



A MIDSUMMER NIGHT'S DREAM CURRICULUM GUIDE

FOR TEACHERS AND STUDENTS

A companion to the Folger Shakespeare Library Edition

Folger SHAKESPEARE
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Advancing knowledge & the arts

INSIDE THIS GUIDE



- ★ *Shakespeare is for Everyone!*
Welcome from Folger Education
- ★ *A Midsummer Night's Dream Synopsis*
- ★ *Characters in A Midsummer Night's Dream*
- ★ *From One Classroom Teacher to Another*
- ★ *Tips for Teaching Shakespeare*
- ★ *Teaching Shakespeare FAQs*
- ★ *2 Lesson Plans with Handouts*
- ★ *Famous Lines and Phrases from A Midsummer Night's Dream*
- ★ *A Midsummer Night's Dream Fact Sheet*
- ★ *Suggested Additional Resources*
- ★ *About the Folger*

ON THE COVER:

Albert Vogel. Illustration for *A Midsummer Night's Dream*. Print, 1868. Folger Shakespeare Library.

See more images of *A Midsummer Night's Dream* from the Folger collection at www.folger.edu/digitalimagecollection.



Images: 1) William Shakespeare. *A Midsummer Night's Dream*. London, 1600. Folger Shakespeare Library. 2) Edward A. Wilson. *A Midsummer Night's Dream*. Lithograph, 1937. Folger Shakespeare Library. 3) John Gregory. *A Midsummer Night's Dream* bas relief. Folger Shakespeare Library. 4) John Lescault (Oberon), Deborah Hazlett (Titania), Megan Dominy (Peasblossom) and Rachel Zampelli (Mustardseed) in *A Midsummer Night's Dream* directed by Joe Banno, Folger Theatre, 2006. Photo by Carol Pratt. 5) Detail, handcolored. Arthur Rackham. Puck—"Lord what fools these mortals be". Drawing, ca. 1908. Folger Shakespeare Library

At the Folger, we love to see students take Shakespeare and make it their own. We believe that Shakespeare is for everyone and that students of all ability levels can successfully engage with his works.



SHAKESPEARE IS FOR EVERYONE!

Shakespeare isn't an antiquated art form. His plays are full of explosive family situations, complex relationships, and deep emotions that today's students can—and do—relate to. At the Folger Shakespeare Library, we love to see students take Shakespeare and make it their own. We believe that Shakespeare is for everyone and that students of all ability levels can successfully engage with his works.

The best way to *learn* Shakespeare is to *do* Shakespeare. What does this mean? Put simply, it is getting students up on their feet and physically, intellectually, and vocally engaging with the text. We believe that students learn best using a performance-based methodology and that performance can build a personal connection with the text that traditional teaching methods may not.

Performance—which is not the same thing as “acting”—activates the imagination. Active learning invigorates the mind and stays with the learner. Shakespeare's genius with language, his skill as a dramatist, and his insight into the human condition can instill even the least academic student with a passion not only for Shakespeare but also for language, drama, psychology, and knowledge.

The Lesson Plans and Tips for Teaching Shakespeare included in this Curriculum Guide provide practical, classroom-tested approaches for using performance-based teaching techniques. We have also included a Synopsis, a Fact Sheet, and Famous Lines and Phrases from the play and interesting facts to share with students.

Remember that enthusiasm is more important than expertise. There is always more for everyone to learn, so enjoy the ride with your students!

Robert Young
Director of Education
Folger Shakespeare Library



Photos from Folger student Shakespeare festivals, classroom visits, and teacher workshops by Mignonette Dooley, Mimi Marquet, Deidra Starnes, and Lloyd Wolf.



David Marks (Nick Bottom) and Deborah Hazlett (Titania), *A Midsummer Night's Dream*, directed by Joe Banno, Folger Theatre, 2006. Photo by Carol Pratt. Folger Shakespeare Library.

A MIDSUMMER NIGHT'S DREAM

SYNOPSIS

Theseus, duke of Athens, is planning the festivities for his upcoming wedding to the newly captured queen of the Amazons, Hippolyta. Hermia and her lover Lysander make plans to flee Athens and escape her father's decree that she must marry Demetrius. Demetrius pursues the couple into the woods near the city, and he is followed by Helena, who is in love with him. In the woods, Oberon and Titania, king and queen of the fairies, quarrel over possession of a young Indian boy. Oberon pities Helena and orders Robin to anoint Demetrius' eyes with a potion that will make him fall in love with the next living creature he sees, but Robin makes a mistake and put the potion on Lysander's eyes. Both young men fall in love with Helena, who believes they are mocking her. Oberon has also ordered Robin to apply the potion to Titania after their quarrel, and under the influence of the flower's magic she falls in love with an amateur actor named Bottom who has been given an ass's head. Oberon and Titania are eventually reunited and together they use music to charm Bottom and the lovers into a deep sleep and reverse the spells. The couples are discovered by Theseus and Hippolyta, and Theseus decrees that Lysander will marry Hermia and that Demetrius will marry Helena when he marries Hippolyta. The play ends with the three couples united in marriage.

