

Study Guide 2020-2021



A Midsummer Night's Dream by William Shakespeare

*This project is part of Shakespeare in American Communities,
a program of the National Endowment for the Arts
in partnership with Arts Midwest*

Florida Standards

Language Arts

LAFS.910.RL.1: Key Ideas and Details
LAFS.910.RH.1: Key Ideas and Details
LAFS.1112.SL.1: Comprehension and Collaboration
LAFS.910.W.1: Text Types and Purposes
LAFS.1112.RL.1: Key Ideas and Details
LAFS.910.RL.3: Integration of Knowledge and Ideas

Theater

TH.912.F.2: Careers in and related to the arts
TH.68.S.1: The arts are inherently experiential.

PG-13

Elizabethan curse words, drugs are referenced, stage violence and death using swords

Most appropriate for Grade 8 and up. Children under 5 will not be admitted to the theater.

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A Midsummer Night's Dream

An Introduction

Educators:

First, let us say that we hope you all are holding up during these unprecedented times. The past several months have been difficult for all who love arts education, and we are working hard to meet your needs for the 2020-2021 school year in whatever format works best for you and your students.

We are aware that some of you may be meeting in person with your students, some virtually, and many in a combination of the two. To that end, we are redesigning all of our educational offerings to be deliverable in a variety of ways.

We understand that Field Trips may not be possible this school year, due to social distancing and bus scheduling, however, for those of you able to come see a show, we intend to continue live Children's Series and Signature Series performances. We are also looking into streaming or recording opinions, for those of you unable to leave the school.

We also have created Virtual versions of our popular workshops, Shakespeare Alive and Books Alive, so that we can continue visiting your classrooms safely. Also, we have redesigned our Study Guides to be interactive. This will allow you to explore them with your students as a group, but also assign activities from them to your students to complete individually online.

Our hope is that Orlando Shakes will continue to meet your needs and become an essential partner in bringing theatre arts to your students for years to come. Most importantly, if you have an idea for a program or delivery system that would make our partnership easier, please let us know. We now know that anything is possible, and that we as arts educators inherently bring our talent and creativity to every challenge we face.

We look forward to working with you this year and learning how we can serve you and your students. Thank you for your tremendous work in nurturing our audiences of tomorrow.

Anne Hering
Director of Education

Brandon Yagel
Education Coordinator



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Enjoying Live Theater

Theater is a Team Sport

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.



Stage Manager -Stacey
Renee Norwood
Photo: Rob Jones

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.

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.



Sound Designer -
Britt Sanducky
Photo: Rob Jones



Costume Designer -
Denise Warner
Photo: Rob Jones

The **Shop** and **Stage Crew** build 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.



Creative Team of The Merry Wives of
Windsor
Photo: Rob Jones

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:

To enrich our community with engaging professional theater, inspiring educational experiences, and thought-provoking new plays.

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Enjoying Live Theater

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. 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.

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 and the production. 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 and enrich your artistic experience.

Consider the Themes and Key Questions above and ask yourself:

1. What Key Questions did the play answer?
2. Do you agree with everything the play said about these themes?
3. How did the actors, directors, and designers all address these themes?
4. What opinion did the artists bring to the process, did those opinions change throughout the process (designing, rehearsing, performing) and how did that impact their work?

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About the Play

Summary

Act I

As Duke Theseus prepares for his marriage to Hippolyta, Queen of the Amazons, he is interrupted by a courtier, Egeus. Egeus asks for the Duke to intervene in a dispute. His daughter, Hermia, will not agree to marry Demetrius (whom Egeus has chosen for her) because she loves a gentleman named Lysander. The Duke asks Hermia to be obedient to her father. He offers her one of two options: she must either die or accept a celibate life as a nun in Diana's temple.

Naturally upset with the offer, Lysander and Hermia plan to elope and share their secret with Helena, Hermia's friend. Helena is desperately in love with Demetrius, who seems to have abandoned her in favour of Hermia. At night, Lysander and Hermia escape from Athens; but they soon lose their way in the woods. After Helena tells him of their intention to defy the law, Demetrius decides to follow the lovers into the woods. In turn, Helena follows Demetrius in the hope that he will give up on Hermia and choose her instead.

Meanwhile, a group of working men are preparing a play of the tragic love-story of Pyramus and Thisbe to present before the Duke Theseus on his wedding day. Nick Bottom, the weaver, is to play the lover Pyramus, while Flute, the bellows-mender, begrudgingly agrees to play Thisbe.

