

TEACHER RESOURCE FOR A MIDSUMMER NIGHT'S DREAM BY SHAKESPEARE

This resource with its aligned lessons and texts can be used as a tool to increase student mastery of Ohio's Learning Standards. It should be used with careful consideration of your students' needs. The sample lessons are designed to target specific standards. These may or may not be the standards your students need to master or strengthen. This resource should not be considered mandatory.

ANCHOR TEXT

[A Midsummer Night's Dream](#)
(Order from CCS Book Warehouse)

SHORTER LITERARY TEXTS

Available [HERE](#)

INFORMATIONAL TEXTS

Available [HERE](#)

MEDIA/VISUAL TEXTS

Available [HERE](#)



OHIO'S LEARNING POWER STANDARDS

RESOURCE FOCUS

[RL. 6.1](#), [RL. 6.2](#), [RL. 6.3](#),
[W. 6.2](#), [SL. 6.4](#)

Student learning will center on analyzing text. Students will break down text to smaller parts (characterization, parts of plot, topic, conflict, etc.) to tie to a whole (theme, plot, summary), focusing mostly on Reading Literature Standards 2 and 3.

SAMPLE LESSON 1	SAMPLE LESSON 2	SAMPLE LESSON 3	SAMPLE LESSON 4
Prior to Reading	Act One	Act Two	Act Three
INTRODUCTION TO SHAKESPEARE AND ACTIVITIES	CHARACTERIZATION VOCABULARY LIST	TOPIC AND THEMATIC STATEMENT VOCABULARY LIST	TANGLES, TEARS, TAUNTS & TWEETS VOCABULARY LIST

SAMPLE LESSON 5	SAMPLE LESSON 6	SAMPLE LESSON 7	SAMPLE LESSON 8
Act Four	Act Five	After Reading	Extension of Standards to New Material
RESOLUTIONS VOCABULARY LIST	MONO-RHYME POETRY AS SUMMARY VOCABULARY LIST	WHOLE NOVEL THEME SPEECH PRESENTATION	OPEN WINDOWS AND MONKEY'S PAWS VOCABULARY LIST VOCABULARY LIST

WRITING/SPEAKING PROMPTS (TASK TEMPLATES AND RUBRICS: [LDC 2.0](#), [LDC 3.0](#), [ARGUMENT RUBRIC](#), [INFORMATIONAL RUBRIC](#), [NARRATIVE RUBRIC](#), [LDC SPEAKING & LISTENING](#), [SPEECH](#))

Argument	Informative/Explanatory	Narrative
<p>-There are some who say that instead of the characters in <i>A Midsummer Night's Dream</i> being in love, they are actually <u>victims</u> of love. In a well-constructed essay, define the term "victim" and analyze whether or not three couples are actually victims of love.</p> <p>-Analyze Shakespeare's portrayal of gender roles in Athenian society. Offer either three characteristics or roles of men or three characteristics or roles of women. Using those characteristics or roles, construct an argument in which you analyze how they affected the plot and the characters' actions.</p> <p>-In a well-constructed paragraph, make a claim that either Oberon, Egeus, or Robin is the root of all of the problems in the play.</p>	<p>-Much of the resolution of the play revolves around dreams, including Robin's final words to the audience. Write a well-constructed essay in which you establish how the role of dreams and their interpretation during the Renaissance period in England influenced Shakespeare's use of dreams in this play. Another research option is to demonstrate the role dreams play in different societies in today's world.</p> <p>-Write a well-constructed speech in which you examine how the use of magic or the supernatural changes characters as the play develops and show how the use of magic helps or hinders a theme of the play.</p> <p>-Read about characteristics of a Shakespearean comedy and write a well-constructed paragraph in which you classify <i>A Midsummer Night's Dream</i> as an example of a standard Shakespeare comedy.</p>	<p>-Unlike many of Shakespeare's tragedies, this comedy play does not include any soliloquys. Choose one character and find an important moment for that character. Write a soliloquy for that character in which they tell the audience their deepest feelings about the situation.</p> <p>-Write an alternate ending for the young lovers. In this ending, the antidote is applied to Demetrius's eyes, as well, so he is not under the potion's spell. Begin the scene with Theseus, Egeus and Hippolyta waking the young people.</p> <p>-<i>A Midsummer Night's Dream</i> includes the ideas of mistaken identity, confusion and chaos, and a happy ending. Write about an experience in your life in which mistakes were made, there was confusion and pain, but things turned out okay in the end. How did you respond? What did you learn from the experience?</p>

SAMPLE LESSON 1 (THIS LESSON IS ALIGNED WITH RL.6.10)

Prior to Reading

This lesson will ask students to build background knowledge and activate prior knowledge in order to make text-to-self, text-to-text, and text-to-world connections that deepen understanding of the text.

INTRODUCTION TO SHAKESPEARE AND ACTIVITIES

INTRODUCTION: View the video of the life of William Shakespeare found [HERE](#) and allow it to spark a quick conversation about what the class already knows about Shakespeare. (The video lasts about 5 minutes.)

ACTIVITY ONE-ANTICIPATION GUIDE: Hand out or share digitally this [Anticipation Guide \(below\)](#) and in Google Doc [HERE](#). (If you want students to be able to complete it online, have them make a copy of the shared Google document.) To continue introducing the play, have students agree, disagree, or express no opinion, with the statements on the Anticipation Guide. They will revisit this Anticipation Guide after reading to see if their ideas have changed based on their experience with the text.

ANTICIPATION/REACTION GUIDE

BEFORE	STATEMENT	AFTER
	Parents have the responsibility to guard their children against poor choices in friends or partners.	
	It is better to marry for love than money.	
	Children should act in accordance with the rules their parents decree.	
	True love never runs smoothly.	
	If a child does not listen to a parent’s demand, the child should be punished severely.	
	People’s emotions usually control how they act.	
	Love is the most powerful emotion we feel.	
	If you can’t live with the rules, change your environment to accommodate what rules you prefer.	
	Parents act with the best interest of the child in mind.	
	Females worry too much about looks/beauty.	
	Strong emotions can change the kind of people we are.	
	Chaos and confusion are necessary parts of life.	
	People can control their own fate.	
	People’s actions can influence other people’s lives.	
	People’s ideas of love can, and often do, change.	

CHOICES: After completing the Anticipation Guide, have students choose one statement from it and write a paragraph with specific examples to support their opinion. Use this [Eight-Sentence Paragraph for Anticipation Guide](#) (below and in Google Doc [HERE](#)) to support students as they write. Students can write independently, or you can pair students to encourage discussion on one of the statements ending with a joint paragraph. Students may write their paragraph on the **Eight-Sentence Paragraph for Anticipation Guide**, in a spiral notebook, on an electronic doc, or on a copy of the shared Google Doc. When students finish their paragraphs, you may use the [Eight-Sentence Paragraph for Anticipation Guide Rubric](#) (below and in Google Doc [HERE](#)) which is on the final page of the **Eight-Sentence Paragraph for Anticipation Guide** as a way to give students feedback for strengthening their arguments. Finally, choose one or more statements as a class and debate opinions, encouraging sound arguments, strong examples and positive and respectful behavior. Encourage students to use their paragraphs in the discussion. Although this activity addresses Speaking & Listening and Writing Standards, its real goal is RL.6.10. It can be used to lay ground-work for mastering W.6.1.

***A Midsummer Night's Dream* Eight-Sentence Paragraph for Anticipation Guide**

Take one of the statements from the Anticipation Guide for *A Midsummer Night's Dream* and write a well-constructed eight-sentence paragraph explaining why you agree or disagree with the statement. You should have at least **three** specific reasons and a real-life example for each that offers clearly explanation. If you are “on the fence” you may argue both sides. Follow the steps below for each sentence.