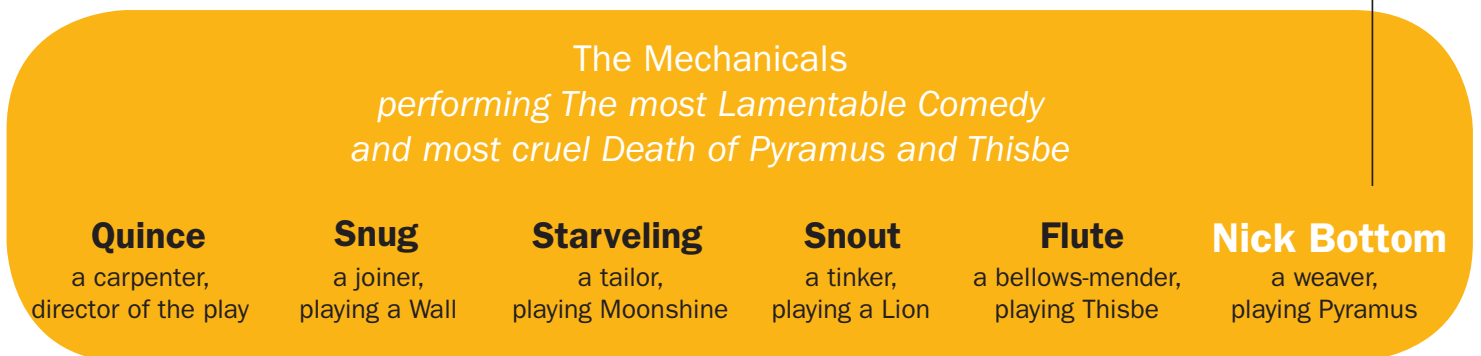
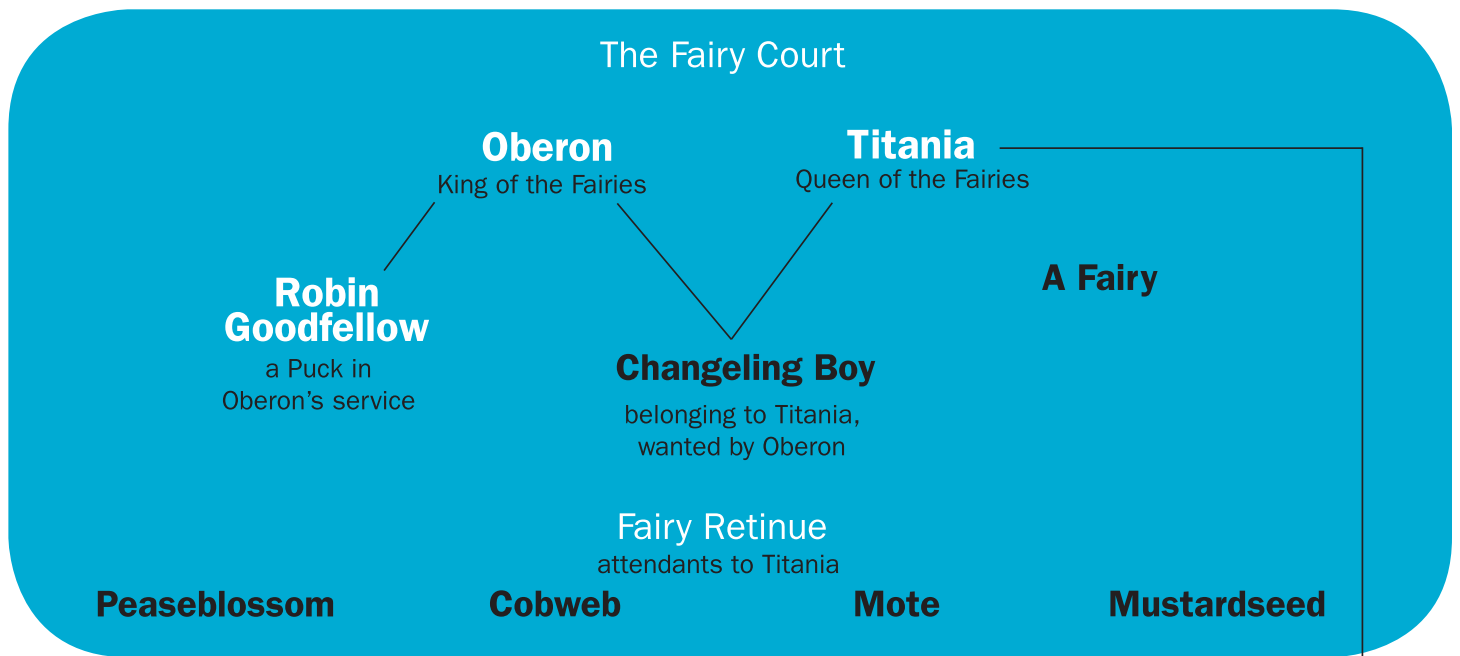
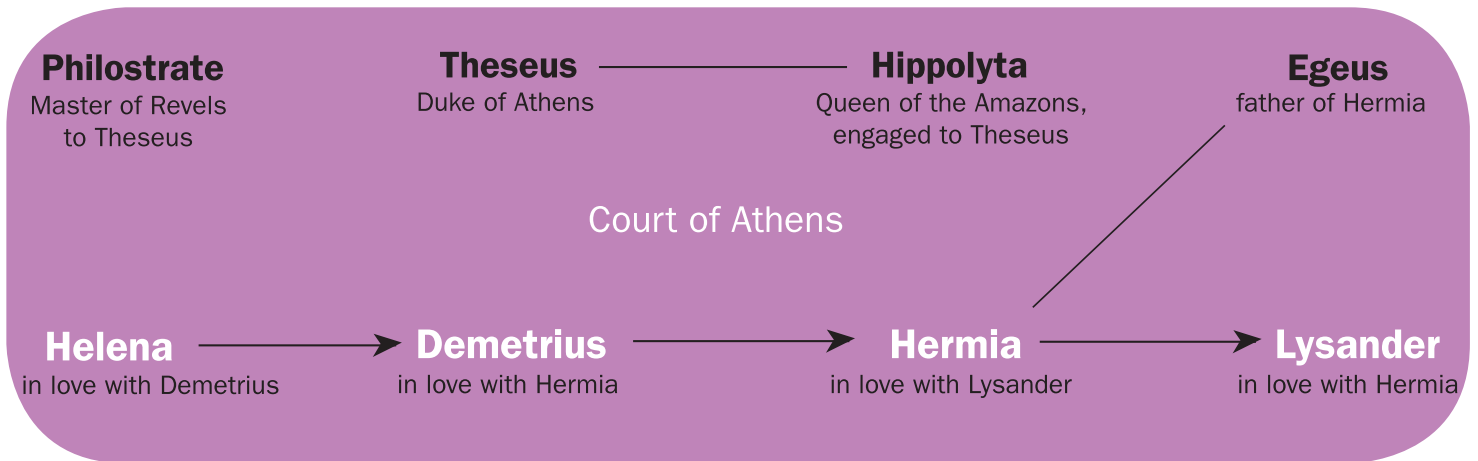
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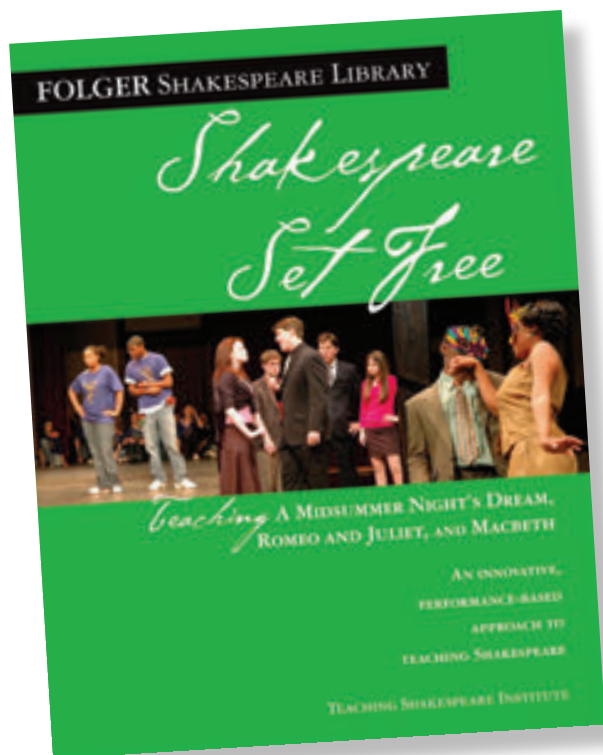
A MIDSUMMER NIGHT'S DREAM