Act II

Nearby, Oberon - King of the Fairies—has recently quarrelled with his queen, Titania. She acquired a magical child from one of her waiting women, and now refuses to hand him over to Oberon to use as a page. Oberon begins to plot a way to get revenge on Titania for her disobedience. He sends his fairy servant, Puck, to fetch a purple flower with juice that makes people fall in love with the next creature they see.

Afterwards, Oberon overhears Helena and Demetrius arguing in the forest. Oberon hears Demetrius mistreat Helena and tells Puck to anoint 'the Athenian', so Demetrius will fall in love with the first person that he sees. Puck mistakes the Athenian and puts the flower juice on the eyes of the sleeping Lysander. When he is woken by Helena, he immediately falls in love with her and rejects Hermia. When Demetrius rests, Oberon puts magic juice on his eyes, which makes him fall in love with Helena as well.

Act III

The workers' rehearsals in the wood are overheard by Puck, who plays a trick on them by giving Bottom an ass's head. After frightening the others away, Bottom is lured towards the sleeping Titania whom Oberon has anointed with Puck's magic flower juice. On waking, the fairy queen falls in love with the ass and entertains him with her fairies.

Meanwhile, Demetrius and Lysander, still under the spell of the flower juice, pursue Helena. Hermia is jealous and confused about the lack of attention paid to her. Oberon and Puck watch the chaos, and Oberon commands Puck to put it right again. The lovers' arguments have tired them all out as they have chased one another through the woods. Puck eventually distracts the two men from their pursuit of Helena by impersonating their voices, and they get lost in the woods. The four lovers fall asleep, exhausted. Puck places restorative juice on Lysander's eyes.

Act IV

After an afternoon of being pampered by Titania's fairies, Bottom falls asleep beside her. Oberon restores Titania's sight and wakes her (thank goodness). After expressing her dismay at the sight of Bottom, she reconciles with Oberon, and she ends up giving him the little Indian prince for his page. Bottom's ass head is removed, and he returns to the city to rejoin his friends as they prepare to perform their play. The lovers are woken by Theseus and Hippolyta's hunting party. Lysander sees Hermia and falls in love with her once again.

Act V

Happily reunited (Lysander with Hermia and Demetrius with Helena), they agree to share the Duke's wedding day. The play of 'Pyramus and Thisbe' is presented before the wedding guests. As the three couples retire to bed, Puck and the fairies return to bless the palace and its people.

<https://www.shakespeare.org.uk/explore-shakespeare/shakespeadia/shakespeares-plays/midsummer-nights-dream/>

A Midsummer Night's Dream

About the Play

Characters

Theseus, Duke of Athens - recently won a war against the Amazons, and to reward himself for his victory is going to marry their queen, whether she likes it or not.

Egeus - a courtier at Theseus's court.

Lysander - a young man of Athens, of good family and fortune.

Demetrius - not the most admirable of young men. Having wooed Helena and won her heart, he shifts his attentions to Hermia, who will have none of him, but whose father favors him.

Philostrate - Theseus's Master of the Revels. The Duke sends him to encourage everybody in Athens to celebrate his wedding and have a festive time during the four days leading up to the ceremony.

Peter Quince - a carpenter with literary pretensions who organizes some fellow workers into preparing a play he has written to present to Theseus and Hippolyta on their wedding day (in which he presents the Prologue).

Bottom - the weaver is a take-charge sort of fellow, and a great stage ham who wishes to play all the parts he can in Quince's play.

Flute - a bellows-mender, a young man whose facial hair is only just beginning to grow. His voice may be unbroken.

Snout - a tinker cast as Pyramus's father and the Wall in Quince's play.

Snug - the joiner is not the most quick-witted of fellows, and is therefore cast as the lion to avoid his having to learn lines.

Starveling - the tailor portrays Moonshine in Quince's play.

Hippolyta - Queen of the Amazons. Having been defeated in battle by Theseus, she is now betrothed to him.

Hermia - Egeus's daughter. In love with Lysander, she refuses to marry Demetrius despite the threat of death for her refusal.

Helena - a young lady of Athens. She was wooed by Demetrius and remains obsessively, even masochistically in love with him.

