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Note from the Core Knowledge Foundation

The Teacher Guide which follows for the Grade 5 CKLA unit – *A Midsummer Night’s Dream* - is a *working draft* that is being shared on a limited basis with interested educators for field testing during the 2019-2020 school year.

Please also note that the skills taught in this unit build upon the skills that students learned using earlier Grade 5 CKLA materials. Students who are new to CKLA will likely need additional support and reinforcement, particularly in the writing segment of each lesson.

We would like to solicit feedback from practitioners who use these resources with their students this year. We know from our previous experience in creating the CKLA program that the materials are always made better by the feedback and suggestions of teachers who use the materials in real classrooms with real students.

**We invite any teacher using these materials to complete the Feedback Form that follows when you finish the unit.** Please send us your comments as soon as you complete the entire unit via email ([info@coreknowledge.org](mailto:info@coreknowledge.org)), fax (434-977-0021), or post (Core Knowledge Foundation, 801 East High Street, Charlottesville, VA 22902).
Feedback Form for Field Test Draft of A Midsummer Night’s Dream

Please help us improve these resources by making note of any difficulties you or your students encountered, any additions or deletions to any lesson you would recommend, as well as any other suggestions you may have.

Name (optional)________________________________________________________

Email Address (optional)________________________________________________

School District_____________________________________ Grade Level ________

Have you previously taught CKLA?___________ Did your students use CKLA last year? ______

Introduction Comments:
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<thead>
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<th>Core Connections: William Shakespeare: Introduction</th>
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Lesson 3:

Reading: Act 1, pages 1-5
Writing: Character Development

Act 1
Was the lesson and content age-appropriate?
Were your students engaged?
Were the time indicators for the lesson and activities accurate?
Comments:

Character Development
Was the lesson and content age-appropriate?
Were your students engaged?
Were the time indicators for the lesson and activities accurate?
Comments:

Lesson 4:

Reading: Act 2
Writing: Character Development

Act 2
Was the lesson and content age-appropriate?
Were your students engaged?
Were the time indicators for the lesson and activities accurate?
Comments:

Character Development
Was the lesson and content age-appropriate?
Were your students engaged?
Were the time indicators for the lesson and activities accurate?
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| Identify New Characters        |                                                                      |
|--------------------------------|                                                                      |
| **Was the lesson and content  | Was the lesson and content age-appropriate?                         |
| age-appropriate?               | Were your students engaged?                                         |
| **Were your students engaged?  | Were the time indicators for the lesson and activities accurate?    |
| **Comments:**                  |                                                                      |

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<tr>
<td>**Writing: Developing Plot and</td>
<td>Comments:</td>
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<td>Characters**</td>
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| Developing Plot and Characters  |                                                                      |
|--------------------------------|                                                                      |
| **Was the lesson and content   | Was the lesson and content age-appropriate?                         |
| age-appropriate?               | Were your students engaged?                                         |
| **Were your students engaged?  | Were the time indicators for the lesson and activities accurate?    |
| **Comments:**                  |                                                                      |
Lesson 7:  
Reading: Act 6  
Writing: Writing Dialogue

Act 6  
Was the lesson and content age-appropriate?  
Were your students engaged?  
Were the time indicators for the lesson and activities accurate?  
Comments:

Lesson 8:  
Reading: Act 7  
Writing: Develop a Main Character

Act 7  
Was the lesson and content age-appropriate?  
Were your students engaged?  
Were the time indicators for the lesson and activities accurate?  
Comments:

Develop a Main Character  
Was the lesson and content age-appropriate?  
Were your students engaged?  
Were the time indicators for the lesson and activities accurate?  
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<td>Were the time indicators for the lesson and activities accurate?</td>
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<td>Comments:</td>
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</table>
Lesson 11:  
Reading: Acts 3, 4, and 5

Was the lesson and content age-appropriate?
Were your students engaged?
Were the time indicators for the lesson and activities accurate?
Comments:

