

NEW ORLEANS  
**SHAKESPEARE**  
FESTIVAL AT TULANE

A close-up portrait of a man with a beard and mustache, wearing a crown and a red mask. His face is covered in colorful confetti or glitter. The background is black.

# A MIDSUMMER NIGHT'S DREAM

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A MIDSUMMER NIGHT'S DREAM BY WILLIAM SHAKESPEARE  
Study Guide: Shakespeare Festival at Tulane

DRAMATIS PERSONAE:

The Athenians (Adults)

Theseus Duke of Athens, who is marrying Hippolyta, the Amazon Queen.

Hippolyta Queen of the Amazons, she is betrothed to Theseus. These two were once enemies, and Theseus won her in battle.

Egeus Hermia's tyrannical father. He capriciously declares that she must marry Demetrius or be put to death for disobedience; according to the law of Athens, daughters must obey their fathers or forfeit their lives.

("The Athenian Lovers")

Helena She is the cruelly abused lover of Demetrius. Before the play begins, he has abandoned her in favor of Hermia. Desperate to win him back, Helena tries anything, even betraying Hermia, her best childhood friend, by revealing to the jealous Demetrius Lysander and Hermia's plan to escape Athens. With the help of Oberon's love juice, Demetrius finally falls back in love with Helena, and the two are married at the end of the play.

Demetrius He is in love with Hermia, and her father's choice of a husband for her. He once loved Helena but has cruelly abandoned her before the play begins.

Hermia Although she loves Lysander, her father insists she marry Demetrius or be put to death for disobedience of his wishes. Theseus softens this death sentence, declaring that Hermia choose Demetrius, death, or life in a convent. Rather than accept this dire fate, Hermia agrees to run away with Lysander.

Lysander Hermia's beloved. Egeus does not approve of Lysander, though we don't know why.

The Fairies

Oberon The King of the Fairies, Oberon is fighting with Titania when the play begins because he wants custody of an Indian boy she is raising. He hatches a plan to win the boy away from her by placing love juice in her eyes. This juice causes her to fall rashly in love with Bottom. During her magic-induced love affair, Oberon convinces her to relinquish the boy, who Oberon will use as a

page. Once he has the boy, Oberon releases Titania from her spell, and the two lovers are reunited. Oberon also sympathizes with Helena and has Puck place love juice in Demetrius' eyes so he falls in love with her. After Puck mistakenly anoints Lysander, Oberon insists Puck fix his mistake so that the true lovers are together by the end of the play. In the final scene, he and Titania bless all of the newlyweds.

**Titania** Oberon's wife, she is Queen of the Fairies. Because of Titania's argument with Oberon, the entire human and natural world is in chaos.

**Puck**, or Robin Goodfellow Oberon's jester, Puck is responsible for mistakenly anointing Lysander with the love juice intended for Demetrius. Puck enjoys the comedy that ensues when Lysander and Demetrius are both in love with Helena but follows Oberon's orders to reunite the correct lovers. Puck has the final words of the play, emphasizing that the entire play was just a dream.

**Peaseblossom, Cobweb, Moth, Mustardseed** Titania's fairies.

### The Mechanicals

**Nick Bottom** A weaver. Bottom plays Pyramus. Puck transforms him into an ass, and Titania falls in love with him.

**Peter Quince** A carpenter and the director of the group of actors who perform "Pyramus and Thisbe," which he has written for the celebration following Theseus and Hippolyta's wedding.

**Francis Flute** A bellows-mender, Flute plays the role of Thisbe. He is displeased to be given a woman's role.

**Tom Snout** Snout is a tinker and plays the role of Wall.

**Snug** A joiner, she plays the Lion.

**Robin Starveling** A tailor, he represents Moonshine.

### SETTING:

Athens in antiquity; A wood outside of Athens; June.

### KEY FACTS:

*Time and Place Written:* London, 1594 or 1595

*Date of First Publication:* 1600

*Source of Play:* No known source, however Shakespeare based parts of the play on *The Knight's Tale*, by Geoffrey Chaucer (1340-1400). Chaucer's story has an entirely different plot, but the setting and two of the main characters—Theseus and Hippolyta—are the same. Other sources Shakespeare used

include *The Golden Ass*, by Apuleius (second century AD); *Life of Theseus*, by Plutarch (46 BC-AD 120); and possibly *King James the Fourth*, by Robert Greene (1560-1592). *Pyramis and Thisby*, the play within the play, is based on passages in *Metamorphoses* (Book IV), by Ovid (43 BC-AD 17). The character Puck appeared as Robin Goodfellow in a 1593 play, *Terrors of the Night*, by Thomas Nashe (1567-1601). Edmund Spenser referred to a devilish sprite called Pook in *Epithalamium*. (1595), and Shakespeare may have adopted Pook and changed his name to Puck.

#### PRE-ACTION:

There are several plot details that are referred to in the text. Within the Athenian court, Theseus has recently “won” Hippolyta in battle. Demetrius has recently fallen out of love with Helena and into love with Hermia. And in the forest (what is referred to as the Fairy Kingdom) Oberon and Titania are warring over a “changeling boy”.

#### PLOT:

Only four days remain until the marriage of Theseus, Duke of Athens, to Hippolyta, Queen of the Amazons. When eager Theseus bemoans how lazily the hours pass, Hippolyta observes:

Four days will quickly steep themselves in night;  
Four nights will quickly dream away the time;  
And then the moon, like to a silver bow  
New-bent in heaven, shall behold the night  
Of our solemnities. (1.1.9-13)

One of the duke’s subjects, Egeus, arrives with a complaint about his headstrong daughter, Hermia. With him besides Hermia are two Athenian youths, Lysander and Demetrius. Egeus has commanded his daughter to marry Demetrius, but she has vowed instead to marry Lysander. Egeus now wants Hermia to swear before the duke that she will marry Demetrius or suffer the penalty of an ancient law decreeing that a disobedient daughter shall either be put to death or banished. After hearing the full complaint, Duke Theseus warns her that if she does not change her mind on this matter before the new moon, he will have no choice but to enforce the ancient law.

Hermia and Lysander decide they will steal away to the woods the following night, and Hermia confides the plan to her friend Helena. Bad move. Helena is a blabbermouth who loves the man Hermia rejected, Demetrius. To gain favor with him, she informs him of Hermia’s plan.

Meanwhile, tradesmen in Athens plan to put on a play as part of the festivities celebrating the wedding of Theseus and Hippolyta. Among them are Bottom, a

weaver; Snout; a tinker; Snug, a joiner; Quince, a carpenter; and Flute, a bellows-mender. Their play is to be called The most lamentable comedy, and most cruel death of Pyramus and Thisbe. Although the workmen know nothing of play-making, they fancy themselves great wits and great actors. When Bottom is told he will play Pyramus, a young man who kills himself after mistakenly thinking his beloved Thisbe is dead, Bottom predicts he will be a hit who will win the audience's sympathy: "That will ask some tears in the true performing of it: if I do it, let the audience look to their eyes; I will move storms.(1.2.14). To avoid the scrutiny of curious eyes, the actors decide to rehearse in the woods on the morrow.