Oberon - King of Fairies. Proud, angry, and vengeful, he quarrels with Titania for the sake of a changeling boy, and on being refused decides to humiliate her into obedience.

Titania - Queen of Fairies. Her quarrel with Oberon disturbs nature, but in memory of her votaress she still refuses to give up the boy who is at the quarrel's root.

Puck (Robin Goodfellow) - an amoral prankster of a spirit. Oberon's jester, he delights in practical jokes, transforming Bottom for a lark and making him the object of Titania's love.

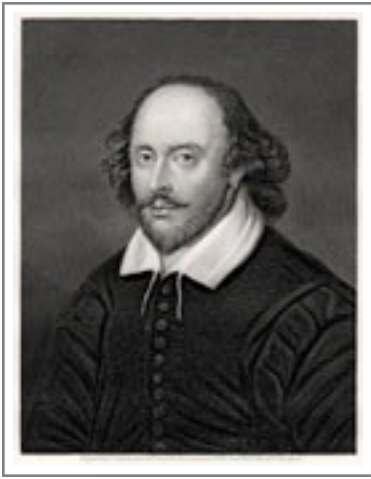
Peaseblossom, Cobweb, Moth & Mustardseed - fairies of Titania's court. Commanded by Titania, it is one of the ones to attend on Bottom.



A Midsummer Night's Dream

About the Play

Meet the Playwright



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.



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About the Play

Meet the Playwright

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.

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..."

A Midsummer Night's Dream

About the Play

Meet the Playwright

Shakespeare's Plays

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



A Midsummer Night's Dream

Historical Context

Elizabethan Theater

Statistics from the late 16th century suggest that more than 10% of the population regularly attended plays. The first regular London playhouse, The Theatre, had been built by the actor and carpenter, J. Burbage, in 1576. Actually, it was built just outside the city of London in order to escape the Puritan civic authorities. Up to this time players had been forced to perform mostly in inn yards. In the typical Elizabethan playhouse:

- The overall shape was roughly round or octagonal shaped with an open space in the middle, or an unroofed yard surrounded by one or two galleries.
- The stage was an open platform, jutting out into the center of the yard.
- Under the stage, hidden by drapery, was a cellar with machinery for projecting ghosts and devils through trapdoors.
- Above the stage the first gallery provided an open balcony which could be used for appearances of actors.
- Above the balcony was a hut to house machinery to raise or lower actors or property onto the stage.

The audience could stand around the stage, on three sides, for the payment of a penny. In the galleries, the best places cost as much as sixpence. Depending on the theatre, there were as many as 2,000 to 3,000 places for spectators.

Shakespeare's company, the King's Men, owned and produced their plays in the Globe Theatre, which they opened in 1589. Like many others of its time, it was an open-roofed structure with a jutting stage, surrounded by curving balcony of seats. The stage itself was roofed and had many levels, so that almost any kind of scene could be represented.

There was little in the way of props and scenery. Shakespeare's play often contain prologues apologizing for the poverty of the set and inviting the viewers to use their imaginations. The plays are full of vivid speeches that use words to create the scene for the audience.

In an open theatre, plays were performed during the day with no lighting available beyond natural daylight. In an enclosed theatre, such as the Blackfriars which the King's Men purchased in 1609, evening performances could be given by torch and candlelight. This type of performance was more expensive and attracted a higher class audience.

Theatre companies during Shakespeare's time consisted of male actors only; no women appeared on the stage. Young men dressed in women's clothing played these parts. The theatre was considered too vulgar an environment for women and a temptation to public "immorality." Needless to say, the men were presented with the same temptations, but it was considered more socially acceptable for them. Although an actor could make a good living, the profession was not considered respectable and the association between acting and a "loose" lifestyle is one that lives on today.

A Midsummer Night's Dream

Lesson Plan: Page to Stage

In this lesson, students will read an excerpt from Act III, Scene 1 of William Shakespeare's *A Midsummer Night's Dream*. Students will also participate in a Socratic Seminar covering topics such as Shakespeare's use of imagery, comparison/contrast, verbal wordplay and disguise. Students will complete a handout where they will analyze how Shakespeare creates dramatic tension through the use of staging, timing, physicality and vocal delivery. Students will also compare/contrast reading and watching a scene from the play. For the summative assessment, students will write an essay comparing and contrasting reading an excerpt from *A Midsummer Night's Dream* to watching it live on stage, making a claim as to which medium was more impactful. All student handouts are included below.

