. SS.7-12.H.1.1
- Describe how historical events, social context, and culture impact forms, techniques, and purposes of works in the arts, including the relationship between a government and its citizens. SS.7-12.H.1.2
- Relate works in the arts to various cultures. SS.7-12.H.1.3
- Explain philosophical beliefs as they relate to works in the arts. SS.7-12.H.1.4
- Examine artistic response to social issues and new ideas in various cultures. SS.7-12.H.1.5
- Analyze how current events are explained by artistic and cultural trends of the past. SS.7-12.H.1.6

### Materials needed:

Access to computers and a search engine.

### Objectives:

The student will:

- Research courtship and wedding customs in other cultures and time periods
- Compare courtship and wedding customs in other cultures and time periods to that of their own culture and that of Elizabethan England.
- Collaborate with group members in preparing a presentation.
- Participate in a presentation of their research to the class.

### Introductory /background information for teachers and students:

The Lovers' Plot Summary

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Here Comes the Bride* Lesson Plan 4, page 2

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *A Midsummer Night's Dream*

**Lesson process:**

<http://www.classzone.com/novelguides/litcons/midsumm/guide.cfm>

Have the class brainstorm to create a list of countries and historical periods that students are interested in researching. Then have them ask questions about marriage that they think should be answered, such as the following:

- What are the typical ages of brides and grooms?
- What role do the parents have in the choice of a marriage partner?
- What financial arrangements are involved?
- What are the customs of the marriage ceremony and celebration?

Divide the class into small groups. Have each group choose a country and a historical period. Group members should discuss and decide among themselves how they will divide work and present information. Possible formats include posters, collages, audiotapes, videotapes, computer presentations, dramatic scenes, puppet shows, lectures, panel discussions, and question-and-answer sessions.

Each group should do the necessary research and ensure that information about marriage customs is presented clearly and accurately. Some groups may require rehearsal time.

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Here Comes the Bride* Lesson Plan 4, page 3

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *A Midsummer Night's Dream*

### **Assessment:**

The student successfully:

- Researched courtship and wedding customs in other cultures and time periods
- Compared courtship and wedding customs in other cultures and time periods to that of their own culture and that of Elizabethan England.
- Collaborated with group members in preparing a presentation.
- Participated in a presentation of their research to the class.

### **Reflection:**

Assign each student to write an essay discussing their findings and answering the following questions regarding courtship and wedding customs:

- If you had to live in another time period and culture, which would you choose and why?
- What about our culture would you miss most and why?
- If you could choose one thing from another time and culture and adopt it to yours' what would it be and why?