CHARACTER CONNECTIONS



FROM ONE CLASSROOM TEACHER TO ANOTHER

Language is seductive, and delight in sound, rhythm, and words can seduce students from reluctant participation to ultimate comprehension.



Learn more at www.folger.edu/shakespearestfree.

Dear Colleagues,

Somewhere along the line, most of my students and probably most of yours have heard about William Shakespeare. Maybe they heard Theo doing a rap version of *Julius Caesar* on “The Cosby Show”, or perhaps there was an answer on “Jeopardy”, but somehow, along with the ozone, they’ve breathed in that name: Shakespeare. In fact, to many kids Shakespeare is “sposed to be” a part of high school education, and they expect to read his works. If we don’t give them that exposure, they feel vaguely cheated or assume we think they’re incompetent to meet the challenge of something important.

But when that anticipated moment comes and the teenage eye actually meets the Shakespearean page and sees those words— then, unfortunately, that early interest too often is followed by:

1. Consternation (“Huh? What is this? Why are we reading this?”)
2. Quick evaluation (“This is so boring.”)
3. Apathy (“My book’s in my locker.”)
4. Failure (“Forget it. This stuff is dumb. I’m not doing it.”)

The faces of the bored and defiant can make the best of us dread going into the classroom. It’s happened to me, and maybe it’s happened to you, but it doesn’t have to be that way.

Getting students comfortable with that language is essential. They need practice and preparation to deal with inverted word order (“Thou hast by moonlight at her window sung”) and obsolete words (“methinks,” “doth”) that are strange to adolescent ears. Language is seductive, and delight in sound, rhythm, and words can seduce students from reluctant participation to ultimate comprehension.

A Midsummer Night’s Dream is a delightful play to teach because it has characters and plot lines that appeal to kids: mismatched and quarrelsome lovers, foolish stooges, powerful spirits, and magical transformations. When you help kids unlock the language so that they can hear and see and understand this romantic comedy, you allow them to participate in a timeless play.

Judith Elstein

Atlantic City High School, Atlantic City, NJ

Excerpted from *Shakespeare Set Free: Teaching A Midsummer Night’s Dream, Romeo and Juliet, and Macbeth*



See performance-based teaching strategies in action at www.folger.edu/teachervideos.



TIPS FOR TEACHING SHAKESPEARE

Performing Shakespeare—even at the most rudimentary level, script in hand, stumbling over the difficult words—can and usually does permanently change a students’ relationship with the plays and their author.



At the Folger, we believe that **Shakespeare is for everyone.** We believe that students of all ability levels, all backgrounds, and at all grade levels can—and do—successfully engage with Shakespeare’s works.

Why? Because Shakespeare, done right, inspires. The plays are full of explosive family situations and complex relationships that adolescents recognize.

Performance is particularly crucial in teaching Shakespeare, whose naked language on the page may be difficult to understand. “Performance” in this sense does not mean presenting memorized, costumed, fully staged shows, although those can be both satisfying and educational. Performance means getting students up on their feet, moving around a classroom as characters, and speaking the lines themselves.

Remember:

Enthusiasm is more important than expertise—there is always more for everyone to learn, so enjoy the ride with your students!