In the woods are fairies who have traveled from India to pronounce their blessing on the bed of Theseus and Hyppolyta. But all is not well with fairykind, for the queen of the fairies, Titania, will not give her husband, King Oberon, a changeling boy he wants as a page. Oberon and Titania argue violently over the boy, so violently that the forest elves take refuge in acorn cups. But Titania stands fast. In revenge, Oberon orders his fairy mischief-maker, Puck, to harvest a magical flower whose juice, when squeezed on the eyelids of Titania while she sleeps, will cause her to fall in love with the first creature she sees upon awakening, perhaps a monster. Puck says he will circle the earth and, within forty minutes, produce the flower. After Puck zooms off, Oberon relishes his dastardly scheme, saying:

Having once this juice,  
I'll watch Titania when she is asleep,  
And drop the liquor of it in her eyes.  
The next thing then she waking looks upon,  
Be it on lion, bear, or wolf, or bull,  
On meddling monkey, or on busy ape,  
She shall pursue it with the soul of love:  
And ere I take this charm from off her sight,  
As I can take it with another herb,  
I'll make her render up her page [the changeling] to me. (2.1.183-192)

After Lysander and Hermia escape, Demetrius wanders into fairy territory in search of Hermia, ignoring the lovestruck Helena who trails after him like a lapdog. Oberon, feeling sorry for Helena, orders Puck to squeeze the juice of the magic flower on the eyelids of Demetrius to make him fall in love with Helena. Oberon then ventures forth and squeezes flower juice on the eyelids of Titania, who is sleeping peacefully in a bed of violets and thyme.

Puck, meanwhile, mistakenly squeezes flower juice on the eyelids of Lysander while he is sleeping with Hermia at his side. Upon awakening, Lysander's gaze

falls upon Helena, who is wandering in search of Demetrius. Lysander woos her. When she flees, he pursues her. After Hermia awakens and notices Lysander is gone, she wanders forth in search of him.

As the tradesmen rehearse their play, they discuss having someone play the moon in case it is overcast on the night of the play. And, because the play calls for Pyramus and Thisbe to talk through a chink in the wall, Bottom suggests someone also be recruited to play the wall: "Some man or other must present Wall: and let him have some plaster, or some loam, or some rough-cast about him, to signify wall; and let him hold his fingers thus, and through that cranny shall Pyramus. . . and Thisbe whisper" (3.1.25).

When Puck happens by, he makes mischief by placing the head of an ass on Bottom's shoulders. Upon seeing Bottom with his new top, the other actors flee in terror. Bewildered, Bottom thinks they are trying to scare him, so he strolls about singing a song to demonstrate his fearlessness. The song awakens Titania, and the flower juice makes her fall deeply in love with Bottom, whom she escorts away. Demetrius encounters Hermia, who accuses him of murdering Lysander. When she runs away, he lies down to sleep.

Oberon, meanwhile, has discovered that Puck bewitched the eyes of the wrong man, Lysander rather than Demetrius. So he puts flower juice on the eyes of Demetrius while Puck fetches Helena. When she arrives, pursued by Lysander, Demetrius falls in love with her. As both men compete for her attentions, she concludes that they are only ridiculing her. Hermia, attracted to the scene by the noise, blames Helena for stealing Lysander. The men go off to fight a duel. Helena, afraid of Hermia, flees; Hermia pursues. Oberon assigns Puck to restore order. Using magic, he causes the four young people to fall asleep near one another, then applies the juice of another flower to Lysander's eyes to undo the previous spell. Titania sleeps with Bottom. Oberon, having gained possession of the changeling boy, removes the enchantment from Titania's eyes.

At daybreak, Theseus, Hippolyta, Egeus, and others enter the woods to hunt. Sounding horns, they awaken the four lovers. Egeus again demands that Hermia marry Demetrius. But Demetrius announces that he is interested only in Helena. Theseus, pleased with the outcome, sanctions the marriage of the two couples to coincide with his own marriage to Hippolyta. Theseus is amused by the activities of the lovers during their time in the forest and says:



Lovers and madmen have such seething brains,  
Such shaping fantasies, that apprehend  
More than cool reason ever comprehends.  
The lunatic, the lover and the poet.  
Are of imagination all compact. (5.1.6-10)

In the evening, during the wedding celebration, the craftsmen put on their play, with Snout playing Wall and Bottom enacting his tour de force suicide scene:

Thus die I, thus, thus, thus. [Stabs himself.]  
Now am I dead,  
Now am I fled;  
My soul is in the sky:  
Tongue, lose thy light;  
Moon take thy flight.  
Now die, die, die, die, die. [Dies.] (5.1.277-283)

Thisbe, discovering Pyramus dead, then kills herself. Bottom gets back up and asks Theseus whether he would like hear an epilogue or see a dance. Theseus opts for a dance, then says it is time for bed:

The iron tongue of midnight hath told twelve:  
Lovers, to bed; 'tis almost fairy time.  
I fear we shall out-sleep the coming morn  
As much as we this night have overwatch'd.  
This palpable-gross play hath well beguiled  
The heavy gait of night. Sweet friends, to bed.  
A fortnight hold we this solemnity,  
In nightly revels and new jollity. (5.1.322-329)

At midnight, the bridal couples retire to their chambers. Oberon and Titania dance and sing as they bless the blissful sleepers while Puck bids good night to the audience.

#### SOURCES for PRE-ACTION and PLOT:

Cummings, Michael J. "A Midsummer Night's Dream: a Study Guide." *Shake Sphere: a Guide to the Complete Works of William Shakespeare*. N.p., 2013. Web. 5 Sept. 2014. <<http://shakespearestudyguide.com/.html#Midsummer>>

Podewell, Bruce. Shakespeare's Watch. Lanham: Scarecrow Press, 2009.

#### RECOMMENDED EDUCATIONAL MATERIALS:

##### DVDS:

The Folger Series. Shakespeare Set Free: Teaching Hamlet and Henry IV, Part I. Edited by Peggy O' Brien, Teaching Shakespeare Institute, Folger Shakespeare Library. Published by Washington Square Press.



Playing Shakespeare. Dir. John Barton. Perf. Ian McKellen. Patrick Stewart. LWT, 1984.

WEBSITES:

[www.folger.edu](http://www.folger.edu)

<http://www.bbc.co.uk/drama/shakespeare>

Shakespeare Resource Center - Elizabethan England:

<http://www.bardweb.net/england.html>

Shakespeare and Elementary:

<http://www.pbs.org/shakespeare/educators//elementary>

Tudor and Elizabethan Times: <http://www.snaithprimary.eril.net/ttss.htm>

Life in Elizabethan England: <http://renaissance.dm.net/compendium/>

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Barton, John. Playing Shakespeare. London: Methuen, 1997.