Sentence 1: Make a general statement regarding whether you agree or disagree with the statement. You can do one of the following:

- a. Just write a general statement like this – I agree/disagree with the statement “*copy statement here.*”
- b. Paraphrase the statement showing your agreement/disagreement – There is never a time when money is able to make a person happy.

Sentence 2: Use a transitional word/phrase (The first, First) and announce the first reason you have for your opinion. Be sure that you use a complete sentence!

Sentence 3: Show your example for the reason in sentence 2. Begin with “For example...” or another transition.

Sentence 4: Same as sentence 2 (use The next, Another, The second, etc.). Use transition and announce another reason for your opinion.

Sentence 5: Show your example for the reason introduced in sentence 4.

Sentence 6: Same as sentence 2 (use The last, Finally, The final, etc.). Use transition and announce final reason for your opinion.

Sentence 7: Show your example for the reason introduced in sentence 6.

Sentence 8: Make a final statement to round out your ideas. This is not a commercial – do NOT tell your reader to do something! Don't speak to your reader!!

MAKE SURE YOUR REASONS ARE REASONS AND NOT EXAMPLES! THE REASON YOU AGREE OR DISAGREE WITH SOMETHING IS GOING TO BE A GENERAL STATEMENT, NOT A SPECIFIC EXAMPLE! If you say that money can't bring you happiness, one of your reasons might be not everything in life that makes a person happy can be bought with money. That is a reason, a very general statement that answers the question of why you feel that way. An example of that could be that when a mother loves her children, their presence in her life makes her happy. It is a very specific example that gives the reader clarification of the general statement.

ACTIVITY TWO-CHARACTER IMPRESSIONS AND INFORMATION: This activity will familiarize students with the characters by using the character descriptions and quotations on this [Characters/Quotations in A Midsummer Night's Dream](#) documents (in Google Doc [HERE](#)). Make sure to reference the fact that there are three different groups of characters in the play.

-Print and cut apart the quotations that are in the table at the end of the [Characters/Quotations in A Midsummer Night's Dream](#) document. Give them to individual students.

-Read the name and short description of the character out loud from the [Characters/Quotations in A Midsummer Night's Dream](#) document. Then, have the student with the corresponding character quotation read it out loud.

-Have a short discussion about initial impressions students have about the characters solely based on the information and the quotation. They can also make predictions about characters and outcomes. They may also be inspired to create a cast list of current celebrities who would play the roles.

Students may want to take notes on the characters in their spiral notebook/electronic doc. This notebook/electronic doc should be used throughout the novel unit. Each page could be a new activity, and each topic, thematic statement, character can have their own page so that students can trace the development of the characters and ideas over time. There should be pages set aside for other literary terms as well.

ACTIVITY THREE-WHOOSH: This activity requires the use of a synopsis of the play found [HERE](#). This activity provides students with a visual, audio and kinesthetic introduction to the play and it should be fun and informative instead of serious.

1. Have students stand in a circle with teacher in the middle. Together, choose a student to be the starting point. Students must remain quiet and attentive, as all students should eventually be called on to participate. The teacher follows the circle around, not skipping any students – even if the character the student is portraying is the wrong gender (that’s part of the fun).
2. The synopsis is broken into nine paragraphs, so the teacher simply needs to read the nine paragraphs separately.
3. Starting with paragraph one, the teacher begins reading. Every time the teacher reaches a character name (highlighted on the synopsis), he/she points at a student (starting with the “starting point” student) and that student comes to the middle to begin pantomiming what the teacher says. Students should not hesitate or try to be perfect; the point is to listen to what the teacher says and act it out as quickly and accurately as possible. (For example, by the end of the first paragraph there should be six students in the circle.)
4. At the end of the paragraph, the teacher sweeps an arm out and says, “Whoosh!” The students pantomiming in the center of the circle should go back to their spots and sit down (so that it is clear who has gone already).
5. Once the students are seated, the teacher begins the next paragraph, again pointing at students to play the necessary roles. The cycle of pointing, acting and “whooshing” repeats until the end of the synopsis.
6. It’s best if the teacher figures out ahead of time how many students will be called for each section in order to let every student participate, even if some are used as “extras” for a portion.

REFLECTION/FORMATIVE ASSESSMENT: Students can reflect on their first impressions of the characters and how the information they have found from the **CHARACTER IMPRESSIONS AND INFORMATION** and **WHOOSH** activities may relate to the statements from the anticipation guide. This can be done as a class, in small groups, or as a short writing in the spiral notebook/electronic doc, or as a separate writing assignment.

SAMPLE LESSON 2 (THIS LESSON IS ALIGNED WITH RL.6.3)

Prior to Student Workshop (but after Mini-Lesson): Listen to/Read Act One – a dramatic recording can be found [HERE](#). Try to do most of the reading in class so that you are monitoring and aiding each student’s ability to access complex text. Feel free to use any of the Close Reading/Unlocking Guides [HERE](#) and on the [ELA Strand Page](#).

This lesson will focus on characterization and how/why characters respond or change.

CHARACTERIZATION

MINI-LESSON: Use this [Characterization Page](#) (Google Doc [HERE](#)) to review the definition of characterization, types of indirect characterization, and the concepts of motivation, flat/round and static/dynamic characters with students. Using the text for the Langston Hughes short story “Thank You, Ma’am” found [HERE](#) and [BELOW](#), illustrate the definitions of indirect characterization, types of character, and motivation. This [Characterization Practice Worksheet](#) (Google Doc [HERE](#)) should guide the exploration of characterization. Students should finish the mini-lesson understanding that they can attribute character traits (compassion, deceitfulness, sincerity, cruelty) based on the different aspects of indirect characterization (actions, speech, etc.) in order to learn who a character is and predict how they will act in the future. They should also understand that a character’s reasons (motivations) for doing something are an important part of their journey.

(Students should now listen to/read Act One of [A Midsummer Night’s Dream](#)– a dramatic recording can be found [HERE](#). Try to do most of the reading in class so that you are monitoring and aiding each student’s ability to access complex.)

STUDENT WORKSHOP: After listening to/reading Act One, students should work in pairs or small groups to fill in the [Characterization Chart](#) (Google Doc [HERE](#)). They may be assigned certain characters or instructed to work on all characters. Teachers may choose to use this sheet for each of the individual acts so that students can use it to show the characters’ development throughout the play in a consistent manner. Students should be reminded that they can look back at their [Characterization Page](#) and [Characterization Practice Worksheet](#) from the mini-lesson for insight into Characterization.

CHOICES:

- To encourage movement and teamwork, write the names of the main characters separately on large paper using the same headings as on the worksheet (or have the characters/headings on different electronic devices) and place them around the room. Students will move freely around the room and enter items on the large paper – they should not repeat information, but can be encouraged to add information to entries.
- If assigning specific characters to small groups, students can create a tableau of a moment in the act that reflects the trait they have assigned to the character. This can also be done after all students have had a chance to write on the large paper.
- Students can use their spiral or digital notebooks for this activity by giving each character his/her own page and using the same headings as the worksheet. That would save paper and time; students can use the same page for the entire play (encourage students to mark entries based on the act or use a different writing instrument/color for each act).

Students should document information from other students, regardless of how the activity is completed.

REFLECTION/FORMATIVE ASSESSMENT: Students may write a reflection in their spiral/digital notebook (after the character pages) about their impressions of one or more characters based on Act One. They can refer to the traits for their chosen character that they’ve gathered through the workshop activity and give specific text examples that connect to their ideas. They can be instructed to agree or disagree with the characters’ actions and comment on their motivations.

CHOICES:

- Exit Ticket question: What are the five types of indirect characterization?
- Exit Ticket question: Which characters have grabbed your attention so far? What do you like/dislike/find interesting about those characters? Make sure to include specific traits, examples from text, and motivations in your answer.