Trust Shakespeare’s original language, but don’t labor over every word.

Pick out key scenes that speak most clearly to your students.


You do not have to start with Act 1, Scene 1.

Use the text to explain the life and times, not vice versa.

The following two Lesson Plans will give you practical ways to get started using this approach in your classroom.

Want More?

Folger Education’s *Shakespeare Set Free Toolkit* is a comprehensive resource for teaching Shakespeare, with lesson plans, activity guides, podcasts, videos, and other teaching tools. Learn more at

www.folger.edu/toolkit. 

TEACHING SHAKESPEARE FAQS

How long does it take to teach a play?

A Shakespeare unit can take anywhere from a few days to a few weeks, depending on your students. You may want to spend a few days to introduce the play's major characters and themes, or you could spend a couple of weeks exploring several scenes, key ideas, and multiple interpretations. Full play units, such as the ones in *Shakespeare Set Free*, can take up to six weeks to teach. You do **NOT** need to start with Act 1, Scene 1 and you do **NOT** need to labor over every word.

Do I need to teach the entire play?

Sometimes it is better to do just part of a play rather than the whole play. Or you might opt for a Shakespeare sampler, using several scenes from different plays.

Which edition of the play is best to use with students?

The Folger Shakespeare Library paperback editions are relatively inexpensive, and easy to use, with the text on one page and footnotes and scene summaries on the facing page. Be aware that Shakespeare plays in literature anthologies often edit out some of the more bawdy content—content which students often love. They are also very heavy to carry around when students are performing scenes.

You can install the **Free Electronic Shakespeare Reader** on your hard drive on any Windows computer at www.shakespeare.ariyam.com. This is a downloadable piece of software that allows you to have all of Shakespeare's 38 plays instantly at your fingertips. Once you have it, there is no Internet connection required. It also provides in-depth full-text searching to all of Shakespeare's plays. You can also download the text online from sites such as www.opensourceshakespeare.org.

Should I start with the movie?

One disadvantage with watching a film version first is that students equate this version with the play and have difficulty realizing that scenes and

lines can be interpreted and enacted in many different ways. One way around this is to start with one scene which your students read and perform. Follow this activity by showing clips from several film versions of the same scene. This strategy enables allow for some meaningful discussion about possible interpretations.

What if I have never read the play before?

Learn along with your students—model for them the enthusiasm and excitement that comes with authentic learning.

Do I need to teach about the Globe Theatre or Shakespeare's Life?

The simple answer is "No." While telling students that Shakespeare had three children and that he and Anne Hathaway had to get married might be interesting, it really doesn't help them understand the plays. It's much better to integrate some facts about Elizabethan life when they come up in the plays. So when Francis Flute protests, "Let me not play a woman. I have a beard coming" in *A Midsummer Night's Dream*, that's the perfect opportunity to explain the Elizabethan stage convention of young men playing the female parts.

Are student projects helpful?

Designing Globe Theatres out of sugar cubes and Popsicle sticks, designing costumes, creating Elizabethan newspapers in the computer lab, doing a scavenger hunt on the Internet, or doing a report on Elizabethan sanitary conditions has nothing to do with a student's appreciation of Shakespeare's language. If you want to give students a project, have them select, rehearse, and perform a scene.

What is a "trigger scene"?

A trigger scene is a short scene from a play that introduces the students to key characters and plot elements. Most important, the trigger scene shows students that they can uncover the meaning of Shakespeare's texts as they "put the scene on its feet."

Tried and true trigger scenes for beginning Shakespeare:

***A Midsummer Night's Dream*, 1.2**
(The rustic actors are introduced)

***Hamlet*, 1.1**
(Ghost appears to soldiers)

***Julius Caesar*, 3.3**
(Cinna the poet is attacked by mob)

***Macbeth*, 1.3.38 onwards**
(Macbeth meets the witches)

***Much Ado About Nothing*, 4.1**
(Beatrice urges Benedick to kill Claudio)

***Othello*, 1.1**
(Iago rudely awakens Brabantio)

***Romeo and Juliet*, 3.5**
(Juliet angers her parents)

***The Taming of the Shrew*, 2.1**
(The two sisters quarrel)

***Twelfth Night*, 2.2**
(Malvolio returns ring to "Cesario")

Want More?

Folger Education's *Shakespeare Set Free* Toolkit is a comprehensive resource for teaching Shakespeare, with lesson plans, activity guides, podcasts, videos, and other teaching tools. Learn more at www.folger.edu/toolkit.



A MIDSUMMER NIGHT'S DREAM | LESSON PLAN 1

FALSE STARTS



Folger Children's Shakespeare Festival. Photo by Lloyd Wolf.

Victoria Rondeau

Emerson School, Ann Arbor, MI

Play Covered

A Midsummer Night's Dream

Meeting the Standards

The lesson plans covers NCTE Standards 3, 4, and 12.

What's On for Today and Why

Students will be introduced to the basic plot elements and themes of *A Midsummer Night's Dream* through performance and discussion of three early scenes from the play.

This lesson should take one to two class periods.

What To Do

1. Before giving students access to the text of the whole play, divide them into three groups and give each group one of the scenes in the False Starts handout. Do not identify the scenes for the students.

2. Give each group 15 minutes to read through their scene and decide how they would like to present it. All students should participate, even if they have to divide up roles.

3. Have the students perform the three scenes for their classmates. After each scene, hold a brief discussion outlining basic information that the students learned from each. What is going on? Is the scene comic? Tragic?

4. When all the scenes have been performed, discuss similarities and differences between them. What common themes do student see in the scenes? Which seems the most important?