Papp, Joseph. Shakespeare Alive! NYC: Bantam Publishing, 1988.

Shakespeare, William. A Midsummer Night's Dream. London: Arden

Shakespeare, 1998.

Burson, Linda. Play With Shakespeare. Virginia: New Plays Books, 1992.

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WILLIAM SHAKESPEARE BIOGRAPHY

William Shakespeare, often called the English national poet, is widely considered the greatest dramatist of all time. Though little is known about William Shakespeare's personal life, his works such as "Hamlet," "Romeo and Juliet," and "King Lear," have influenced literature and theater for over 400 years.

William Shakespeare was baptized on April 26, 1564, in Stratford-upon-Avon, England. From roughly 1594 onward he was an important member of the Lord Chamberlain's Men company of theatrical players. Written records give little indication of the way in which Shakespeare's professional life molded his artistry. All that can be deduced is that over the course of 20 years, Shakespeare wrote plays that capture the complete range of human emotion and conflict.

Known throughout the world, the works of William Shakespeare have been performed in countless hamlets, villages, cities and metropolises for more than 400 years. And yet, the personal history of William Shakespeare is somewhat a mystery. There are

two primary sources that provide historians with a basic outline of his life. One source is his work—the plays, poems and sonnets—and the other is official documentation such as church and court records. However, these only provide brief sketches of specific events in his life and provide little on the person who experienced those events.

Though no birth records exist, church records indicate that a William Shakespeare was baptized at Holy Trinity Church in Stratford-upon-Avon on April 26, 1564. From this, it is believed he was born on or near April 23, 1564, and this is the date scholars acknowledge as William Shakespeare's birthday.

Located 103 miles west of London, during Shakespeare's time Stratford-upon-Avon was a market town bisected with a country road and the River Avon. William was the third child of John Shakespeare, a leather merchant, and Mary Arden, a local landed heiress. William had two older sisters, Joan and Judith, and three younger brothers, Gilbert, Richard and Edmund. Before William's birth, his father became a successful merchant and held official positions as alderman and bailiff, an office resembling a mayor. However, records indicate John's fortunes declined sometime in the late 1570s.

Scant records exist of William's childhood, and virtually none regarding his education. Scholars have surmised that he most likely attended the King's New School, in Stratford, which taught reading, writing and the classics. Being a public official's child, William would have undoubtedly qualified for free tuition. But this uncertainty regarding his education has led some to raise questions about the authorship of his work and even about whether or not William Shakespeare ever existed.

William Shakespeare married Anne Hathaway on November 28, 1582, in Worcester, in Canterbury Province. Hathaway was from Shottery, a small village a mile west of Stratford. William was 18 and Anne was 26, and, as it turns out, pregnant. Their first child, a daughter they named Susanna, was born on May 26, 1583. Two years later, on February 2, 1585, twins Hamnet and Judith were born. Hamnet later died of unknown causes at age 11.

After the birth of the twins, there are seven years of William Shakespeare's life where no records exist. Scholars call this period the "lost years," and there is wide speculation on what he was doing during this period. One theory is that he might have gone into hiding for poaching game from the local landlord, Sir Thomas Lucy. Another possibility is that he might have been working as an assistant schoolmaster in Lancashire. It is generally believed he arrived in London in the mid- to late 1580s and may have found work as a horse attendant at some of London's finer theaters, a scenario updated centuries later by the countless aspiring actors and playwrights in Hollywood and Broadway.

By 1592, there is evidence William Shakespeare earned a living as an actor and a playwright in London and possibly had several plays produced. The September 20, 1592 edition of the Stationers' Register (a guild publication) includes an article by London playwright Robert Greene that takes a few jabs at William Shakespeare: "...There is an upstart Crow, beautified with our feathers, that with his Tiger's heart wrapped in a Player's hide, supposes he is as well able to bombast out a blank verse as the best of you: and being an absolute Johannes factotum, is in his own conceit the only Shake-scene in a country," Greene wrote of Shakespeare. Scholars differ on the interpretation of this criticism, but most agree that it was Greene's way of saying Shakespeare was reaching above his rank, trying to match better known and educated playwrights like Christopher Marlowe, Thomas Nashe or Greene himself.

By the early 1590s, documents show William Shakespeare was a managing partner in the Lord Chamberlain's Men, an acting company in London. After the crowning of King James I, in 1603, the company changed its name to the King's Men. From all accounts, the King's Men company was very popular, and records show that Shakespeare had works published and sold as popular literature. The theater culture in 16th century England was not highly admired by people of high rank. However, many of the nobility were good patrons of the performing arts and friends of the actors. Early in his career, Shakespeare was able to attract the attention of Henry Wriothesley, the Earl of Southampton, to whom he dedicated his first- and second-published poems: "Venus and Adonis" (1593) and "The Rape of Lucrece" (1594).

By 1597, 15 of the 37 plays written by William Shakespeare were published. Civil records show that at this time he purchased the second largest house in Stratford, called New House, for his family. It was a four-day ride by horse from Stratford to London, so it is believed that Shakespeare spent most of his time in the city writing and acting and came home once a year during the 40-day Lenten period, when the theaters were closed.

By 1599, William Shakespeare and his business partners built their own theater on the south bank of the Thames River, which they called the Globe. In 1605, Shakespeare purchased leases of real estate near Stratford for 440 pounds, which doubled in value and earned him 60 pounds a year. This made him an entrepreneur as well as an artist, and scholars believe these investments gave him the time to write his plays uninterrupted.

William Shakespeare's early plays were written in the conventional style of the day, with elaborate metaphors and rhetorical phrases that didn't always align naturally with the story's plot or characters. However, Shakespeare was very innovative, adapting the traditional style to his own purposes and creating a freer flow of words. With only small degrees of variation, Shakespeare primarily used a metrical pattern consisting of lines of unrhymed iambic pentameter, or blank verse, to compose his

plays. At the same time, there are passages in all the plays that deviate from this and use forms of poetry or simple prose.

With the exception of *Romeo and Juliet*, William Shakespeare's first plays were mostly histories written in the early 1590s. *Richard II*, *Henry VI* (parts 1, 2 and 3) and *Henry V* dramatize the destructive results of weak or corrupt rulers, and have been interpreted by drama historians as Shakespeare's way of justifying the origins of the Tudor Dynasty.

Shakespeare also wrote several comedies during his early period: the witty romance *A Midsummer Night's Dream*, the romantic *Merchant of Venice*, the wit and wordplay of *Much Ado About Nothing*, the charming *As You Like It* and *Twelfth Night*. Other plays, possibly written before 1600, include *Titus Andronicus*, *The Comedy of Errors*, *The Taming of the Shrew* and *The Two Gentlemen of Verona*.