A Midsummer Night’s Dream

Draft a Narrative

Was the lesson and content age-appropriate?
Were your students engaged?
Were the time indicators for the lesson and activities accurate?
Comments:

Lesson 12:
Reading: Practice Acts 1 and 2
Writing: Share and Evaluate a Narrative

Acts 1 and 2

Was the lesson and content age-appropriate?
Were your students engaged?
Were the time indicators for the lesson and activities accurate?
Comments:

Share and Evaluate a Narrative

Was the lesson and content age-appropriate?
Were your students engaged?
Were the time indicators for the lesson and activities accurate?
Comments:
Lesson 13: Acts 3, 4, and 5
Reading: Acts 3, 4, and 5
Writing: Revise a Narrative

Was the lesson and content age-appropriate?
Were your students engaged?
Were the time indicators for the lesson and activities accurate?
Comments:

Revise a Narrative

Was the lesson and content age-appropriate?
Were your students engaged?
Were the time indicators for the lesson and activities accurate?
Comments:

Lesson 14: A Midsummer’s Night Dream
Reading: Practice
Performance: A Midsummer Night’s Dream
Writing: Edit a Narrative

Was the lesson and content age-appropriate?
Were your students engaged?
Were the time indicators for the lesson and activities accurate?
Comments:

Edit a Narrative

Was the lesson and content age-appropriate?
Were your students engaged?
Were the time indicators for the lesson and activities accurate?
Comments:
Lesson 15: A Midsummer’s Night Dream
Performance: A Midsummer Night’s Dream
Was the lesson and content age-appropriate?
Were your students engaged?
Were the time indicators for the lesson and activities accurate?
Comments:

Writing: Publish a Narrative
Was the lesson and content age-appropriate?
Were your students engaged?
Were the time indicators for the lesson and activities accurate?
Comments:

Publish a Narrative
Was the lesson and content age-appropriate?
Were your students engaged?
Were the time indicators for the lesson and activities accurate?
Comments:
Culminating Activity

List those completed:

Comments:

Activity Pages

Comments:

What did you like about this unit?

What did you dislike about this unit?

Any Other Comments?
Unit Introduction: *A Midsummer Night’s Dream*

This unit of Grade 5 CKLA instruction includes fifteen daily lessons. This unit should be taught after Grade 5 CKLA unit, *The Renaissance*.

**Each entire lesson will require a total of 90 minutes.**

Following the completion of the *A Midsummer Night’s Dream* lessons, several culminating activities are suggested from which teachers may choose.

In Lesson 15, students will put on a performance of *A Midsummer Night’s Dream*. The performance will be adapted to the appropriate student level. The performance can be a read through of the play in class, or an actual performance before an audience.

**Why *A Midsummer Night’s Dream* Is Important**

This unit is an introduction to the work of William Shakespeare. Shakespeare is considered one of the greatest and most recognized playwrights in the world. References and influences of his works are still found in our present culture. Movies, television shows, and other types of entertainment borrow from his story lines. The topics of his plays are still relevant, especially to young people. We continue to use many phrases that Shakespeare created and many words that we use today can be traced back to Shakespeare’s written work. Shakespeare has been credited by the Oxford English Dictionary with introducing almost 3,000 words to the English language. The language Shakespeare used in his works is both descriptive and interesting.

*A Midsummer Night’s Dream* will allow you and your students to explore the art of the theater. Students will see the format used when reading a play and will examine some of the elements of a script such as character, plot, and dialogue.

**Teacher Background and Preparation**

*A Midsummer Night’s Dream* is one of Shakespeare’s comedies. William Shakespeare uses language and the action of the characters to create a light-hearted story which has a happy ending. The following links might be helpful as teacher and student resources.

https://www.pbslearningmedia.org/collection/shakespeare-uncovered/#.XfBd1y2ZPAI

Shakespeare Uncovered combines history, biography, iconic performances, new analysis, and the personal passions of its celebrated hosts to tell the stories behind the stories of Shakespeare’s greatest plays. Though these programs are geared for higher grades, they might be useful for teachers who would like some background information on William Shakespeare and his plays.
Folger Education works with teachers to develop engaging, effective tools for classroom encounters with Shakespeare and other complex texts.