5. Have each student write down the order in which s/he believes the scenes appear in the play.

6. Reveal the actual order of the scenes, and have students as a group read the first 20 lines of the play. Discuss how those lines tie in with the scenes that follow. Do the topics identified earlier still apply?

7. (Optional extension) Have students respond to this question in writing: why do you think Shakespeare starts this comedy with a discussion of a wedding, immediately followed by a father demanding an unwanted marriage?

What You Need

- Folger Edition of *A Midsummer Night's Dream*
- False Starts Handout (Scene A, Scene B, Scene C)

How Did It Go?

Were students able to understand the scenes after reading them? After seeing them performed? Were they able to observe common themes in the three scenes? Could students see that the real opening lines of the play set a somewhat different tone than these three? Can they speculate on how the play would change with a different scene order?

Want more?



Find more ideas and resources on teaching *A Midsummer Night's Dream* at www.folger.edu/teachingmidsummer.

A MIDSUMMER NIGHT'S DREAM HANDOUT

FALSE STARTS—SCENE A | PAGE 1

Excerpted from *A Midsummer Night's Dream*, Scene A, Folger Shakespeare Library Edition

NOTES:

SCENE A

[Enter Egeus and his daughter Hermia, and Lysander and Demetrius.]

EGEUS

Happy be Theseus, our renowned Duke!

THESEUS

Thanks, good Egeus: what's the news with thee?

EGEUS

Full of vexation come I, with complaint
Against my child, my daughter Hermia.—
Stand forth, Demetrius. My noble lord,
This man hath my consent to marry her.—
Stand forth, Lysander.—And, my gracious duke,
This man hath bewitched the bosom of my child.—
Thou, thou, Lysander, thou hast given her rhymes
And interchanged love tokens with my child.
Thou hast by moonlight at her window sung
With feigning voice verses of feigning love
And stol'n the impression of her fantasy
With bracelets of thy hair, rings, gauds, conceits,
Knacks, trifles, nosegays, sweetmeats—messengers
Of strong prevailment in unhardened youth.
With cunning hast thou filch'd my daughter's heart,
Turned her obedience (which is due to me)
To stubborn harshness.—And, my gracious duke,
Be it so she will not here before your Grace
Consent to marry with Demetrius,
I beg the ancient privilege of Athens:
As she is mine, I may dispose of her,
Which shall be either to this gentleman

A MIDSUMMER NIGHT'S DREAM HANDOUT

FALSE STARTS—SCENE A | PAGE 2

Or to her death, according to our law
Immediately provided in that case.

THESEUS

What say you, Hermia? Be advised, fair maid.
To you, your father should be as a god,
One that composed your beauties, yea, and one
To whom you are but as a form in wax
By him imprinted and within his power
To leave the figure or disfigure it.
Demetrius is a worthy gentleman.

HERMIA

So is Lysander.

THESEUS

In himself he is,
But in this kind, wanting your father's voice,
The other must be held the worthier.

HERMIA

I would my father look'd but with my eyes.

THESEUS

Rather your eyes must with his judgment look.

HERMIA

I do entreat your Grace to pardon me.
I know not by what power I am made bold,
Nor how it may concern my modesty
In such a presence here to plead my thoughts;
But I beseech your Grace that I may know
The worst that may befall me in this case
If I refuse to wed Demetrius.

NOTES:

A MIDSUMMER NIGHT'S DREAM HANDOUT

FALSE STARTS—SCENE A | PAGE 3

THESEUS

Either to die the death, or to abjure
Forever the society of men.
Therefore, fair Hermia, question your desires,
Know of your youth, examine well your blood,
Whether (if you yield not to your father's choice)
You can endure the livery of a nun,
For aye to be in shady cloister mew'd,
To live a barren sister all your life,
Chanting faint hymns to the cold fruitless moon.
Thrice-blessed they that master so their blood
To undergo such maiden pilgrimage,
But earthlier happy is the rose distilled
Than that which, withering on the virgin thorn,
Grows, lives and dies in single blessedness.

HERMIA

So will I grow, so live, so die, my lord,
Ere I will yield my virgin patent up
Unto his lordship whose unwished yoke
My soul consents not to give sovereignty.

THESEUS

Take time to pause, and by the next new moon
(The sealing-day betwixt my love and me
For everlasting bond of fellowship),
Upon that day either prepare to die
For disobedience to your father's will,
Or else to wed Demetrius, as he would,
Or on Diana's altar to protest
For aye austerity and single life.

DEMETRIUS

Relent, sweet Hermia: and, Lysander, yield
Thy crazed title to my certain right.

NOTES:

A MIDSUMMER NIGHT'S DREAM HANDOUT

FALSE STARTS—SCENE A | PAGE 4

LYSANDER

You have her father's love, Demetrius.
Let me have Hermia's. Do you marry him.

EGEUS

Scornful Lysander, true, he hath my love;
And what is mine my love shall render him.
And she is mine, and all my right of her
I do estate unto Demetrius.

LYSANDER

I am, my lord, as well derived as he,
As well possess'd. My love is more than his;
My fortunes every way as fairly ranked
(If not with vantage) as Demetrius';
And (which is more than all these boasts can be)
I am beloved of beauteous Hermia.
Why should not I then prosecute my right?
Demetrius, I'll avouch it to his head,
Made love to Nedar's daughter, Helena,
And won her soul; and she, sweet lady, dotes,
Devoutly dotes, dotes in idolatry,
Upon this spotted and inconstant man.