It was in William Shakespeare's later period, after 1600, that he wrote the tragedies *Hamlet*, *King Lear*, *Othello* and *Macbeth*. In these, Shakespeare's characters present vivid impressions of human temperament that are timeless and universal. Possibly the best known of these plays is *Hamlet*, which explores betrayal, retribution, incest and moral failure. These moral failures often drive the twists and turns of Shakespeare's plots, destroying the hero and those he loves.

In William Shakespeare's final period, he wrote several tragicomedies. Among these are *Cymbeline*, *The Winter's Tale* and *The Tempest*. Though graver in tone than the comedies, they are not the dark tragedies of *King Lear* or *Macbeth* because they end with reconciliation and forgiveness.

Tradition has it that William Shakespeare died on his birthday, April 23, 1616, though many scholars believe this is a myth. Church records show he was interred at Trinity Church on April 5, 1616.

In his will, he left the bulk of his possessions to his eldest daughter, Susanna. Though entitled to a third of his estate, little seems to have gone to his wife, Anne, whom he bequeathed his "second-best bed." This has drawn speculation that she had fallen out of favor, or that the couple was not close. However, there is very little evidence the two had a difficult marriage. Other scholars note that the term "second-best bed" often refers to the bed belonging to the household's master and mistress—the marital bed—and the "first-best bed" was reserved for guests.

About 150 years after his death, questions arose about the authorship of William Shakespeare's plays. Scholars and literary critics began to float names like Christopher Marlowe, Edward de Vere and Francis Bacon—men of more known backgrounds, literary accreditation, or inspiration—as the true authors of the plays. Much of this stemmed from the sketchy details of Shakespeare's life and the dearth of

contemporary primary sources. Official records from the Holy Trinity Church and the Stratford government record the existence of a William Shakespeare, but none of these attest to him being an actor or playwright.

Skeptics also questioned how anyone of such modest education could write with the intellectual perceptiveness and poetic power that is displayed in Shakespeare's works. Over the centuries, several groups have emerged that question the authorship of Shakespeare's plays.

The most serious and intense skepticism began in the 19th century when adoration for Shakespeare was at its highest. The detractors believed that the only hard evidence surrounding William Shakespeare from Stratford-upon-Avon described a man from modest beginnings who married young and became successful in real estate. Members of the Shakespeare Oxford Society (founded in 1957) put forth arguments that English aristocrat Edward de Vere, the 17th Earl of Oxford, was the true author of the poems and plays of "William Shakespeare." The Oxfordians cite de Vere's extensive knowledge of aristocratic society, his education, and the structural similarities between his poetry and that found in the works attributed to Shakespeare. They contend that William Shakespeare had neither the education nor the literary training to write such eloquent prose and create such rich characters.

However, the vast majority of Shakespearean scholars contend that William Shakespeare wrote all his own plays. They point out that other playwrights of the time also had sketchy histories and came from modest backgrounds. They contend that Stratford's New Grammar School curriculum of Latin and the classics could have provided a good foundation for literary writers. Supporters of Shakespeare's authorship argue that the lack of evidence about Shakespeare's life doesn't mean his life didn't exist. They point to evidence that displays his name on the title pages of published poems and plays. Examples exist of authors and critics of the time acknowledging William Shakespeare as author of plays such as *The Two Gentlemen of Verona*, *The Comedy of Errors* and *King John*. Royal records from 1601 show that William Shakespeare was recognized as a member of the King's Men theater company (formally known as the Chamberlain's Men) and a Groom of the Chamber by the court of King James I, where the company performed seven of Shakespeare's plays. There is also strong circumstantial evidence of personal relationships by contemporaries who interacted with Shakespeare as an actor and a playwright.

What seems to be true is that William Shakespeare was a respected man of the dramatic arts who wrote plays and acted in some in the late 16th and early 17th centuries. But his reputation as a dramatic genius wasn't recognized until the 19th century. Beginning with the Romantic period of the early 1800s and continuing through the Victorian period, acclaim and reverence for William Shakespeare and his work reached its height. In the 20th century, new movements in scholarship and performance have rediscovered and adopted his works.

Today, his plays are highly popular and constantly studied and reinterpreted in performances with diverse cultural and political contexts. The genius of Shakespeare's characters and plots are that they present real human beings in a wide range of emotions and conflicts that transcend their origins in Elizabethan England.

### THE MOON, THE LOVERS, and THE WEDDING MARCH

#### MOON

The moon is a potent symbol in *A Midsummer Night's Dream*. It is mentioned a whopping 49 times. In Elizabethan times, the moon has slightly different cultural significance. Today we think of the moon as romantic, beautiful, the perfect environment for love. In Elizabethan era it was seen as scary, inconstant, and the perfect environment for mischief. Like Juliet tells Romeo, "Swear not by the moon! The inconstant moon, that monthly changes in her circled orb, lest thy love prove likewise variable."

The play also takes place over the course of a New Moon. In astrology (considered a science in Elizabethan England) the new moon is a time for fresh beginnings, which is no doubt, why Theseus and Hippolyta have chosen it as their wedding date. It also makes the forest extremely dark; a new moon provides little light.

#### LOVERS

Having a hard time differentiating Hermia from Helena and Demetrius from Lysander? Who is in love with whom? Well, it is believed that Shakespeare wanted you to remain confused. It's the whole point! Shakespeare wants each lover to remain interchangeable within the chaos of love!

#### THE COURT vs. THE FOREST

There are two major settings for this play: The Court of Theseus and the Forest of Oberon. Likewise, there are two temporal time schemes in this play: Clock Time vs Fairy Time. These two dramatically different worlds house the action. In many of Shakespeare's plays, the characters often encounter a obstacles and then escape to the forest to figure out the conflict.

In *A Midsummer Night's Dream* the lovers (and mechanicals) escape to the forest only to get caught up in the madness of the warring Forest. Once they leave the court there are no rules, they are in the gripes of lunacy. As Theseus says at the end of the play, "The iron tongue of midnight hath told twelve. Lovers to bed, it is almost fairy time."

## THE WEDDING MARCH

Did you know...Felix Mendelssohn's "Wedding March" in C major, written in 1842, is one of the best known of the pieces from his suite of incidental music (Op. 61) to Shakespeare's play *A Midsummer Night's Dream*. It is one of the most frequently used wedding marches, generally being played on a church pipe organ.