SAMPLE LESSON 3 (THIS LESSON IS ALIGNED WITH RL.6.2)

Prior to Lesson (but after Mini-Lesson): Listen to/Read Act Two – a dramatic recording can be found [HERE](#). Try to do most of the reading in class so that you are monitoring and aiding each student’s ability to access complex text. Feel free to use any of the Close Reading/Unlocking Guides [HERE](#) and on the [ELA Strand Page](#). This lesson will encompass both Acts One and Two and focus on the topic of Love. It will focus on determining a theme by considering how a topic is conveyed through particular character interactions.

TOPIC AND THEMATIC STATEMENT

MINI-LESSON: Use this [Theme/Topic Sheet](#) (Google Doc [HERE](#)) to review the definition of theme with students. Remind students that there is a difference between a topic and a theme. A theme is the insight about human life that is revealed in a literary work or what we learn about humanity from a story. It cannot be written with only one word – that is a topic. For example:

- “Evil” would not be a theme; it is a **topic**. “Every human being has evil in their heart” would be a **theme** or a **thematic statement**.
- Themes often explore timeless and universal ideas and are almost always implied rather than stated explicitly (plainly).
- Finding the theme of a book/story is tough for some students because a theme is something the reader determines, not something found stated in plain words.
- The theme is something that the reader should be able to apply to his or her own life and to various texts.

You can find other Theme Guidance here: [Determining a Theme \(Standard Guidance from ODE\)](#) and here: [How to Write a Theme Statement in Six Steps](#).

Aesop’s Fables are very useful when teaching about theme. Students can read these stories quickly and easily, and oftentimes the lessons are pretty close to the surface. Use the fables found [HERE](#) (Google Doc [HERE](#)) for this mini-lesson. Repeat each of the three steps with each fable.

1. Have students read the fable.
2. Discuss the following: What happened? What did the character(s) learn? What is a one word topic that can be applied to the fable? What can the readers apply to their lives?
3. As a class and out loud, write out the one word **topic** the class agrees upon and the **thematic statement** (the life lesson) reached by students.

STUDENT WORKSHOP: After listening to/reading Act Two, students should have a good idea about how love affects not only character actions, but how characters interact with each other. It seems in this play that there are vastly different ideas about love and what it means, as well as what love causes characters to do. This workshop will have students think about specific characters and their connection with the topic of love. This activity will also be a good springboard for thought at the end of the play when they must think about thematic statements that encompass the entire play. (Note: You can use this activity to explore **multiple** topics for use at end of unit, not just love. This [Topic List](#) can be helpful in determining other topics to explore.)

1. Write the word “Love” on the board or on a projected/shared document. Have students brainstorm ideas above love (it doesn’t have to be a specific thing about love). If more specificity is desired, have students brainstorm on different aspects of love – feelings it can generate, actions it may cause, consequences of love, words they associate with it. Leave those ideas on the board/document, as they may help the students direct their thinking when completing the chart.
2. Pass out the chart for the Love topic from the [Love Topic Teacher Page and Chart](#) (Google Doc [HERE](#)). The Teacher Page will give you some ideas for the chart.
3. Have students work in small groups. They should focus on one or two characters that are assigned. Their task is to think and write about how the characters in the play use love and how it affects their actions and interactions in Acts One and Two.
4. After students have time to work together to fill in the boxes and come up with a possible thematic statement, divide students so that one member of each group is with students who filled in boxes for other characters (jigsaw activity).
5. At the end of the activity, students should have filled in all boxes from the activity, including multiple possible thematic statements.
6. Bring the class together for a discussion of the thematic statement ideas and character information from the worksheet.

REFLECTION/FORMATIVE ASSESSMENT: As a writing activity or Exit Ticket, have students choose one of the thematic statements and write a paragraph that discusses which character or characters reflect the ideas in the statement with one or more pieces of textual evidence and how the statement relates to our world today. NOTE: For easy collection, have students do this in their electronic notebook (shared with you) or as a Google Classroom assignment. This will allow you to give immediate feedback or interact with them during writing. If students need scaffolding, feel free to give them stems for sentences in the paragraph.

SAMPLE LESSON 4 (THIS LESSON IS ALIGNED WITH RL.6.3)

Prior to Lesson: Listen to/read Act Three. A dramatic recording can be found [HERE](#). Try to do most of the reading in class so that you are monitoring and aiding each student's ability to access complex text. Feel free to use any of the Close Reading/Unlocking Guides [HERE](#) and on the [ELA Strand Page](#).

This lesson will focus on how the drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

TANGLES, TEARS, TAUNTS & TWEETS

MINI-LESSON: Review the concepts of characterization, plot, conflict, and motivation using the [Characterization Page](#) (Google Doc [HERE](#)) from Act One and this [Plot and Conflict](#) page (Google Doc [HERE](#)). Have students go back to their [Characterization Chart](#) (Google Doc [HERE](#)) from Act One and work together (in small groups or as a class activity) to add new traits to the chart based on what they know now from reading Acts One, Two, and Three. All students should add pertinent information to their charts (or spiral/digital notebook pages for individual characters). Information should tie into conflicts and motivation.

STUDENT WORKSHOP: Have students work in small groups and instruct them that this workshop will use all of the play so far (Acts One through Three). They will focus on sections of character interactions in the play and determine how those interactions affect plot and theme topics. Student work will be presented verbally and visually in front of the class. Encourage students to use appropriate voices and emotion for their performance.

1. Give each student a copy of or share electronically [Tangles Tears Taunts and Texts](#) (Google Doc [HERE](#)). Give each group access to <http://www.fakephonetext.com> on a computer.
2. List/display the possible groupings for students to choose from the chart below. Because the characters in some of the groupings have multiple interactions during an act, students should be specific when choosing a section of interaction for the activity. There will not be time to do all interactions in an act. Decide whether multiple groups can focus on the same section and characters or not. Here are the **Groupings**:

Egeus, Theseus, Lysander, and Hermia – Act One	Lysander and Hermia – Act One	Helena and Hermia – Act One
Titania and Oberon – Act Two	Demetrius and Helena – Act Two	Lysander and Hermia – Act Two
Robin and Oberon – Act Two	Helena, Lysander, and Demetrius – Act Two	Helena, Hermia, Lysander, and Demetrius – Act Three
Titania and Bottom – Act Three	Oberon and Robin – Act Three	Demetrius and Hermia – Act Three
Lysander and Demetrius – Act Three	Helena and Hermia – Act Three	Robin, Lysander, and Demetrius – Act Three

3. Go over the **Rules and Instructions** section of [Tangles Tears Taunts and Texts](#). Students should understand that while this is an entertaining activity, real knowledge and understanding are the main purposes of the assignment.
4. Have students work in groups to answer questions on [Tangles Tears Taunts and Texts](#) and create their text conversation on <http://www.fakephonetext.com>. Groups should understand that it is imperative that they really think through the answers they write on the [Tangles Tears Taunts and Texts](#) sheet. They will be expected to read their answers on the sheet to the class after they are done displaying and “voicing” their Texts.
5. Groups present Text conversations and question answers to the class in order from Act One through Act Three to encourage a flow of information that is logical.
6. The class should take notes on character changes and characterization as well as topic, plot, and thematic information in their spiral/digital notebooks.
7. Groups should save, copy, or screenshot their Texts and share them electronically with the teacher; Each student should turn-in their completed question sheet.
8. Ask class whether they gained any new insights about love or any other topic, characters, or plot from this activity.

REFLECTION/FORMATIVE ASSESSMENT: Students reflect on the chaos that is created in Act Three specifically by Oberon and especially by Robin. Since Robin was not part of the discussion about the topic of love, students can comment on how Robin relates to the thematic statements from the [Love Topic Chart](#). What does Robin's attitude about what he has done to all of the characters he has influenced in Act Three show about him as a character and his ideas about love in general?