BOTTOM

I see their knavery: this is to make an ass of me;
to fright me, if they could. But I will not stir
from this place, do what they can: I will walk up
and down here, and I will sing, that they shall
hear
I am not afraid.
Sings

*The ousel cock so black of hue,
With orange-tawny bill,
The throstle with his note so true,
The wren with little quill,--*

TITANIA

*[Awaking] What angel wakes me from my flowery
bed?*

BOTTOM

[Sings]
*The finch, the sparrow and the lark,
The plain-song cuckoo gray,
Whose note full many a man doth mark,
And dares not answer nay;--
for, indeed, who would set his wit to so foolish
a bird? who would give a bird the lie, though he
cry
'cuckoo' never so?*

TITANIA

*I pray thee, gentle mortal, sing again:
Mine ear is much enamour'd of thy note;
So is mine eye enthralled to thy shape;
And thy fair virtue's force perforce doth move me
On the first view to say, to swear, I love thee.*

BOTTOM

*Methinks, mistress, you should have little reason
for that: and yet, to say the truth, reason and
love keep little company together now-a-days;
the
more the pity that some honest neighbours will
not
make them friends. Nay, I can gleek upon
occasion.*

TITANIA

Thou art as wise as thou art beautiful.

BOTTOM

Not so, neither: but if I had wit enough to get out

*of this wood, I have enough to serve mine own
turn.*

TITANIA

*Out of this wood do not desire to go:
Thou shalt remain here, whether thou wilt or no.
I am a spirit of no common rate;
The summer still doth tend upon my state;
And I do love thee: therefore, go with me;*

*I'll give thee fairies to attend on thee,
And they shall fetch thee jewels from the deep,
And sing while thou on pressed flowers dost
sleep;
And I will purge thy mortal grossness so
That thou shalt like an airy spirit go.
Peaseblossom! Cobweb! Moth! and
Mustardseed!*

Enter fairies

PEASEBLOSSOM

Ready.

COBWEB

And I.

MOTH

And I.

MUSTARDSEED

And I.

ALL

Where shall we go?

TITANIA

*Be kind and courteous to this gentleman;
Hop in his walks and gambol in his eyes;
Feed him with apricocks and dewberries,
With purple grapes, green figs, and mulberries;
The honey-bags steal from the humble-bees,
And for night-tapers crop their waxen thighs
And light them at the fiery glow-worm's eyes,
To have my love to bed and to arise;
And pluck the wings from Painted butterflies
To fan the moonbeams from his sleeping eyes:
Nod to him, elves, and do him courtesies.*

PEASEBLOSSOM

Hail, mortal!

COBWEB

Hail!

MOTH

Hail!

MUSTARDSEED

Hail!

BOTTOM

*I cry your worship's mercy, heartily: I beseech
your
worship's name.*

COBWEB

Cobweb.

BOTTOM

*I shall desire you of more acquaintance, good
Master
Cobweb: if I cut my finger, I shall make bold with
you. Your name, honest gentleman?*

PEASEBLOSSOM

Peaseblossom.

BOTTOM

*I pray you, commend me to Mistress Squash,
your
mother, and to Master Peascod, your father.
Good
Master Peaseblossom, I shall desire you of more
acquaintance too. Your name, I beseech you,
sir?*

MUSTARDSEED

Mustardseed.

BOTTOM

*Good Master Mustardseed, I know your patience
well:
that same cowardly, giant-like ox-beef hath
devoured many a gentleman of your house: I
promise
you your kindred had made my eyes water ere
now. I
desire your more acquaintance, good Master
Mustardseed.*

TITANIA

*Come, wait upon him; lead him to my bower.
The moon methinks looks with a watery eye;
And when she weeps, weeps every little flower,
Lamenting some enforced chastity.
Tie up my love's tongue bring him silently.
Exeunt*

A Midsummer Night's Dream

Lesson Plan: Page to Stage

Prior to the watching the performance, respond in writing to the following **socratic seminar questions**. All responses should be supported using detailed textual evidence from the scene. You should have a solid, well-supported paragraph for each question.

1. How does Shakespeare use wordplay to highlight the Bottom's donkey features and add to the humor to the scene?
2. In what ways does Shakespeare utilize rhyme to highlight the romance between the characters?
3. How does Titania inspire the fairies to dote on Bottom?