## LANGUAGE AND VOCABULARY:

NOTE: *This information will correspond to exercise #1, in the classroom exercise section.*

A. Shakespeare is credited for inventing over 2,000 words in the English language (or at least that's where they appeared in print for the first time). Here are some words that appeared for the first time in *A MIDSUMMER NIGHT'S DREAM*:

- Beach (transitive verb) - to run or drive ashore; to ground as if on a beach.
- Bedroom (noun) - a room furnished with a bed and intended primarily for sleeping; from *A Midsummer Night's Dream*, merely means a place to sleep on the ground.
- Eyeballs (noun) - the more or less globular capsule of the vertebrate eye formed by the sclera and cornea together with their contained structures.
- Mimic (noun) - an ancient dramatic entertainment representing scenes from life usually in a ridiculous manner; one that ridicules by imitation.
- Moonbeams (noun) - a ray or beam of light from the moon.
- Rival (adjective) - having the same pretensions or claims; competing or standing in rivalry (First used as an adjective in *A Midsummer Night's Dream* - it had been well known as a noun).
- Swagger (verb) - to conduct oneself in an arrogant or superciliously pompous manner; especially: to walk with an air of overbearing self-confidence.
- Trippingly (adverb) - in a nimble or lively manner.



- Fancy-free (adjective) - free from amorous attachment or engagement; free to imagine or fancy.

## B. William Shakespeare and the English Language

The vocabulary of the average American is approximately 10,000 words. The vocabulary of an intelligent, present-day individual contains an estimated 17,000 words. American Journalists are said to have vocabularies of up to 20,000 words. The King James Bible, written in 1611, contains approximately 8,000 different words.

The 37 plays of William Shakespeare contain approximately 34,000 different words. There are 1,700 words for which the Oxford English Dictionary can trace no usage prior to Shakespeare's plays including such diverse words as:

- |                  |                 |
|------------------|-----------------|
| • amazement      | • majestic      |
| • addiction      | • misquote      |
| • anchovy        | • moonbeam      |
| • birthplace     | • obscene       |
| • cheap          | • ode           |
| • cold-blooded   | • outgrow       |
| • countless      | • overpower     |
| • critical       | • pious         |
| • dawn           | • priceless     |
| • day's work     | • puke!!!       |
| • defeat         | • puppy-dog     |
| • downstairs     | • on purpose    |
| • employer       | • retirement    |
| • epileptic      | • schoolboy     |
| • eventful       | • shipwrecked   |
| • eyeball        | • shooting star |
| • farmhouse      | • skim milk     |
| • fashionable    | • successful    |
| • fortune-teller | • undress       |
| • frugal         | • unreal        |
| • hostile        | • upstairs      |
| • hunchbacked    | • watchdog      |
| • laughable      | • well-educated |
| • love letter    | • yelping       |

## SCANNING SHAKESPEARE

NOTE: *This information will correspond to exercise #2, in the classroom exercise section.*

FACT: Shakespeare wrote primarily in IAMBIC PENTAMETER.

### What is iambic pentameter?

Iambic pentameter is a line of poetry that is made up of 5 feet of iambs:

1                      2                      3                      4                      5  
weak STRONG / weak STRONG / weak STRONG / weak STRONG / weak STRONG

Ex: but SOFT/ what LIGHT /through YON / der WIN / dow BREAKS

Iambic Pentameter is the natural way to say this line of Romeo's. You would never say, for example, yon-DER, or win-DOW. Shakespeare is using natural speech to aid his poetry.

### What is an iamb?

An iamb is one of the "weak STRONG" units used to build a line of iambic pentameter. "Penta" means five (as in "the Pentagon," a building which happens to have five sides) and iambic pentameter is a line of verse that has 5 iambs (or 5 feet). One iamb is considered a foot.

### What is a foot?

A foot is one of the repeating segments that is used to build a line of poetry. In the case of iambic pentameter, one iamb = one foot.

### What is meter?

Meter is the pattern of a line of verse (for example, iambic pentameter).

## HOW TO SCAN SHAKESPEARE'S TEXT:

1. The first step in scanning Shakespeare is: understanding the text.
2. The second step in scanning is: reading the text out loud.

(If these two steps are achieved correctly, 80% of your scansion work is done.)

3. Count the syllables in each line (with the goal of finding no more than 10 syllables in each, 5 stressed and 5 unstressed).

4. Look for the perfect iambic line. If the line is not simply iambic pentameter, then look for the other type of "feet" that Shakespeare used.

### The Variety of Feet

- 1) Pyrrhic: x x (see note)
- 2) Iamb: x / (*a-lone, de-spair, to walk*)
- 3) Trochee: / x (*stu-dy, back-ward, talk to*)
- 4) Anapest: x x / (*in-ter-dict, to per-mit*)
- 5) Dactyl: / x x (*ten-der-ly, af-ter the*)
- 6) Spondee: / / (*stone deaf, broad-browed*)

Note: Because two unstressed syllables create no drive, a pyrrhic foot is OFTEN paired together with a spondee foot. "Pyrrhic-Spondees" are feet found together such as: he is SO GROSS!

### THINGS TO LOOK OUT FOR ONCE YOU HAVE SCANNED

#### FEMININE ENDING

A "feminine ending" is line of verse (11 syllables long) that ends with an unstressed syllable. The first four lines of Hamlet's "To be or not to be that is the question" speech all have feminine endings. Likewise, if you look at lines 2, 5, 25, or 34 of our scansion classroom exercise (Mark Anthony's funeral speech) they too all end with feminine endings.

#### TROCHAIC STARTS

Is the movie called *Pirates of the CARE-a-BEE-an* or *cah-RI-bee-AN*? One sounds rough and violent, the other sounds like a vacationing spot. The difference of the two is whether you make it 2 trochaic feet (*CAR-i-BBE-an*) or an iamb (*ca-RI-bbe-AN*). Shakespeare will often use trochees to start lines in order to create a jarring effect.

### TOO MANY (OR NOT ENOUGH) SYLLABLES

Do you have more or less than ten syllables? What will you do? Names are notoriously variable in Shakespeare. Is it *Ca-SI-us*, or *CA-shus*? You will find that Shakespeare scans them differently, depending on the syllables he needs in a line. Thus, you should follow suit and pronounce them differently in different uses. Likewise, Shakespeare might change the pronunciation of a word, due to how many syllables he may need. Shakespeare often found extra syllables in "ed" endings. For example we would say *be-LOVED*. Shakespeare, if needing an extra syllable would stretch it out to *be-LOVE-ed*. Therefore if you count more (or less) than 10 syllables in a line, you know you must elongate or truncate some words.

## CHECKLIST

1. Is the line regular iambic pentameter?
2. If not, is there a surprisingly strong start, or start to the phrase just after the pause, or both? (trochaic)
3. Is there an extra syllable at the end of the line, at the end of the phrase? (feminine ending)
4. Are there contractions, elisions, eliminated 'v's'? (If the line is too long, and the extra syllable occurs in midline rather than at the pause, there is probably an elision needed.)
5. If the line is too short, look for word endings that need expansion ('ed', or 'ion', or 'ious').

## CLASSROOM EXERCISES:

1. Knowing that Shakespeare invented a lot of new words by putting two well-known words together (love-letter, moonbeam, hunchbacked) can you create 10 news words of your own in 15 minutes?
2. Knowing what you learned about iambic pentameter, scan Titania's speech from Act 2 scene 1 and see what you find.