THESEUS

I must confess that I have heard so much,
And with Demetrius thought to have spoke thereof;
But, being over-full of self-affairs,
My mind did lose it.—But, Demetrius, come,
And come, Egeus; you shall go with me.
I have some private schooling for you both.—
For you, fair Hermia, look you arm yourself
To fit your fancies to your father's will,
Or else the law of Athens yields you up

NOTES:

A MIDSUMMER NIGHT'S DREAM HANDOUT

FALSE STARTS—SCENE A | PAGE 5

(Which by no means we may extenuate)
To death or to a vow of single life.—
Come, my Hippolyta. What cheer, my love?—
Demetrius and Egeus, go along.
I must employ you in some business
Against our nuptial, and confer with you
Of something nearly that concerns yourselves.

EGEUS

With duty and desire we follow you.
[All but Hermia and Lysander exit.]

NOTES:

A MIDSUMMER NIGHT'S DREAM HANDOUT FALSE STARTS—SCENE B | PAGE 1

Excerpted from *A Midsummer Night's Dream*, Scene B, Folger Shakespeare Library Edition

NOTES:

SCENE B

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

QUINCE

Is all our company here?

BOTTOM

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

QUINCE

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

BOTTOM

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

QUINCE

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

BOTTOM

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

A MIDSUMMER NIGHT'S DREAM HANDOUT

FALSE STARTS—SCENE B | PAGE 2

QUINCE

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

BOTTOM

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

QUINCE

You, Nick Bottom, are set down for Pyramus.

BOTTOM

What is Pyramus?—a lover, or a tyrant?

QUINCE

A lover that kills himself most gallant for love.

BOTTOM

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

The raging rocks

And shivering shocks

Shall break the locks

Of prison gates.

And Phibbus' car

Shall shine from far

And make and mar

The foolish Fates.

This was lofty! Now name the rest of the players.

This is Ercles' vein, a tyrant's vein. A lover is more condoling.

NOTES:

A MIDSUMMER NIGHT'S DREAM HANDOUT

FALSE STARTS—SCENE B | PAGE 3

QUINCE

Francis Flute, the bellows-mender.

FLUTE

Here, Peter Quince.

QUINCE

Flute, you must take Thisbe on you.

FLUTE

What is Thisbe—a wand'ring knight?

QUINCE

It is the lady that Pyramus must love.

FLUTE

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

QUINCE

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

BOTTOM

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

QUINCE

No, no, you must play Pyramus—and, Flute, you This be.

NOTES:

A MIDSUMMER NIGHT'S DREAM HANDOUT

FALSE STARTS—SCENE B | PAGE 4

BOTTOM

Well, proceed.

QUINCE

Robin Starveling, the tailor.

STARVELING

Here, Peter Quince.

QUINCE

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

SNOUT

Here, Peter Quince.

QUINCE

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

SNUG

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

QUINCE

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

BOTTOM

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

NOTES:

A MIDSUMMER NIGHT'S DREAM HANDOUT

FALSE STARTS—SCENE B | PAGE 5

QUINCE

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

ALL

That would hang us, every mother's son.

BOTTOM

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

QUINCE

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

BOTTOM

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

QUINCE

Why, what you will.

BOTTOM

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

NOTES:

A MIDSUMMER NIGHT'S DREAM HANDOUT

FALSE STARTS—SCENE B | PAGE 6

QUINCE

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

BOTTOM

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

QUINCE

At the Duke's Oak we meet.

BOTTOM

Enough. Hold, or cut bowstrings.

[They exit.]

NOTES:

A MIDSUMMER NIGHT'S DREAM HANDOUT

FALSE STARTS—SCENE C | PAGE 1

Excerpted from *A Midsummer Night's Dream*, Scene C, Folger Shakespeare Library Edition

SCENE C

[Enter Oberon the King of Fairies at one door, with his train, and Titania the Queen at another, with hers.]

OBERON

Ill met by moonlight, proud Titania.

TITANIA

What, jealous Oberon? Fairies, skip hence.
I have forsworn his bed and company.

OBERON

Tarry, rash wanton. Am not I thy lord?

TITANIA

Then I must be thy lady. But I know
When thou hast stolen away from Fairyland
And in the shape of Corin sat all day
Playing on pipes of corn and versing love
To amorous Phillida. Why art thou here,
Come from the farthest steep of India,
But that, forsooth, the bouncing Amazon,
Your buskined mistress and your warrior love,
To Theseus must be wedded, and you come
To give their bed joy and prosperity?

OBERON

How canst thou thus for shame, Titania,
Glance at my credit with Hippolyta,
Knowing I know thy love to Theseus?
Didst not thou lead him through the glimmering night
From Perigounia, whom he ravished,
And make him with fair Aegles break his faith,
With Ariadne and Antiopa?

NOTES:

A MIDSUMMER NIGHT'S DREAM HANDOUT

FALSE STARTS—SCENE C | PAGE 2

TITANIA

These are the forgeries of jealousy;
And never, since the middle summer's spring,
Met we on hill, in dale, forest, or mead,
By paved fountain or by rushy brook,
Or in the beached margent of the sea,
To dance our ringlets to the whistling wind,
But with thy brawls thou hast disturbed our sport.
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.
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.
The fold stands empty in the drowned field,
And crows are fatted with the murrain flock.
The nine-men's-morris is fill'd up with mud,
And the quaint mazes in the wanton green,
For lack of tread, are undistinguishable.
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.
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
Is, as in mockery, set. The spring, the summer,
The childing autumn, angry winter, change
Their wonted liveries, and the mazed world

NOTES:

A MIDSUMMER NIGHT'S DREAM HANDOUT

FALSE STARTS—SCENE C | PAGE 3

By their increase now knows not which is which.
And this same progeny of evils comes
From our debate, from our dissension;
We are their parents and original.