How do the actors and director create physical comedy in *A Midsummer Night's Dream*, Act III, Scene 1?

Staging:

Timing:

Physicality:

Vocal Delivery:

A Midsummer Night's Dream

Lesson Plan: Page to Stage

Comparing reading a scene from *A Midsummer Night's Dream* to watching a scene from *A Midsummer Night's Dream*.

Similarities

Differences

Impact on the audience due to the difference between reading and watching:

A Midsummer Night's Dream

Activities: Shakespeare Taboo

From “assassination” to “zany,” Shakespeare has given us words that we encounter every day. It is almost impossible to discuss such diverse subjects as advertising, business, law, medicine, or even dinner engagements and romance without using a word first penned by the Bard.

In this activity, students will be introduced to some of these terms and gain a new appreciation for Shakespeare. Each card contains a word first penned by Shakespeare, its definition, derivation, and the play(s) in which it first appeared.

You will need:

Shakespeare Taboo cards, a one minute timer

Instructions:

1. Print the next three pages of this Study Guide and cut them into cards, each with one word that Shakespeare coined.
2. Divide class into two teams, sitting on opposite sides of the room.
3. Decide which team will go first. Each team has one minute.
4. One person from that team is the "giver," who takes the top card and attempts to prompt his or her teammates to guess the word at the top.
5. While the giver is prompting the teammates they may make as many guesses as they want with no penalties for wrong guesses.
6. Once the team correctly guesses the word exactly as written on the card, the giver sits down and the next person from his/her team moves on to the next word on the next card, trying to get as many words as possible in the allotted time.
7. A player may choose to “pass,” and give the next player from their team their card. When time runs out, play passes to the other team.
8. The playing team receives one point for correct guesses.
9. When you’ve gone through all of the cards, the team with the best score wins.

Rules:

Unlike traditional Taboo, the "giver" may use any information on the card as well as break the word down into syllables or get his teammates to say words that rhyme with the word or a syllable in the word. For instance, if the word is “dwindle”, the student may say, “This word means to decrease or shrink. It has two syllables. The first syllable rhymes with thin. The second syllable sounds like a word for not sharp (dull).” The giver may only use speech to prompt his or her teammates; gestures, sounds (e.g. barking), or drawings are not allowed.



A Midsummer Night's Dream

Activities: Shakespeare Taboo

AROUSE (v)

To stir or waken; to excite

Shakespeare added the prefix *a-*. *arouse* is formed from the verb *rouse* which in Middle English had as its original sense "to shake the feathers" describing the behavior of hawks trained for hunting.

2 Henry VI, The Two Noble Kinsmen

SWAGGER (v)

To bluster or walk arrogantly; to act superior; to bully

Perhaps from the Norwegian word *svagga* ("to sway in walking")

A Midsummer Night's Dream, Troilus and Cressida, 2 Henry IV

CRITIC (n)

One who passes judgement or expresses a reasoned opinion; reviewer

From the Greek verb *krinein*, "to judge or decide."

Love's Labors Lost

ASSASSINATION (n)

Murder of a prominent person

The noun *assassin* appeared in English in the 13th c deriving from an Arabic word denoting a sectarian group whose members took hashish or marijuana before killing a king or public figure. From the Arabic root of *assassin*, meaning "eater of hashish."

Macbeth

MOONBEAM (n)

Ray of reflected light from the moon

Shakespeare was the first to coin the compound word

A Midsummer Night's Dream

EMPLOYER (n)

One who makes use of or hires.

Shakespeare added the suffix *er-* From the Latin *implicare* ("to enfold or involve"). In some Shakespeare texts, the noun is spelled *imploier*.

Much Ado About Nothing

PUKE (v)

To vomit

Possibly from the Old English *spiwan* ("to spew or spit") and the modern German verb with the same meaning, *spucken*.

As You Like It

BUMP (n)

Swelling or raised spot on a surface

Both noun and verb are probably onomatopoeic, reflecting the sound of a blow. Shakespeare's *bump* is a swelling that might be caused by a blow.

Romeo and Juliet

FARMHOUSE (n)

Farmer's home; rural dwelling

Farm is from the fourteenth century from the Old French term meaning "lease," based on the Latin verb *firmare*, "to make firm." Shakespeare coined the compound word, hyphenating it as *farm-house*.