These are the forgeries of jealousy.

And never, since the middle summer's spring,  
Met we on hill, in dale, forest, or mead,  
By pavèd fountain, or by rushy brook,  
Or in the beachèd margent of the sea,  
To dance our ringlets to the whistling wind,  
But with thy brawls thou hast disturbed our sport.

5

Therefore the winds, piping to us in vain,  
As in revenge, have sucked up from the sea  
Contagious fogs, which falling in the land  
Have every pelting river made so proud  
That they have overborne their continents.

10

The ox hath therefore stretched his yoke in vain,  
The ploughman lost his sweat, and the green corn  
Hath rotted ere his youth attained a beard.

15

The fold stands empty in the drownèd field,  
And crows are fatted with the murrain flock.  
The nine-men's-morris is filled up with mud,  
And the quaint mazes in the wanton green

For lack of tread are undistinguishable. 20  
 The human mortals want their winter here.  
 No night is now with hymn or carol blessed.  
 Therefore the moon, the governess of floods,  
 Pale in her anger, washes all the air,  
 That rheumatic diseases do abound. 25  
 And thorough this distemperature we see  
 The seasons alter: hoary-headed frosts  
 Fall in the fresh lap of the crimson rose,  
 And on old Hiems' thin and icy crown  
 An odorous chaplet of sweet summer buds 30  
 Is, as in mockery, set. The spring, the summer,  
 The childing autumn, angry winter change  
 Their wonted liveries, and the mazèd world,  
 By their increase, now knows not which is which.  
 And this same progeny of evils comes 35  
 From our debate, from our dissension.  
 We are their parents and original.

Answer Key All lines are full iambic pentameter lines except for the following:

Feminine Endings: 20, 31  
 Voiced "ED": 4, 5, 16, 32  
 Trochee start: 24, 27, 31

Special Pronunciation: Line 36, dis-SEN-si-ON

Variety of feet: Line 04- iamb/ iamb/ iamb/ trochee/ iamb  
 Line 07- iamb/ iamb/ trochee/ iamb/iamb  
 Line 14- iamb/ iamb/ iamb /pyrrhic/ spondee  
 Line 30- iamb/ iamb/ pyrrhic/ spondee/ iamb

3. Have students perform a scene from the play allowing them to adapt it in their own way. The setting, costumes, and manner of speech can change, so long as the words remain true to the text, and show they understand the meaning of the scene. The student should complete the project with a detailed composition explaining why they chose the adaptation.

4. Write a journal entry as a character in the play or write the headlines of the news stories in Athens. What problems is Theseus solving? What fights are breaking out? What makes the daily news in this town?

5. Create an Instagram feed or TikTok video for 5 of these characters. What are their likes? Status Updates? Who are their friends? Design it!
6. Break up into groups and write your own Pyramus and Thisbe sketch. How does it differ from the mechanicals? What is the major conflict? Who are you performing for and where?
7. *A Midsummer Night's Dream*- PART TWO! Break up into groups. Write the sequel to *A Midsummer Night's Dream*. What happens to the lovers, the Fairy Kingdom, and the Mechanicals? What new conflicts arise? How are they solved?
8. Take Puck's final speech and translate it into modern day English. Read each version out loud to the class.
9. Break the class up into three tribes labeled: The Athenians, The Mechanicals, and the Forest Kingdom/Fairy Kingdom. They must work together to accomplish tasks as if on a Reality TV program. Who wins? What obstacles may each group run into throughout the process?
10. Write a ten-minute play, starring Bottom the Weaver and four other people from history as the cast. Where are they? Is it set in Ancient Athens or modern day? What are they doing together? What is the conflict, rising and falling action? Use your imagination.

#### SOURCES FOR CLASSROOM EXERCISES

[www.folger.edu](http://www.folger.edu)  
[www.pbs.org/shakespeare/educators/](http://www.pbs.org/shakespeare/educators/)  
<http://www.teachit.co.uk/armoore/shakespeare>  
<http://www.bbc.co.uk/drama/shakespeare>

Garfield, Leon. *Shakespeare Stories*. Boston: Houghton Mifflin Company, 1998.  
Morley, Jacqueline and John James. *Shakespeare's theatre: the inside Story*. East Sussex, London: Simon and Schuster Young Books, 1994.

#### ESSAY QUESTIONS

1. When Hermia's father opposes her choice of husbands, Duke Theseus tells her not to go against her father's wishes, saying, "To you ....your father should be as a god." Is Theseus right?

2. The play ends with a triple wedding. Do you believe those getting married will stay married?
3. Write an informative essay focusing on what a typical wedding was like in Shakespeare's day.
4. Discuss the role of the play-within-a-play in Act V of *A Midsummer Night's Dream*. Does the Pyramus and Thisbe story have any relevance to the main story, or is it simply a comical interlude? What effect does the craftsmen's production of their play have on the tone of *A Midsummer Night's Dream* as a whole?
5. It has been argued that the characters of the Athenian lovers are not particularly differentiated from one another—that Hermia is quite like Helena (even down to her name) and that Demetrius resembles Lysander. Do you think that this is the case, or do you think that the lovers emerge as individuals? If you believe that these characters are quite similar to one another, what do you think Shakespeare's intent was in making them so?
6. Many contemporary productions of the play cast the same actor in the role of Theseus and Oberon, and also of Hippolyta and Titania. What does this suggest about the functions of these characters in the play? How are the Hippolyta and Titania similar and/or different? Theseus and Oberon?
7. Why is the title significant? What does it tell us about the play?
8. Much has been written about the darker side of this play, its savage, erotic aspects and its violence. For example, the critic Jan Kott finds the eroticism of the play "brutal." On the other hand, the critic Hartley Coleridge says this drama is "all poetry, and sweeter poetry was never written." Which of these critics do you agree with — if either? Overall, is this a sinister, violent, erotic play or a lighthearted, romantic comedy? Support your answer with references from the text.
9. Why do you think this play has endured over the years? What does the story and writing still have to offer? Why are people still producing it?
10. Do the lovers (and Titania) remember what has happened to them while intoxicated with "love-juice"? What are the implications if they do? How can you modernize this story (specifically the lovers subplot)?



## SOURCES FOR ESSAY QUESTIONS

Davis, James E., ed. *teaching Shakespeare today: Practical Approaches and Productive Strategies*. Urbana, Ill: National Council of Teachers of English, 1993.

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Crystal, David, and Crystal, Ben. *Shakespeare's Words: A Glossary and Language Companion*. Penguin Books, The Penguin Group. London, 2002.

Papp, Joseph and Elizabeth Kirkland. *Shakespeare Alive!* New York, New York: Bantam Books, 1988.