OBERON

Do you amend it then. It lies in you.
Why should Titania cross her Oberon?
I do but beg a little changeling boy
To be my henchman.

TITANIA

Set your heart at rest:
The Fairyland buys not the child of me.
His mother was a vot'ress of my order,
And, in the spiced Indian air by night
Full often hath she gossiped by my side
And sat with me on Neptune's yellow sands,
Marking th' embarked traders on the flood,
When we have laughed to see the sails conceive
And grow big-bellied with the wanton wind;
Which she, with pretty and with swimming gait,
Following (her womb then rich with my young squire),
Would imitate, and sail upon the land
To fetch me trifles and return again,
As from a voyage, rich with merchandise.
But she, being mortal, of that boy did die,
And for her sake do I rear up her boy,
And for her sake I will not part with him.

OBERON

How long within this wood intend you stay?

NOTES:

A MIDSUMMER NIGHT'S DREAM HANDOUT

FALSE STARTS—SCENE C | PAGE 4

TITANIA

Perchance till after Theseus' wedding day.
If you will patiently dance in our round
And see our moonlight revels, go with us.
If not, shun me, and I will spare your haunts.

OBERON

Give me that boy and I will go with thee.

TITANIA

Not for thy fairy kingdom. Fairies, away.
We shall chide downright, if I longer stay.
[Titania and her fairies exit.]

NOTES:

A MIDSUMMER NIGHT'S DREAM | LESSON PLAN 2

“I Will Hear That Play”: Using Sound to Enhance the Text

Sarah Hicks

Surrey Public School, Surrey, ND

Play/Scenes Covered

A Midsummer Night's Dream

This lesson could be used as a final project for the play.

Meeting the Standards

This lesson plan covers NCTE Standards 1,3,4,8,9, and 11.

What's On for Today and Why

In Shakespeare's culture, people went to hear plays. Our culture is increasingly concerned with visual media—we go to see movies, plays, and concerts. Our fast-paced world is filled with quickly changing images and often we do not hear all of the sounds that complement these images. This exercise seeks to open students' ears and help them hear what is happening in *A Midsummer Night's Dream*.

Students will listen to a scene from a film of *A Midsummer Night's Dream* to analyze how sound influences the overall film.

Students will learn about Foley artists—professionals responsible for all sound in a film that is not dialogue or computer-generated—and sound effects artists in the film industry. Students will analyze the text and make realistic sound choices to enhance their performance of the scene, and use comparative listening skills to comment on classmates' recordings.

This lesson will take 3–4 class periods and would work well as a final project on the play.

What To Do

1. Students will listen to a scene in a film version of *A Midsummer Night's Dream*. The first time through, students will watch and listen. Students will note what sounds they hear. The second time you play the scene, students should close their eyes and listen. They should

note any additional sounds they hear. The class will discuss the differences between the two screenings and compare notes.

2. Discuss the role of a Foley artist in the editing of a film. Explain that a Foley artist is responsible for all sound in a film that is not dialogue or computer-generated. Often the sounds of footsteps, bottles on the table, or the soft rustle of a dress are lost or filtered out during filming, so Foley artists recreate these effects on a special sound stage.

3. Distribute copies of the Foley Handout. Discuss the terminology and the three major categories for Foley artists' sounds.

4. Ask students to review the notes they made about sounds in the film you watched. Instruct them to try to recreate some of those sounds with objects in the classroom, either as a class or in small groups.

5. Assign students into groups of three or four. Explain to the students that they are going to become Foley artists and sound effects specialists. They will need to read a scene of their choosing (1.2, 2.1.62-194, and 3.2 are good examples), block the movement of characters, and look for moments when sound will enhance the scene. These scenes will be recorded and played for the class.

6. Distribute the Sound Handout. This handout will give the students prompts to use for creating their sounds. Students will find their group and begin to do a close reading of their scene. They should make setting and sound choices at this point. Students must use textual clues for making their sound choices. While the setting of the scene is open to interpretation, sounds must fit the setting. If they choose to set the scene in outer space then the sounds must be believable and appropriate.

What You Need

- Folger edition of *A Midsummer Night's Dream*
- A film version of *A Midsummer Night's Dream*
- Items to make sound effects
- Audacity sound editing software—available at no cost at <http://audacity.sourceforge.net/>
- Foley Handout
- Sound Handout

How Did It Go?

Were the students able to understand how Foley artistry can shape a scene? Did students use innovative ideas to create specific sounds? Did students work collaboratively to create a satisfactory end product? Did any of your students want to find out more about the film industry or Foley artistry?

Want more?



Visit www.folger.edu/lessonplans.

A MIDSUMMER NIGHT'S DREAM | HANDOUT

FOLEY

Definition of a Foley Artist: a person who recreates non-computerized sound effects for film, television and radio

Foley Stage/Sound Stage: the stage with a special floor where sounds are created

Sound Motif: a specific sound associated to a character

Sound Perspective: determines if the sound is close or distant and whether it is bounced off something (like a wall) and then heard or is heard directly from its source

Sound Effects: the sounds a Foley artist does not create such as buildings blowing up or dogs barking. These sounds can be done on computers and other technical equipment.

Three Elements of Foley:

1. **CLOTHING MOVES:** creates the sound of clothing moving when actors walk, run and move. Very subtle sounds.
2. **FEET:** one of the most important sounds a Foley artist makes. Creates feet walking, running, etc. The Foley artist must be in sync with the film and use the proper shoes and floor to create a believable sound.
3. **SPECIFICS:** any sound that is not a clothing sound or a footstep is a specific sound. If an actor crumples a piece of paper and then tosses it into the garbage the Foley artist has to recreate the sound of the paper being crumpled and then the sound of it hitting the garbage can.