The Merry Wives of Windsor

BEDROOM (n)

Space for sleeping; area in or for a bed

Shakespeare uses *bed-room* to mean "room or space within a bed," not the modern "room with a bed."

A Midsummer Night's Dream

CIRCUMSTANTIAL (adj)

Indirect; dependent upon circumstances or situation

Shakespeare added the suffix *ial-* to the noun *circumstance*, which refers to the incidental or "surrounding" details (such as time, place, manner or occasion) or an action

As You Like It

FLAWED (adj)

Imperfect; showing a weakness or imperfection

Shakespeare coined the adjective, based on the Middle English *flaw*, meaning "flake or chip."

King Lear, Henry VIII

A Midsummer Night's Dream

Activities: Shakespeare Taboo

FORTUNE-TELLER (n)

Seer or prophet; one who professes to see the future

Shakespeare was the first to coin the compound word.

The Comedy of Errors, The Merry Wives of Windsor

MIMIC (n)

Performer skilled at imitating or aping

From the Greek mimos for “mime or actor.”

A Midsummer Night's Dream of Errors, The Merry Wives of Windsor

DWINDLE (v)

To decrease or shrink; to become less

Probably based on Middle English *dwine*, meaning “to waste away”.

1 Henry IV, Macbeth

FRUGAL (adj)

Sparing; thrifty or economical

Based on the Latin *frugalis*, derived from *frux* for “fruit” or “value.”

The Merry Wives of Windsor, Much Ado About Nothing

ADDICTION (n)

Leaning or inclination; devotion to a habit

From the Latin *addicere*, meaning “to favor.”

Henry V, Othello

MANAGER (n)

One who controls or directs; person in charge

From the Latin *manus*, “hand.”

Love's Labor's Lost, A Midsummer Night's Dream

GENEROUS (adj)

Of noble birth; kind; freely giving or liberal

From the Latin *genus* (“birth” or “decent”).

Love's Labors Lost

LUGGAGE (n)

Something lugged; baggage belonging to a traveler

From the verb *lug*, from Middle English *luggen*, “to pull or drag by the hair or ear.”

1 Henry IV, The Tempest

PREMEDITATED (adj)

Contemplated or thought about beforehand; planned

From the Latin prefix *prae-*, “before,” and the verb *meditari*

1 Henry VI, A Midsummer Night's Dream

LONELY (adj)

Having no companionship; feeling cut off or desolate

Coined from alone, from the Old English combination of *al* (“all”) and *an* (“one”).

Coriolanus, The Winter's Tale

EYEBALL (n)

Rounded capsule that forms the eye; organ for vision

Eye may be traced back to Old English and Germanic roots. Shakespeare was the first to use the compound word.

A Midsummer Night's Dream, The Tempest

UNAWARE (adv)

Unknowingly; suddenly; without warning

From the Old English *waer*, “careful or wary.”

Venus and Adonis, 3 Henry VI

A Midsummer Night's Dream

Activities: Shakespeare Taboo

GLOOMY (adj)

Dark and dismal; depressing

Shakespeare coined the adjective from the earlier verb *gloom*, meaning “to look, feel or act sullen or despondent.”

1 Henry V

WORTHLESS (adj)

Having no value or merit; contemptible

Shakespeare added the suffix to the Old English root *weorth* (“worthy”)

3 Henry VI, The Two Gentlemen of Verona, Titus Andronicus, 1 Henry VI, 2 Henry VI

SHOOTING-STAR (n)

Meteor appearing like a streak of light

Shakespeare coined this compound word

Richard II

HURRY (v)

To rush or move quickly

Of unknown origin.

The Comedy of Errors, Venus and Adonis

SKIM-MILK (n)

Milk with its cream removed

Shakespeare coined this compound word

1 Henry IV, A Midsummer Night's Dream

VULNERABLE (adj)

Immune to harm or injury, having no weakness

From the Latin, *vulnerare*, “to wound or injure.”

Invulnerable: *King John, Hamlet, The Tempest*
Vulnerable: *Macbeth*

A Midsummer Night's Dream

Activities: Paraphrasing

Paraphrasing is Orlando Shakespeare 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.

Example:

When the Helena accuses Hermia of playing a trick on her and says,

"Have you not set Lysander, as in scorn
To follow me and praise my eyes and face?."

She figuratively means, "Didn't you tell him to pretend to like me?"

Exercise:

Later in that scene, Demetrius and Lysander argue about who love Helena more...