Includes a short video based on the Shakespeare play *A Midsummer Night's Dream*.

Favorite Videos for Teaching Shakespeare

**Core Content Objectives Addressed in Core Knowledge Language Arts during Previous Grades**

Students who have participated in Core Knowledge Language Arts (CKLA) instruction in Grades K–4 will already have considerable background knowledge for this unit, as highlighted below. For students who have not received prior CKLA instruction, introductory knowledge with particular focus on the bolded objectives below will be highlighted in the Core Connections section of Lesson 1.

*Nursery Rhymes and Fables* (Kindergarten)

- Describe the characters and/or events in nursery rhymes and fables
- Identify rhyming words in nursery rhymes
- Identify lines that repeat in nursery rhymes
- Identify dialogue in nursery rhymes and fables
- Explain that fables teach a lesson that is stated as the moral of the story
- Identify the moral of a given fable
- Explain how animals often act as people in fables (personification)

*Stories* (Kindergarten)

- Explain that stories that come from a writer’s imagination are called fiction
- Identify the beginning, middle, and end of a given story
• Identify the sequence of events in a given story
• Identify the characters of a given story
• Identify the plot of a given story
• Identify the setting of a given story
• Identify the characteristics of sub-genres of fiction, including folktales and trickster tales

_Fables and Stories_ (Grade 1)
• Identify character, plot, and setting as basic story elements
• Describe the characters, plot, and setting of a specific fable or story
• Identify fables and folktales as types of fiction
• Identify characteristics of fables: short, moral, personification
• Explain in their own words the moral of a specific fable

_Different Lands, Similar Stories_ (Grade 1)
• Explain that fictional stories come from the author’s imagination
• Identify folktales as a type of fiction
• **Explain that stories have a beginning, middle, and end**
• **Describe the characters, plot, and setting of a given story**
• Explain that people from different lands and cultures tell similar stories

_Fairy Tales_ (Grade 1)
• Identify the fairy tale elements of specific fairy tales
• Identify fairy tales as a type of fiction
• Identify common characteristics of fairy tales, such as “once upon a time” beginnings, royal characters, elements of fantasy, problems and solutions, and happy endings
• Compare and contrast different adaptations of fairy tales
Fairy Tales and Tall Tales (Grade 2)

- Describe the characters, plot, and setting of specific fairy tales
- Identify common characteristics of fairy tales such as “once upon a time” beginnings, royal characters, magical characters or events, and happy endings
- Identify the fairy tale elements of specific fairy tales
- Identify fairy tales as a type of fiction
- Identify the characters, plot, and setting of specific tall tales
- Identify common characteristics of tall tales such as exaggeration and larger-than-life characters
- Identify the exaggeration in specific tall tales
- Identify tall tales as a type of fiction

Fighting for a Cause (Grade 2)

- Explain that members of one powerful group often excluded members of other groups from certain rights
- Describe how organizations and movements, such as the civil rights movement, were created as people fought for equal rights
- Explain why fighting for important causes has helped to change laws and improve the lives of many people
- Explain the terms inequality, discrimination, suffrage, segregation, and activist
- Explain the importance of the success of the Montgomery Bus Boycott
- Describe the connection between Rosa Parks and Martin Luther King, Jr.
- Identify Martin Luther King, Jr., as an important leader of the civil rights movement

Classic Tales: The Wind in the Willows (Grade 3)

- Identify fantasy as a type of fiction
- Identify the character from whose perspective the story is being experienced
• Identify common themes throughout *The Wind in the Willows* (e.g., friendship/loyalty, hospitality, responsibility, and irresponsibility) as demonstrated through the characters