Epstein, Norrie. *the Friendly Shakespeare: A thoroughly Painless Guide to the Best of the Bard*. New York, New York: Penguin Books, 1993

Asimov, Isaac. *Asimov's Guide to Shakespeare*. New York, New York: Random House, 1970.

Bender, Michael. *All the World's a Stage: a Pop-up Biography of William Shakespeare*. San Francisco: Chronicle Books, 1999.

Foster, Cass and Lynn G. Johnson. *Shakespeare: to teach or Not to teach. Grades 3 and Up*. Scottsdale, AZ: Five Star Publications, 1992.

Garfield, Leon. *Shakespeare Stories*. Boston: Houghton Mifflin Company, 1998.

Morley, Jacqueline and John James. *Shakespeare's theatre: the inside Story*. East Sussex, London: Simon and Schuster Young Books, 1994.

## RECOMMENDED MOVIES of A MIDSUMMER NIGHT'S DREAM

*A Midsummer Night's Dream* (1909) Director: Charles Kent

Starring: Charles Chaplin, A silent short film based on the classic.

*A Midsummer Night's Dream* (1935) Director: Dieterle and Reinhardt

Starring: James Cagney and Mickey Rooney, A black-and-white film set in traditional Renaissance times.

*A Midsummer Night's Dream* (1967) Directors: Balanchine and Eriksen

A filmed ballet focusing on the characters of the lovers and the fairies.

*A Midsummer Night's Dream* (1968) Director: Peter Hall

An all-star cast from the RSC. Great production.

*A Midsummer Night's Dream* (1999) Director: Michael Hoffman Starring: Kevin Kline, Michelle Pfeiffer, Stanley Tucci, Rupert Everett, Calista Flockhart, and Christian Bale. A 20th-century interpretation using Shakespeare's language.

*Get Over it* (2001) Director: Tommy O'Haver Starring: Kirsten Dunst, Sisqo, Martin Short, and Carmen Electra Set in high school; in addition to some similarities in plot, there is a subplot involving the main characters acting in a musical production of *A Midsummer Night's Dream*.

*A Midsummer Night's Dream* (2014) Director: Julie Taymor. Following her success with Lion King, Taymor has directed many of Shakespeare's classics.

A MIDSUMMER NIGHT'S DREAM QUIZ:

1. Who is chosen to play the lion in the craftsmen's play?  
(A) Bottom  
(B) Quince  
(C) Peaseblossom  
(D) Snug X
2. Which of the young Athenians is first affected by the love potion?  
(A) Lysander X  
(B) Helena  
(C) Hermia  
(D) Demetrius
3. Which man does Hermia's father want her to marry?  
(A) Lysander  
(B) Demetrius X  
(C) Theseus  
(D) Philostrate
4. Where do Lysander and Hermia plan to be married?  
(A) Theseus's palace  
(B) Lysander's aunt's house X  
(C) The temple of Diana  
(D) A forest glade
5. What part of her appearance does Hermia believe Helena has exploited to win Lysander's love?  
(A) Her hair  
(B) Her face  
(C) Her height X  
(D) Her legs
6. What does Oberon want that Titania refuses to give him?  
(A) Her attendant, an Indian prince X  
(B) Her magic wand  
(C) Her maid-in-waiting  
(D) Her love

7. Why does Pyramus, in the craftsmen's play, kill himself?

- (A) Thisbe does not love him.
- (B) Thisbe has been killed by a lion.
- (C) Thisbe has been killed by her father.
- (D) Pyramus believes Thisbe has been killed by a lion because he finds her tattered garment at their meeting place. X

8. Who brings the complaint against Hermia to Theseus in Act I?

- (A) Egeus X
- (B) Bottom
- (C) Hippolyta
- (D) Demetrius

9. Of whom is Hippolyta the queen?

- (A) The Pygmies
- (B) The Centaurs
- (C) The Amazons X
- (D) The Babylonians

10. How does Puck prevent Demetrius and Lysander from fighting?

- (A) By freezing them
- (B) By transforming their weapons to weeds
- (C) By squeezing the love potion onto their eyelids
- (D) By mimicking their voices and causing each to get lost in a separate part of the forest X

11. Which of the women is afraid of fighting?

- (A) Hippolyta
- (B) Hermia
- (C) Titania
- (D) Helena X

12. Whom does Demetrius love at the end of the play?

- (A) Titania
- (B) Hippolyta
- (C) Helena X
- (D) Hermia

13. With whom does Titania fall in love in Act III?

- (A) Snug
- (B) Puck
- (C) Bottom X
- (D) Mustardseed

14. What prank does Puck play on Bottom?

- (A) He transforms him into a bear.
- (B) He steals his clothes.
- (C) He changes his voice into that of a wood thrush.
- (D) He changes his head into that of an ass. X

15. Who first thinks of using the love potion on Titania?

- (A) Puck
- (B) Oberon X
- (C) Bottom
- (D) Cobweb

16. Who speaks with Titania's quartet of attendants?

- (A) None of the human characters
- (B) All of the human characters
- (C) Only Demetrius and Lysander
- (D) Only Bottom X

17. Why is the flower whose juice Oberon seeks special?

- (A) Titania has kissed it.
- (B) One of Cupid's arrows struck it. X
- (C) It was a traditional symbol of love in English folklore.
- (D) Fairies sleep in it.

18. Which of the craftsmen is in charge of the rehearsals?

- (A) Quince X
- (B) Snout
- (C) Bottom
- (D) Starveling

19. In what year was Shakespeare born?

- (A) 1563
- (B) 1616
- (C) 1564 X
- (D) 1615

20. Who tells Demetrius that Lysander and Hermia are planning to elope?  
(A) Hermia  
(B) Flute  
(C) Puck  
(D) Helena X
21. What food does Bottom crave after Puck's mischief?  
(A) Steak  
(B) Kidney pie  
(C) Squirrel  
(D) Hay X
23. How many weddings take place before the play-within-a-play?  
(A) 4  
(B) 2  
(C) 3 X  
(D) 1
24. Who blesses Theseus and Hippolyta with a magical charm at the end of the play?  
(A) Puck  
(B) Oberon  
(C) Titania  
(D) Oberon and Titania X
25. Who suggests that the audience consider whether the entire play has been a dream?  
(A) Snout  
(B) Puck X  
(C) Titania  
(D) Peaseblossom

## LOUISIANA STATE COMPREHENSIVE CURRICULUM CORRESPONDENCE

Each classroom exercise meets the state of Louisiana's educational standards. In order to correctly identify how it meets these standards, the following formula will be employed:

If the class associated with the exercise is English Language Arts	(ELA)
It is followed by the phrase Comprehensive Curriculum	(CC)
That is followed by the grade number	(6-8, I, II, IV)
That is followed by the unit number	(U1)
Lastly, the Grade Level Expectation number	(1a)

Therefore a senior English class, Unit 6, with 3 corresponding GLEs will read:  
ELA CC, IV U6. GLE: 1a, 11, 25b.