SAMPLE LESSON 5 (THIS LESSON IS ALIGNED WITH RL.6.3)

Prior to Lesson: Listen to/read Act Four. A dramatic recording can be found [HERE](#). Try to do most of the reading in class so that you are monitoring and aiding each student's ability to access complex text. Feel free to use any of the Close Reading/Unlocking Guides [HERE](#) and on the [ELA Strand Page](#).

This lesson will focus on how the characters respond or change as the plot moves toward a resolution and the roles of dreams and reality in character responses/changes.

RESOLUTIONS

MINI-LESSON: Free writing activity: Have students write about a strange dream they had. When they are finished writing, discuss how it felt to wake up from the dream. Ask questions such as: Did you want to wake from the dream? How did the dream make you feel upon waking? Did you feel like the dream meant something real in your waking life? Did you try to interpret the dream? Did you ever speak to anyone about the dream? Are dreams and imagination important in our lives? Are they important in romance? Why or why not?

Spend a few minutes in discussion regarding the dream state, types of dreams, how dreams can affect reality, and students' interpretations of dreams. If students are really interested and time permits, a dream interpretation guide can be found [HERE](#).

STUDENT WORKSHOP: Work through the [Resolutions](#) sheet (Google Doc [HERE](#)). Walk through the sheet with students as a class discussion. A focus to hone in on is the fact that everyone seems to just chalk up their lack of memory to it all being a dream and, as strange as it is, they accept the outcomes and move on with their lives.

1. Another interesting aspect of the dream/reality idea is that Oberon is the one who fixes the problems the young lovers are facing in their real lives. If the "reality" outcome would have been the true outcome, this play would not have been a comedy – it more likely would have been a tragedy (both Lysander's and Hermia's lives were threatened). Also interesting is the fact that Oberon still took the Indian boy away from Titania – only now she is okay with it. Why?
2. Two other interesting facts to think about are that Demetrius is still under a spell – he is not actually truly in love with Helena (even though he says he is but wasn't for a while, that could be the drug talking). Also, Helena seems just a little bit concerned about how suddenly she has "won" Demetrius, so that couple, although we are glad they are together, are not a true love match like Lysander and Hermia are.
3. The last section of the sheet focuses on the use of the supernatural and dreams to comment on the idea of love. An idea of Shakespeare's intent is to show that love is not to be controlled or forced; to try to do so leads to unfortunate consequences. As the play is a comedy, the audience knows that things will turn out well, but we see that love can so easily cause chaos and unhappiness, but in the end, it is well worth it; it is important and beautiful.

Ideas for student movement:

1. The audience never sees Oberon tormenting Titania while she is under the spell and when she finally allows him to take the Indian boy. Imagine and act out that scene, keeping in mind that she is under the love spell and Bottom is there too.
2. The audience never sees the young lovers telling their stories while walking to the temple with Theseus, Hippolyta and Egeus. Imagine and act out that scene.
3. Individual students can write/deliver brief monologues outlining what the character (Titania, Bottom, Lysander, Hermia, Helena or Demetrius) believes happened overnight and how the character feels about the events.

REFLECTION/FORMATIVE ASSESSMENT: Students should take a few minutes to add characterization information to their charts or spiral/digital notebooks based on any new developments in character from Act Four.

Any of the following could be a spiral/digital notebook entry or an Exit Ticket reflection.

- Students reflect on the ideas of dreams and love based on their personal opinions and the information gleaned from the lesson and discussion.
- Students critique the resolutions that happened during this act.
- Students write an opinion on whether or not Oberon and Robin should have interfered with the humans.

SAMPLE LESSON 6 (THIS LESSON IS ALIGNED WITH RL.6.2 AND RL.6.3)

Prior to Lesson: Listen to/read Act Five. A dramatic recording can be found [HERE](#). Try to do most of the reading in class so that you are monitoring and aiding each student's ability to access complex text. Feel free to use any of the Close Reading/Unlocking Guides [HERE](#) and on the [ELA Strand Page](#).

This lesson will focus on summarizing theme, plot, and characterization using poetry. The items in the lesson lend themselves to exploration of RL.6.9. If you choose, you can create a second lesson within the Mini-lesson that focuses on comparison of the myth to the poem.

MONO-RHYME POETRY AS SUMMARY

MINI-LESSON: Have students read the myth of *Pyramus and Thisbe* ([Below](#) and Google Doc [HERE](#)). Have them also read the poem "*A Pyramus and Thisbe Tale*" ([Below](#) and Google Doc [HERE](#)). Read each of them at least twice in differing ways, e.g. partner reading, popcorn reading, etc. The myth should give them the *Pyramus and Thisbe* storyline. The poem serves as a plot summary of the myth. Break the poem down with students, showing how the poet establishes an end rhyme (the last line being admittedly slanted as opposed to a true rhyme like the rest of the poem) and matches the number of syllables in each line to the total number of lines in the poem. This will lead into the workshop portion of the lesson. You may want to use the Close Reading Unlocking Poetry, Close Reading Unlocking Prose, Close Reading Guide, Close Reading Annotation Guide, or Close Reading Annotation Bookmarks pages from [HERE](#) or on the [ELA Strand Page](#) to help students know what to look for when analyzing the poem and myth.

Thoughts: Teachers may want to stop and discuss the possible reasoning of Shakespeare's inclusion of the *Pyramus and Thisbe* as a play within the play. Is there a connection between the plot of *A Midsummer Night's Dream* and the myth of *Pyramus and Thisbe*? Was it meant to be an allusion? Going back to the topic of love, does the play performed by the Mechanicals somehow reinforce or contradict the ideas set forth in the plot of the main play (love can't be hindered; love is a blessing/precious and shouldn't be taken for granted; the married couples should cherish their love)? In the play, Philostrate says that the actors are just workers who have never really used their brains before – does this statement indicate a comment by Shakespeare on the intellect and skills it takes to perform in the theater or that only professional actors have the skills needed to perform in the theater? Did the actors reveal more about themselves as they presented the play? The play *Romeo and Juliet* was written around the same time; does that fact have anything to do with the myth's inclusion?

STUDENT WORKSHOP:

Activity One: Crafting Quick Plot Summaries and Determining a Theme

1. Talk to the students about what makes a summary. Literary summaries can include brief descriptions of theme and story elements, including plot, characters, setting, and point of view. Let students know that RL.6. 2 requires them to be able to write objective summaries that are condensed versions of the text which include theme and major points without personal opinion or judgments. For this activity, they will write summaries that focus on plot only.
2. Hand out or share digitally the [Plot Summary and Thematic Statement](#) (Google Doc [HERE](#)). Also have the students access their [Plot and Conflict](#) page (Google Doc [HERE](#)) to remind them of the five parts of a plot. Work together to pull out those five main parts of the plot or summaries of the five acts using the Plot Summary and Thematic Statement. The first page has some of the summary completed to use as exemplar for completing the rest. The second page does not need to be shared with students. It acts as a sample of the entire summary per act.
3. **To encourage movement**, students can be placed in five groups and assigned one act or one part of the plot to summarize and list plot points for the rest of the class. Students can create a tableau or act out a shortened version of their act that hits upon the main moments. At the end of the presentations every student should have a good working list of plot information to use to create their poem.
4. Another way to create a list of plot points and encourage movement is to draw a line on the board that is separated by the five acts or five parts of plot. Students come up to the board to insert specific plot points in order that they feel are important moments to mention. After all important information is written on the board, the class determines which items can be removed or combined on the list.
5. Once the plot summaries are completed, ask students to review their [Love Topic Chart](#) and any other topic charts they have created. As a class, decide on three themes that can be supported by the plot summaries and write them on the Thematic Statement lines. One thematic statement is already listed.