DEMETRIUS: I say I love thee more than
he can do.

LYSANDER: If thou say so, withdraw, and prove
it too.

They figuratively mean...

DEMETRIUS: _____

LYSANDER: _____



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A Midsummer Night's Dream

Activities: Write a Review

Explain to students that the director's job is to take the words on the script from the printed page to the stage and bring them to life. Explain that theater critics review shows and publish their opinions. For AmericanTheatreCritics.org, critic Sherry Eaker wrote, "My point of view was that it wasn't the theatre critic's place to tell the playwright what he or she should be doing; instead, the critic should focus on what is already there and explain either why it works or why it doesn't work."

After seeing the production, have each student write a review of Orlando Shakes' production of *Shakespeare in Love*. The review should include one paragraph each for:

Introduction – What did you watch, where and when, and maybe, why?

The script – Did you like the writing, the story, the characters? Why or why not?

The acting – Did you believe and care about the characters as portrayed? Why or why not?

The design – Did you like the set, costume and light designs? Why or why not?

The staging – How did the director stage the violence? Was it effective?

The audience – What ways did the audience respond to particular moments?

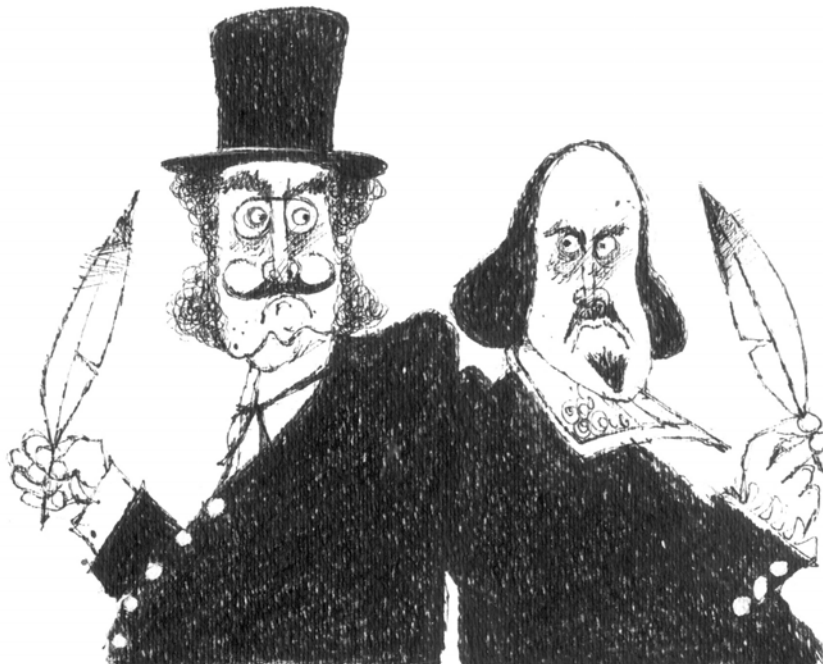
Conclusion – What will you remember about this performance?

If you wish, send your reviews to us at: anneh@orlandoshakes.org

We'd love to hear your opinions of our show!

Read more: How to Become a Theater Critic

ehow.com/how_2079002_become-theater-critic.html#ixzz1v9tEyMnc



A Midsummer Night's Dream

Discussion & Themes

1. Compare and contrast the world of the court and the world of the forest. Which world do you relate to the most?
2. Consider the title of the play. Why do you think Shakespeare chose it? 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 the beginning of the play, Hermia is not allowed to marry Lysander, her true love. On what grounds does her father refuse to let her marry him? What will be the consequences if she refuses Demetrius? Speculate on the type of relationship that Hermia and Egeus have. What are Egeus' motivations for his demands?
4. 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?
5. 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?

Love

**"The Course Of True Love
Never Did Run Smooth." (I,1)**

Jealousy

**"O Me! -- You Juggler! You Canker-
Blossom! You Thief Of Love!" (Iii,2)**

Transformation

**"Why Are You Grown So
Rude? What Change Is
This, Sweet Love? (Iii.2.)**

Information courtesy of folger.edu, www.william-shakespeare.info, online-literature.com, playshakespeare.com, bard.org, enotes.com, famousshakespearequotes.net, osfashland.org, shmoop.com, Coined by Shakespeare by Stanley Malles, Jeffrey McQuain, R. O. Blechman