Some examples of how to create sounds:

1. Cornstarch in a leather pouch will make the sound of snow crunching.
2. A pair of gloves will make the sound of a bird's wings flapping.
3. A wet balloon will make a funny noise when rubbed.
4. Cellophane can make the sound of a crackling fire.
5. A heavy rolled and taped telephone book can make the sound of body punches.

A MIDSUMMER NIGHT'S DREAM | HANDOUT

SOUNDS

1. Scene chosen:
2. Where is the scene set? (this could be in the future or the past and anywhere you like—a spaceship, a mall, a school)
3. What are some “on location” or background sounds?
4. What are the characters wearing? For example, if they are wearing leather jackets and boots, you will need to find items that will make the noise of a leather jacket creaking and boots hitting the floor.
5. What type of surface are the characters walking on? What are some items you could use to create that sound?
6. What is the mood of the scene (this could determine if sounds are loud and shocking or soft and relaxing)?
7. Is there a sound motif for any character? If so, can you explain why that sound is associated with that character?
8. What obstacles do your characters have to move around? Do they have to move chairs or branches to get where they are going?



Shakespeare is thought to have written *A Midsummer Night's Dream* sometime in the 1590s, about the same time as he wrote *Romeo and Juliet*. *A Midsummer Night's Dream* was first published as a quarto in 1600.

In the late 1800s, the roles of Puck and Oberon were often played by women.

During Shakespeare's lifetime, people celebrated Midsummer's Eve with bonfires and merrymaking. The holiday occurred around June 23 or 24, near the summer solstice.

The famous London diarist Samuel Pepys recorded seeing *A Midsummer Night's Dream* performed in 1662. He thought the play was "ridiculous."

Max Factor created a collection of cosmetics in shimmering hues inspired by *A Midsummer Night's Dream* in 1999, including a nail polish called Cobweb after one of the fairies.

DID YOU KNOW?

Learn more at
www.folger.edu/shakespeare

Dame Judi Dench has played Titania twice. She first appeared in the role in a Royal Shakespeare Company stage production in 1962 that was subsequently made into a film. She reprised the role in a 2010 production directed by Peter Hall. She has also appeared as "M" in recent James Bond films.

A 20-year-old Felix Mendelssohn composed "Overture to *A Midsummer Night's Dream*" in July of 1829. Sixteen years later, he wrote additional music for the play, including the "Wedding March" often heard at nuptials.

The films *Get Over It*, *The Dead Poets Society*, and *High School Musical 2* reference *A Midsummer Night's Dream*.

FAMOUS LINES AND PHRASES FROM *A MIDSUMMER NIGHT'S DREAM*

Did you know you're quoting Shakespeare when you say...

Things base and vile, holding no quantity, love can
transpose to form and dignity; love looks not with
the eyes, but with the mind.

Helena—1.1

The course of true love never did run smooth.

Lysander—1.1.136

In maiden meditation, fancy-free.

Oberon—2.1.170

I'll put a girdle round about the earth

Robin—2.1.181

I know a bank where the wild thyme blows...

Oberon—2.1.257

Ill met by moonlight, proud Titania.

Oberon—2.1.62

Over hill, over dale...

Fairy—2.1.2 ff

You spotted snakes with double tongue

First Fairy—2.2.9ff

Lord, what fools these mortals be!

Robin—3.2.117

The lunatic, the lover, and the poet
Are of imagination all compact.

Theseus—5.1.7-8

The lover...

Sees Helen's beauty in a brow of Egypt.

Theseus—5.1.10-11

If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream

Robin—5.1.413-418



Fay Adams Britton. *Shakespearian Fairy Tales*. Chicago, 1907. Folger Shakespeare Library.

Give me your hands, if we be friends,
And Robin shall restore amends.

Robin – 5.1.427-428

This is the silliest stuff that ever I heard.

Hippolyta—5.1

SUGGESTED ADDITIONAL RESOURCES



Shakespeare Set Free

The *Shakespeare Set Free* series offers innovative, performance-based approaches to teaching Shakespeare from the Folger Shakespeare Library, the world's leading center for Shakespeare studies. This volume includes unit plans on *Midsummer*, *Romeo and Juliet*, and *Macbeth, Part 1* and day-by-day teaching strategies that successfully immerse students of every grade and skill level in the language and the plays themselves—created, taught, and written by real teachers in real classrooms. Other volumes focus on *Hamlet*, *Henry IV, Part 1*, *Othello* and *Twelfth Night*.



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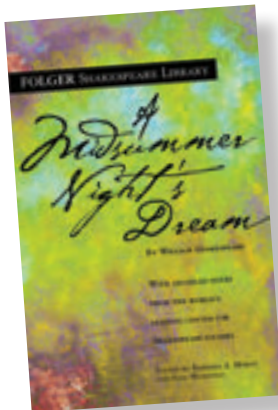


Shakespeare Set Free Toolkit

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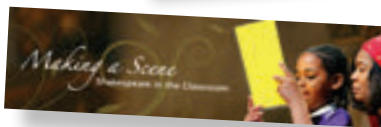


Play-by-Play: A Midsummer Night's Dream

Folger Education's "Play-by-Play" website section contains resources on each of the most commonly taught plays, all in one place. Find *A Midsummer Night's Dream* lesson plans, podcasts, videos, and more.



Learn more at www.folger.edu/teachingmidsummer.



Making a Scene: Shakespeare in the Classroom

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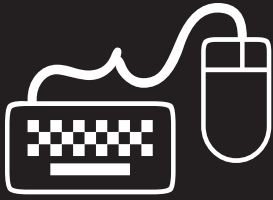


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