Activity Two: Creating a Theme/Plot Mono-Rhyme Summary Poem

1. Remind students of the rules for a mono-rhyme poem from the mini-lesson. Hand out or share digitally the [Theme/Plot Mono-Rhyme Summary Poem Workshop](#) (Google Doc [HERE](#)). Students can use the lined page or a page in their spiral/digital notebooks to compose a mono-rhyme poem that encompasses a theme and plot summary for *A Midsummer Night's Dream* [whole play or act(s)]. The mono-rhyme poem should have the same number of syllables in each line as total number or lines. Each line should rhyme. Let students know you will use the rubric in the [Theme/Plot Mono-Rhyme Summary Poem Workshop](#) to assess their composition. Have students share/hand-in their summary poems.
2. ADDITIONAL OPTION: Students can show a deep understanding of character development by presenting a mono-rhyme poem that focuses on one character – their personality, their motivations, their actions, their feelings, and their outcome. The same rules for rhyme, syllables and lines should apply.
3. ADDITIONAL OPTION: Students can show a deep understanding of the topic love by presenting a mono-rhyme that focuses on the love of two or more characters; how it developed in the play, how their love related to thematic statements discussed throughout the reading of the play, the ultimate effect their love had on the outcome of the play. Students may also use another topic discussed and developed by the class.

REFLECTION/FORMATIVE ASSESSMENT: Have each student should choose another student's poem and reflect on how that poem deepened or resembled that student's understanding of thematic statement and plot or critique the author's understanding of thematic statement and plot summary. Students may also critique the poet's understanding of the characters and topic(s) if additional options were completed during Activity Two. Students can write this reflection in their spiral/digital notebooks or as an Exit Ticket.

SAMPLE LESSON 7 (THIS LESSON IS ALIGNED WITH RL.6.2, RL.6.3, W.6.2, AND SL.6.4)

Prior to Lesson: Students should have finished reading and listening to *A Midsummer Night's Dream*.

WHOLE NOVEL THEME SPEECH PRESENTATION

MINI-LESSON: Brainstorming and Speaking

1. As practice, create a bubble map on the board to brainstorm a simple topic that most students have knowledge of, e.g. a favorite season of the year. Brainstorm using the bubble map to show how to set up brainstorming for the students' ideas for their speech topic. Use this [Brainstorm Bubble Map](#) as a reference.
2. Watch the video on practical speaking tips found [HERE](#). Write them on the board/shared doc to remind students (and add others as needed).
3. For a contrast, have students watch the video found [HERE](#) to know what not to do when giving a speech. It is labeled as the "worst speech ever." See if students can figure out why the speech is bad. Discuss the differences between the practical tips and the speech video.
4. Have students improvise standing and speaking in front of the class or groups regarding one of the main points from the brainstorm bubble. Use this practice to discuss items to do/not do in speech presentations and to familiarize students with the feeling of speaking and their own strengths and weaknesses.

STUDENT WORKSHOP: Students will be presenting an original speech showing their mastery of RL.6.2-3 and providing practice for SL.6.4

1. Have students review all of their notes on the topics and thematic statements they have gathered during the reading of the play and class discussions. Students can sit in small groups to have short discussions regarding the multiple topics and thematic statements in order to make sure their information is clear, correct, and complete.
2. Pass out the sheet with the [Final Speech Prompts](#) (Google Doc [HERE](#)). Read through all of the prompts with the class after reading the basic guidelines.
3. Pass out the [Speech Presentation Guide and Student Outline](#) (Google Doc [HERE](#)). Go through the guide and the outline, reminding students that the outline is a starting point and that the speech itself should be written on another sheet of paper in their spiral notebooks or in a Google doc for their electronic writing portfolios. They will use this copy to practice from and to edit/revise.
4. Students can work together to brainstorm ideas and should certainly have a day when they break into small groups to practice reading through their speech for content and editing. They should also have time to create notecards for their speech and practice presenting it for overall presentation practice and critique.

Assessment:

1. Pass out/share the [Speech Peer Evaluation Form and Teacher Rubric](#) (Google Doc [HERE](#)).
2. Go over the parameters for each rubric.
3. **NOTE:** The Peer Evaluation Form may be used on the small group practice day so that students have a guideline to use and can be consistent in what they are looking for and discussing while they practice. It may be shared digitally. If shared in paper form, students can use the same form for everyone in the group by not writing on it, thus saving paper.
4. On speech presentation day, students can be advised to take one minute after each speech to ponder the ideas given out by the speaker and take turns offering the speaker one positive statement addressing an item on the Peer Evaluation Form. That will also allow the teacher time to finish filling in the rubric and reset the timer.
5. Students can be instructed to type their speech using MLA format and add it to their electronic writing portfolio.

REFLECTION/FORMATIVE ASSESSMENT: After all speeches are completed for the class period, students should fill in a Teacher Rubric for their own speech and write some evaluative comments. Students should include how their speech could be improved if they were to do it again.

SAMPLE LESSON 8 (THIS LESSON IS ALIGNED WITH RL.6.2 AND RL.6.3)

Prior to Lesson: Students should have finished reading and listening to *A Midsummer Night's Dream*.

OPEN WINDOWS AND MONKEY'S PAWS

MINI-LESSON: Have students review literary elements focused on and discussed during the reading of *A Midsummer Night's Dream*.

Have students review the following literary elements from the sample lessons on *A Midsummer Night's Dream*: characterization, indirect characterization, types of indirect characterization, direct characterization, static/dynamic characters, flat/round characters, conflict, internal conflict, external conflict, motivation, plot, five parts of plot (exposition, rising action, climax, falling action, resolution/denouement), topic, theme/thematic statements, allusion. They can look back on any of these:

[Characterization Page](#), [Theme/Topic Sheet](#), and [Plot and Conflict](#).

TEAM PLAY:

1. Separate class into two teams and have students line up, each team behind a bell (If there is no bell or buzzer available, have the students in the front of the lines sit down in chairs at the front of their lines). Starting with the first students in each line, give the definition of a literary element from the [Characterization Page](#), [Theme/Topic Sheet](#), or [Plot and Conflict](#) sheet. The first of the two students to ring their bell, hit their buzzer, or stand up from their chair gets a chance to name the literary element. A correct answer scores a point for the team.
2. Work through all of the definitions as the two teams work their way through their lines.
3. An option is to have the students who did not answer the question or answered incorrectly get out of line. The team with the last student standing wins.

INDIVIDUAL:

1. Give students Bingo cards with literary elements from the [Characterization Page](#), [Theme/Topic Sheet](#), and [Plot and Conflict](#) sheet in the boxes. As definitions are given, students must mark the correct term. The first student with a completed line or diagonal wins – upon verification that they marked the correct terms.
2. Option for Assessment: Students use spiral notebook paper/digital doc to write down the literary term when definitions are given. This can be a graded.

STUDENT WORKSHOP:

1. In small groups have students read the short stories "[The Open Window](#)" and "[The Monkey's Paw](#)." You can select groups to read both of them and groups to read either "[The Open Window](#)" (1100L) and "[The Monkey's Paw](#)" (420L) to best suit reading levels. Tell them to reread any paragraphs, sentences, or sections to increase comprehension.
2. Hand out a copy of the [Extension Literary Elements](#) page to each student. Ask students to use "[The Open Window](#)" and/or "[The Monkey's Paw](#)" to individually fill in and answer all parts of the document. You want to ensure that all students are able to adequately answer all parts. Allow them to ask you clarifying questions in any area of the document that they feel unprepared to answer. Use those clarifying questions as a way to understand where their mastery may need reinforced for the elements on the document.