Due to the fact that there are no GLEs associated with Drama (and therefore no unit number) the following formula will be employed:

If the class associated with the exercise is Drama	(D)
It is followed by the phrase Comprehensive Curriculum	(CC)
That is followed by the grade number	(6-8)
That is followed by the title of the exercise	(Forms of Drama)
That is followed by the HP	(HP1, for example)
Therefore an 8 <sup>th</sup> grade drama exercise will read:	D CC, 8: Forms of Drama (HP1)

### CLASSROOM EXERCISES

1. ELA CC, 6 U6. GLE: 01a, 01c, 01d, 03.  
ELA CC, 7 U6. GLE: 01a.  
ELA CC, 8 U7. GLE: 01a, 01b.  
ELA CC, II U4. GLE: 01d.  
ELA CC, IV U3. GLE: 01a, 01b.  
D CC, 6: Becoming Familiar with Shakespeare's Phrases (HP6)
2. ELA CC, 6 U6. GLE: 11g, 19a, 19b, 31.  
ELA CC, 7 U6. GLE: 04a, 09b, 09g, 28, 32.  
ELA CC, 8 U7. GLE: 09g, 14b, 17b.  
ELA CC, I U4. GLE: 11a, 11c, 17a.  
ELA CC, II U4. GLE: 03a, 03b, 09b.  
ELA CC, IV U3. GLE: 01c, 03b, 07c.  
D CC, 6: Becoming Familiar with Shakespeare's Phrases (HP6)  
D CC, 8: Elizabethan Theatre (HP2)
3. ELA CC, 6 U6. GLE: 04d, 09, 11a-f, 19d, 20f, 38b.  
ELA CC, 7 U6. GLE: 04c, 10, 15e, 17b.  
ELA CC, 8 U7. GLE: 02b, 15a, 17a, 28, 32.  
ELA CC, I U4. GLE: 04c, 11f, 17a, 19, 31a, 35a.  
ELA CC, II U4. GLE: 02a-d, 03a, 03b, 03g.

- ELA CC, IV U3.GLE: 09a, 09d, 13c, 20a.  
D CC, 6: Incorporating Theme into a New Story (HP4)  
D CC, 8: Forms of Drama (HP1)
4. ELA CC, 6 U6. GLE: 04d, 09, 11a-f, 19d, 20f, 38b.  
ELA CC, 7 U6. GLE: 04c, 10, 15e, 17b.  
ELA CC, 8 U7. GLE: 02b, 15a, 17a, 28, 32.  
ELA CC, I U4. GLE: 04c, 11f, 17a, 19, 31a, 35a.  
ELA CC, II U4. GLE: 02a-d, 03a, 03b, 03g.  
ELA CC, IV U3.GLE: 09a, 09d, 13c, 20a.  
D CC, 6: Incorporating Theme into a New Story (HP4)  
D CC, 7: Types of Theatrical Performance (HP1)  
D CC, 8: Forms of Drama (HP1)
5. ELA CC, 6 U6. GLE: 11c, 16c, 19d.  
ELA CC, 7 U6. GLE: 09e, 10, 33, 35.  
ELA CC, 8 U7. GLE: 10, 14c, 29, 30.  
ELA CC, I U4. GLE: 11a, 11e, 12a, 12b, 14b, 31a, 32c.  
ELA CC, II U4. GLE: 11e, 12a, 15a, 20, 32c, 34a,  
ELA CC, IV U3.GLE: 09c, 09f, 09g, 13a.  
D CC, 8: Build a Character (HP6)
6. ELA CC, 6 U6. GLE: 11b, 16c, 17a, 24b, 39a,b,d,f.  
ELA CC, 7 U6. GLE: 11, 17b, 40c.  
ELA CC, 8 U7. GLE: 15c, 15d, 17b, 29, 40a-c.  
ELA CC, I U4. GLE: 36b, 38, 39c.  
ELA CC, II U4. GLE: 17c, 31a, 40b.  
ELA CC, IV U3.GLE:10b, 19c, 31b, 34b, 35b, 37c.  
D CC, 6: The Art of Cinema, TV (HP1)  
D CC, 6: Incorporating Theme into a New Story (HP4)
7. ELA CC, 6 U6. GLE: 17d, 19c, 20a, 21, 25b, 26.  
ELA CC, 7 U6. GLE: 17b, 18f, 23a, 24b.  
ELA CC, 8 U7. GLE: 17b, 19, 23, 24a.  
ELA CC, I U4. GLE: 15b, 22b, 22c, 25.  
ELA CC, II U4. GLE: 11a, 13, 15a, 15c, 17c, 25a-28.  
ELA CC, IV U3.GLE: 03b, 05, 13a, 19c, 19d.  
D CC, 6: Incorporating Theme into a New Story (HP4)  
D CC, 8: Build a Character (HP6)
8. ELA CC, 6 U6. GLE: 11b, 17a, 17c.  
ELA CC, 7 U6. GLE: 15e  
ELA CC, 8 U7. GLE: 15a, 15d-f, 23.  
ELA CC, I U4. GLE: 11a, 15b, 17a, 19, 22a-c, 23c,g, 25.  
ELA CC, II U4. GLE: 03i, 04c, 11a, 11f, 17a,b, 17d.  
ELA CC, IV U3.GLE: 03b, 09a,c.  
D CC, 6: Becoming Familiar with Shakespeare's Phrases (HP6)



9. ELA CC, 6 U6. GLE: 11b, 17a, 19c, 24c.  
ELA CC, 7 U6. GLE: 04c, 14c, 15d, 17c, 35.  
ELA CC, 8 U7. GLE: 14c, 15d, 23, 28.  
ELA CC, I U4. GLE: 11a, 11e, 12a, 31b.  
ELA CC, II U4. GLE: 11a, 11f, 17a, 34a.  
ELA CC, IV U3. GLE: 04, 12, 13d, 13f, 19c, 30b.  
D CC, 6: Incorporating Theme into a New Story (HP4)  
D CC, 7: The Art of the Poster (HP5)  
D CC, 8: Build a Character (HP6)
10. ELA CC, 6 U6. GLE: 08, 09, 10d, 17a.  
ELA CC, 7 U6. GLE: 07, 17c.  
ELA CC, 8 U7. GLE: 19, 23.  
ELA CC, I U4. GLE: 02a, 14b, 15b, 17c.  
ELA CC, II U4. GLE: 02a-d, 3a-h, 15a.  
ELA CC, IV U3. GLE: 12, 13b, 19c, 20a.  
D CC, 6: Incorporating Theme into a New Story (HP4)  
D CC, 6: Becoming Familiar with Shakespeare's Phrases (HP6)  
D CC, 7: Types of Theatrical Performance (HP1)  
D CC, 8: Forms of Drama (HP1)  
D CC, 8: Acting Styles Through the Ages (HP5)  
D CC, 8: Build a Character (HP6)