REFLECTION/FORMATIVE ASSESSMENT: Collect the [Extension Literary Elements](#) and use it to see if any parts need re-teaching and which students may need that re-teaching. Use workshop time on a future day to individualize the re-teaching.

SHORTER LITERARY TEXTS FOR PAIRING

Thank You, Ma'am by Langston Hughes

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap, and she carried it slung across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled.

After that the woman said, "Pick up my pocketbook, boy, and give it here." She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "Yes'm."

The woman said, "What did you want to do it for?"

The boy said, "I didn't aim to."

She said, "You a lie!"

By that time two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

"Then I won't turn you loose," said the woman. She did not release him.

"I'm very sorry, lady, I'm sorry," whispered the boy.

"Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain't you got nobody home to tell you to wash your face?"

"No'm," said the boy.

"Then it will get washed this evening," said the large woman starting up the street, dragging the frightened boy behind her.

He looked as if he were fourteen or fifteen, frail and willow-wild, in tennis shoes and blue jeans.

"There's nobody home at my house," said the boy.

The woman said, "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?"

"No'm," said the being dragged boy. "I just want you to turn me loose."

"Was I bothering you when I turned that corner?" asked the woman.

"No'm."

"But you put yourself in contact with me," said the woman. "If you think that that contact is not going to last awhile, you got another though coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones."

Sweat popped out on the boy's face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a half-nelson about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, "What is your name?"

"Roger," answered the boy.

"Then, Roger, you go to that sink and wash your face," said the woman, whereupon she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—and went to the sink.

Let the water run until it gets warm," she said. "Here's a clean towel."

"You gonna take me to jail?" asked the boy, bending over the sink.

"Not with that face, I would not take you nowhere," said the woman.

"Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe you ain't been to your supper either, late as it be. Have you?"

"That will be fine," said the boy.

“Then we’ll eat,” said the woman, “I believe you’re hungry—or been hungry—to try to snatch my pocketbook.”

“I wanted a pair of blue suede shoes,” said the boy.

“Well, you didn’t have to snatch my pocketbook to get some suede shoes,” said Mrs. Luella Bates Washington Jones. “You could of asked me.”

“M’am?”

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run, run!

The woman was sitting on the day bed. After a while she said, “I were young once and I wanted things I could not get.”

There was another long pause. The boy’s mouth opened. Then he frowned, but not knowing he frowned.

The woman said, “Um-hum! You thought I was going to say but, didn’t you? You thought I was going to say, but I didn’t snatch people’s pocketbooks. Well, I wasn’t going to say that.” Pause. Silence. “I have done things, too, which I would not tell you, son—neither tell God, if he didn’t already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable.”

In another corner of the room behind a screen was a gas plate and an icebox. Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the day bed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner other eye, if she wanted to. He did not trust the woman not to trust him. And he did not want to be mistrusted now.

“Do you need somebody to go to the store,” asked the boy, “maybe to get some milk or something?”

“Don’t believe I do,” said the woman, “unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here.”

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, red-heads, and Spanish. Then she cut him a half of her ten-cent cake.

“Eat some more, son,” she said.

When they were finished eating she got up and said, “Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto my pocketbook nor nobody else’s—because shoes got by devilish ways will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in.”

She led him down the hall to the front door and opened it.

“Goodnight! Behave yourself, boy!” she said, looking out into the street.

The boy wanted to say something else other than, “Thank you, ma’am” to Mrs. Luella Bates Washington Jones, but although his lips moved, he couldn’t even say that as he turned at the foot of the barren stoop and looked back at the large woman in the door. Then she shut the door.

Fables for Exploring Theme

The Bald Man and the Fly

A fly bit a bald man on the head. The man tried to shoo the fly away. But the fly landed on the man's head and bit him again. This made the man furious. He slapped his head to squash the fly, but the fly flew away just before the man delivered a stinging slap to his own head. The fly landed on the man's head a third time and laughed at him. "You would hurt yourself just to get back at me?" he taunted. The man was so enraged that he tried to hit the fly with a rock. Instead he knocked himself, senseless, to the ground.

The Ant and the Grasshopper

It was a beautiful spring day. The grasshopper was flitting about, enjoying himself, when he crossed paths with an ant. The ant was working very hard, carrying bits of food deep down into his anthill. "Why are you working so hard?" The grasshopper said.

"I want to have plenty to eat," the ant replied.

The grasshopper laughed. "Plenty to eat!" he cried. "Why, there is food everywhere that you look!"

"That's true," the ant said. "There is enough food for today. But there will come a day when it won't be true." The grasshopper hopped away, not wanting to bother with the morose little ant.

Soon spring gave way to summer, summer to fall, and fall to winter. When the fields were covered with snow, the ant sat far down in his anthill, safe and warm, his stomach full, confident that he had enough to eat to see him through the winter. The grasshopper, who had not made any preparations for winter, shivered, and went from one friend to another begging for food and feeling very foolish indeed.

The Father and His Sons

A father had a family of sons who were perpetually quarreling among themselves. One day, he told them to bring him a bundle of sticks. When they had done so, he placed the bundle into the hands of each of them in succession, and ordered his sons to break the bundle in pieces. They tried with all their strength, but were not able to do it. He next opened the bundle, took the sticks separately, one by one, and again put them into his sons' hands, upon which they broke the sticks easily. He then said, "My sons, if you are of one mind, and unite to assist each other, you will be as this bundle, uninjured by all the attempts of your enemies. But if you are divided among yourselves, you will be broken as easily as these sticks."

Pyramus and Thisbe

Pyramus and Thisbe lived in Babylonia and from the time they were young, were neighbors. They played together daily as children and fell in love as they grew older. Although neighbors, their families were hostile to one another so the love between Pyramus and Thisbe remained a secret. They had a special meeting place at a wall between their houses. This particular wall bore a scar. A large crack marred its smooth surface as a result of an earthquake long ago. Pyramus and Thisbe communicated through this crack when it was risky to see one another.

One particularly magnificent day, they arrived at their usual meeting place. The beauty of the day made them lament their situation all the more. They cried as they watched two hummingbirds fly over the wall together. Suddenly they came to the decision that they would not be stopped from being together any longer. They decided to meet that night outside the city gates under a mulberry tree filled with white fruit. This particular tree grew near a stream next to the local cemetery. Thisbe, hidden by a veil, arrived at the appointed spot first and waited patiently for Pyramus to come. All of a sudden, a lioness fresh from a kill, her jaws covered in blood, slunk out of the brush to satisfy her thirst at the stream. Thisbe, frightened by this disturbance, ran to a nearby cave. In her haste, she dropped her veil and the lioness grabbed it and shredded it with her bloody jaws. Meanwhile, Pyramus had arrived at the meeting place. As he approached the tree he could not help but notice the large paw prints of the lioness. His heart beat faster. As he approached the stream, his fears were confirmed upon seeing Thisbe's veil torn and bloodstained. Unable to find Thisbe and fearing that she was dead, Pyramus was unable to contain his sorrow. He drew his sword and plunged it deeply into his side. As he removed the sword from his side, blood sprayed the white fruit on the tree, turning it a dark purple color.

Meanwhile, Thisbe, recovered from her fright, came back to the meeting place by the stream. There she saw Pyramus' body lying in a crumpled heap on the ground. Racked with uncontrollable agony, she took his sword and threw her body onto it. With her dying breath, she pleaded with the gods that their bodies be buried in a single tomb and that the tree in the special meeting place would always bear fruit in the color of a dark and mournful color in memory of their unrequited love. To this day, the berries of the mulberry tree always turn dark purple in color when they are ripe.

A Pyramus And Thisbe Tale

There once was a mulberry tree with berries white,
Where two star-crossed lovers would meet covered by night.
Each day through a hole in the wall, they'd share their plight.
In spite of fam'lies' objections, they felt it right
And held a love between them, stronger than their might.
One night, they chose to meet, beneath the full moon, bright...
Sweet maid, by the tree, heard a lion roar! In fright
She ran...losing her veil...the lion tore in flight.
Arriving late, he spied her veil and cried, "No! Spite!"
His love was lost...so with his sword, his chest, did smite.
The maid returned...fell on his sword cried, "Death unite!"
Blood splashed the tree. Those berries now are red...when ripe.

1.16.2017©deborah burch mono-rhyme

INFORMATIONAL TEXTS FOR PAIRING

[The Midsummer in UK](#) – gives historical information surrounding the celebration.

[“Bringing Home the Wrong Race”](#) – a New York Times article regarding the conflict between love and the desires of the parents.

[“When a Parent’s ‘I Love You’ Means ‘Do As I Say’”](#) – New York Times article about the effects of conditional love.

[“6 Ways to Get Past the Pain of Unrequited Love”](#) – Psychology Today article that can be used in a creative way with the character Helena.

MEDIA/VISUAL TEXTS FOR PAIRING

[A Midsummer Night's Dream \(Unabridged Audio Production\)](#) – Version of the dramatic production used in lessons

[Mendelssohn: A Midsummer Night's Dream \(Overture\)](#) / OCNE / N. Krauze – an orchestral performance based on the play

[A Midsummer Night's Dream with Hugh Bonneville](#) - PBS Program of Shakespeare Uncovered

["Rude" by Magic!](#) – relates to Lysander and Hermia (can be used in the process of creating a soundtrack for the play).

["Chasing Pavements" by Adele](#) – relates to the unrequited love Helena has for Demetrius (can be used in the process of creating a soundtrack for the play).

[Storyboarding Example](#) – a good idea for helping students figure out the parts of the plot.

[Practical Tips for Public Speaking](#) – for after reading section.

[Worst Speech Ever](#) – for after reading section.

CLOSE READING/UNLOCKING GUIDES

- [Close Reading Guide](#)
- [Close Reading Annotation Guide](#)
- [Close Reading Annotation Bookmarks](#)
- [Close Reading Analysis Questions-Literary Text](#)
- [Close Reading Analysis Questions-Informational Text](#)
- [Close Reading Text-Dependent Questioning Guide](#)
- [Close Reading Unlocking Prose](#)
- [Close Reading Unlocking Poetry](#)
- [Close Reading Unlocking Informational Text](#)
- [Close Reading Prose and Poetry Teaching Slides](#)
- [Reading Prose Teaching Slides](#)
- [Reading Poetry Teaching Slides](#)
- [Reading Standard Rubrics \(LDC\)](#)

OHIO'S LEARNING STANDARDS-CLEAR LEARNING TARGETS
ENGLISH LANGUAGE ARTS-READING LITERATURE, GRADE 6

<div style="border: 1px solid black; border-radius: 15px; padding: 5px; display: inline-block;"> RL. 6. 1 </div>	<p>CITE TEXTUAL EVIDENCE TO SUPPORT ANALYSIS OF WHAT THE TEXT SAYS EXPLICITLY AS WELL AS INFERENCES DRAWN FROM THE TEXT.</p>	<p><u>Essential Understanding</u> -Reading comprehension -Draw inferences -Cite specific textual examples and details to support inferences and text meaning -Analyze the text</p> <p><u>*Extended Understanding</u> -MLA Formatting for in-text citations and works cited pages</p>	<p><u>Academic Vocabulary/Language</u></p> <ul style="list-style-type: none"> -analyze/analysis -cite -drawn -explicit -inference -textual evidence
<p>CCR ANCHOR: READ CLOSELY TO DETERMINE WHAT THE TEXT SAYS EXPLICITLY AND TO MAKE LOGICAL INFERENCES FROM IT, CITE SPECIFIC TEXTUAL EVIDENCE WHEN WRITING OR SPEAKING TO SUPPORT CONCLUSIONS DRAWN FROM THE TEXT.</p>			

<p>ULTIMATE LEARNING TARGET TYPE: REASONING</p>	<p><u>BROAD LEARNING TARGET:</u></p> <p>The student can cite textual evidence from the text to support an analysis of what the text says and inferences it makes.</p> <p><u>Underpinning Knowledge Learning Targets:</u></p> <p>The student can recognize textual evidence.</p> <p>The student can recognize inferences.</p> <p><u>Underpinning Reasoning Learning Targets:</u></p> <p>The student can analyze text to cite textual evidence that is explicitly stated.</p> <p>The student can analyze text to cite textual evidence that is inferred.</p> <p><u>Underpinning Product Learning Targets:</u></p> <ul style="list-style-type: none"> *The student can use correct format for in-text citations. *The student can use correct format for works cited pages.
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OHIO'S LEARNING STANDARDS-CLEAR LEARNING TARGETS
ENGLISH LANGUAGE ARTS-READING LITERATURE, GRADE 6

<div style="border: 1px solid black; border-radius: 15px; padding: 5px; display: inline-block;"> RL. 6. 2 </div>	ANALYZE LITERARY TEXT DEVELOPMENT.	<p><u>Essential Understanding</u></p> <ul style="list-style-type: none"> -Reading comprehension -Recognize and analyze theme -Support theme with story details from the text -Analyze the text -Summarize the text's theme -Recognize and distinguish between fact and opinion or judgment <p><u>*Extended Understanding</u></p> <ul style="list-style-type: none"> -Types and uses of details, literary elements, and figurative language -Analyze how a theme is developed over the course of the text 	<p><u>Academic Vocabulary/Language</u></p> <ul style="list-style-type: none"> -analyze -central idea -convey -details -determine -distinct -fact -incorporate -judgment -objective -opinion -story details -summarize/summary -theme
<p>CCR ANCHOR: DETERMINE CENTRAL IDEAS OR THEMES OF A TEXT AND ANALYZE THEIR DEVELOPMENT; SUMMARIZE THE KEY SUPPORTING DETAILS AND IDEAS.</p>			

<p>ULTIMATE LEARNING TARGET TYPE: REASONING</p>	<p><u>BROAD LEARNING TARGETS:</u></p> <p>The student can analyze literary text development.</p> <p>The student can determine a theme of a text and how it is conveyed through particular details.</p> <p>The student can incorporate a theme and story details into an objective summary of the text.</p> <p><u>Underpinning Knowledge Learning Targets:</u></p> <p>The student can define and understand theme.</p> <p>The student can define and understand an objective summary.</p> <p>The student can identify supporting details of theme in a text.</p> <p><u>Underpinning Reasoning Learning Targets:</u></p> <p>The student can distinguish between textual facts and opinions.</p>
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OHIO'S LEARNING STANDARDS-CLEAR LEARNING TARGETS
ENGLISH LANGUAGE ARTS-READING LITERATURE, GRADE 6

<p style="font-size: 24pt; font-weight: bold; border: 2px solid black; border-radius: 15px; padding: 5px; display: inline-block;">RL. 6.3</p> <p>DESCRIBE HOW A PARTICULAR STORY'S OR DRAMA'S PLOT UNFOLDS IN A SERIES OF EPISODES AS WELL AS HOW CHARACTERS RESPOND OR CHANGE AS THE PLOT MOVES TOWARD A RESOLUTION.</p>	<p><u>Essential Understanding</u> -Describe a plot line -Describe how characters respond and change as the plot moves forward -Sequence a series of episodes in a story or drama -Identify plot elements -Describe characterization</p> <p><u>*Extended Understanding</u> -Types of plots and characters -Literary terms for plot elements and characterization</p>	<p><u>Academic Vocabulary/Language</u></p> <ul style="list-style-type: none"> -catastrophe -characters/characterization -climax -conflict -denouement -dialogue -episodes -exposition -falling action -plot -rising action -resolution
<p>CCR ANCHOR: ANALYZE HOW AND WHY INDIVIDUALS, EVENTS, AND IDEAS DEVELOP AND INTERACT OVER THE COURSE OF A TEXT.</p>		

<p>ULTIMATE LEARNING TARGET TYPE: REASONING</p>	<p><u>BROAD LEARNING TARGETS:</u></p> <p>The student can describe how a particular story's or drama's plot unfolds in a series of episodes.</p> <p>The student can explain how the characters respond or change as the plot moves toward a resolution.</p> <p><u>Underpinning Knowledge Learning Targets:</u></p> <p>The student can identify a series of episodes (exposition, rising action, etc.) within a specific story or drama.</p> <p>The student can identify character types and traits.</p>
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OHIO'S LEARNING STANDARDS-CLEAR LEARNING TARGETS

ENGLISH LANGUAGE ARTS-WRITING, GRADE 6

W. 6. 2

WRITE INFORMATIVE/
EXPLANATORY TEXTS TO
EXAMINE A TOPIC AND
CONVEY IDEAS, CONCEPTS,
AND INFORMATION THROUGH THE
SELECTION, ORGANIZATION, AND ANALYSIS OF
RELEVANT CONTENT.

CCR ANCHOR: WRITE INFORMATIVE/EXPLANATORY TEXTS TO
EXAMINE AND CONVEY COMPLEX IDEAS AND INFORMATION
CLEARLY AND ACCURATELY THROUGH THE EFFECTIVE SELECTION,
ORGANIZATION, AND ANALYSIS OF CONTENT.

Essential Components W.6.2.a-g

- a. Establish a thesis statement to present information.
- b. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia to aid comprehension, if needed.
- c. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- d. Use appropriate transitions to clarify the relationships among ideas and concepts.
- e. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- f. Establish and maintain a formal style.
- g. Provide a concluding statement or section that follows from the information or explanation presented.

Academic

Vocabulary/Language

- ABTATO, PETs, TOO (or comparable organizational structures for writing informative/explanatory text with developed intros, bodies, and conclusions)
- analyze/analysis -cite
- clarify -concepts
- concrete -content
- convey -credible
- demonstrate -develop
- domain-specific/tier three vocab
- establish -examine
- informative/explanatory text
- maintain
- organizational strategies (definition, classification, comparison/contrast, cause/effect)
- precise -relevant
- thesis statement -topic
- transitions

**ULTIMATE
LEARNING
TARGET TYPE:
PRODUCT**

BROAD LEARNING TARGET:

The student can write informative/explanatory texts that examine topics and convey ideas, concepts, and information by selecting, organizing, and analyzing relevant content.

Underpinning Knowledge/Reasoning Learning Targets:

The student can define, identify, and use thesis statements, relational transitions, precise language, and domain-specific vocabulary.

The student can recognize and use strategies and techniques for introducing, organizing (definition, classification, comparison/contrast, and cause/effect), and concluding informative/explanatory texts that examine topics and convey ideas, concepts, and information on that topic.

Underpinning Reasoning Learning Targets:

The student can analyze the credibility of sources and relevant content for informative/explanatory topics.

The student can distinguish between formal & informal writing styles and use formal style in informative/explanatory writing.

The student can demonstrate an understanding of a topic through development of the topic with relevant facts, definitions, concrete details, quotations, or other information and examples in informative/explanatory writing.

Underpinning Product Learning Targets:

The student can craft thesis statements, introductions, bodies, and conclusions for informative/explanatory writing.

The student can include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension of informative/explanatory texts.

*The student can use correct format for in-text citations and works cited pages.

OHIO'S LEARNING STANDARDS-CLEAR LEARNING TARGETS
ENGLISH LANGUAGE ARTS-SPEAKING & LISTENING, GRADE 6

SL. 6.4

PRESENT CLAIMS AND FINDINGS, SEQUENCING IDEAS LOGICALLY AND USING PERTINENT DESCRIPTIONS, FACTS, AND DETAILS TO ACCENTUATE MAIN IDEAS OR THEMES; USE APPROPRIATE EYE CONTACT, ADEQUATE VOLUME, AND CLEAR PRONUNCIATION.

Essential Understanding
-Orally present claims and findings, sequencing the ideas logically
-Support claims and findings with pertinent descriptions, facts, and details that accentuate the main ideas or themes in an oral presentation
-Establish and maintain a formal style in oral presentation
-Use appropriate eye contact, adequate volume, and clear pronunciation in oral presentations

***Extended Understanding**
-Adjust oral presentations for diverse purposes and audiences

Academic Vocabulary/Language
 -ABTATO, PETS, TOO (or comparable organizational structures for writing speeches with developed intros, bodies, and conclusions)
 -adequate
 -analyze/analysis
 -argument
 -claim
 -descriptions
 -establish
 -facts
 -formal style
 -logical reasoning
 -logos/pathos/ethos
 -main idea
 -present
 -pronunciation
 -reasons
 -relevant
 -textual evidence
 -theme
 -volume

-accentuate
 -appropriate
 -cite
 -clarify
 -details
 -eye contact
 -findings
 -pertinent

CCR ANCHOR: PRESENT INFORMATION, FINDINGS, AND SUPPORTING EVIDENCE SUCH THAT LISTENERS CAN FOLLOW THE LINE OF REASONING AND THE ORGANIZATION, DEVELOPMENT, AND STYLE ARE APPROPRIATE TO TASK, PURPOSE, AND AUDIENCE.

ULTIMATE LEARNING TARGET TYPE: SKILL

BROAD LEARNING TARGET:
 The student can orally present claims and findings, sequencing the ideas logically.
 The student can support claims and findings with pertinent descriptions, facts, and details that accentuate the main ideas or themes in an oral presentation.
 The student can use appropriate eye contact, adequate volume, and clear pronunciation when speaking.

Underpinning Knowledge Learning Targets:
 The student can recognize and use strategies and techniques for presenting claims/findings, organizing them logically, and supporting them with descriptions, facts, and details in oral presentations.

Underpinning Reasoning Learning Targets:
 The student can determine appropriate eye contact, volume, and pronunciations in diverse speaking environments.
 The student can distinguish between formal and informal speaking styles and use formal style in academic settings.

ACKNOWLEDGEMENTS

This Teacher Resource was created during the summers of 2017/2018 as part of an initiative to increase textual choice for teaching Ohio's Learning Standards. It is part of a series of Teacher Resources for the following newly adopted supplemental literature. Note: Please adhere to the grade level chosen for each title to avoid textual overlap for our students.

Grade Six

A Midsummer Night's Dream by William Shakespeare

(No Fear Shakespeare Edition)

Hello, Universe by Erin Kelly

Grade Seven

The Crossover by Kwame Alexander

Grade Eight

The Taming of the Shrew by William Shakespeare

(No Fear Shakespeare Edition)

Grade Nine

Brown Girl Dreaming by Jacqueline Woodson

Grade Ten

Othello by William Shakespeare

(No Fear Shakespeare Edition)

Long Way Down by Jason Reynolds

Grade Eleven

The Help by Kathryn Stockett

Grade Twelve

Twelfth Night by William Shakespeare

(No Fear Shakespeare Edition)

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Supplemental Resources for *A Midsummer Night's Dream*

NOTE: The lessons included in these supplemental resources may not be aligned to Ohio's Learning Standards or the Common Core. Please make choices about using any of the lessons and ideas included here based upon how they can help students meet and exceed learning targets.

[Royal Shakespeare Company Education Pack](#)

[Shmoop *A Midsummer Night's Dream*](#)

[Penguin Guide](#)

[Edsitement Resource](#)