• Demonstrate understanding of literary terms, such as *author*, *characters*, *setting*, *plot*, *dialogue*, *personification*, *point of view*, *perspective*, *biography*, *autobiography*, *theme*, *narrator*, and *narration*

*Brown Girl Dreaming* (Grade 4)

• Discuss the concepts of identity and values

• Demonstrate understanding of the terms discrimination, segregation, and civil rights

• Identify and use descriptive language incorporating sensory elements in writing

• Use strong action verbs, develop strong characters and elaborate plot elements in narrative writing

*Listen My Children: Poems for Fourth Graders* (Grade 4)

• Identify and use figurative language (metaphors and similes)

• Identify and use rhyming patterns in poetry

• Write a poem about one’s identity

• Write a narrative poem
Pacing Guide

The following is an overview and pacing guide to teaching the fifteen lessons of this unit. If possible, we encourage teachers to allocate additional time for teaching this unit to fully explore the concepts and issues addressed in *A Midsummer Night’s Dream*.

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<td><strong>Reading 45 min.</strong></td>
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<td><strong>Whole Group: Shakespeare and the Globe, pages VI-X</strong></td>
<td><strong>Act 1, pages 1-5</strong></td>
<td><strong>Act 2, pages 5-7</strong></td>
<td><strong>Act 3, pages 8-13</strong></td>
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Core Connections

The Core Connections section of Lesson 1 examines the way that William Shakespeare’s work influenced the language we use today.

Reading

_A Midsummer Night’s Dream_

This unit is one of ten CKLA Grade 5 units. The CKLA Grade 5 materials are designed to address all CCSS ELA standards at this grade level.

**Students will first read an abridged story version of _A Midsummer Night’s Dream_ and then read an abridged version of the play.** If you find that your students complete a particular day’s reading activities in less than the allotted time, consider having your students practice re-reading the selections aloud, and/or use the remaining time to devote to the writing lesson, as needed.

Pages 30-31 of the Student Book provide tips on how to read aloud the lines of poetry in the play. As you read the selections from the Student Book aloud, it is important to model the phrasing and rhythm of the words.

**Note:** Throughout this Unit, this Teacher Guide will refer to the specific page numbers of each selection, in the Student Book as well as to specific lines of text in each selection. Each line of text will be referred to by number, beginning with “1” for the first line of each page. If there is more than one page, in a lesson, begin again renumbering lines on the new page with “1.” **We strongly recommend that you number the lines in your copy of the book for each selection in advance of teaching the lesson.** Depending on your school policy, you may want to suggest that students also number the lines of text for each selection in their books.

Reading Lesson Types

Each lesson uses one or more of the following approaches described below. If, however, you feel your students would benefit from a different approach from the one recommended, you should choose the approach that is better suited to your students’ needs. For example, if your students need additional scaffolding, you should choose to use a read-aloud or whole group approach, but if your students are capable of reading the text independently, have them do so, and follow that independent reading with a group discussion of the text. In addition, if you would like to formatively assess individual students’ reading abilities, consider using the small group approach more frequently.

**Whole Group:** For a whole group reading lesson, you will provide reading instruction to the whole class. In general, you will introduce the selection(s), review what students have already
learned (when appropriate), preview vocabulary, and establish a purpose for reading. Then, you will guide students’ reading by focusing on small chunks of text. Using guided reading supports, you will briefly engage students in discussion, and reference images, captions, and other text features throughout the lesson. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. You may choose to have students read silently or aloud. After reading, you will have the opportunity to check students’ comprehension of the text using oral discussion questions, written activity page items, or some combination. Please review completed activity pages, preferably with student involvement, to assess and monitor students’ comprehension and to provide rapid clarification and feedback.

**Small Group:** For a small group reading lesson, you will divide the class into two groups. Small Group 1 should include students who need extra scaffolding and support in order to read and comprehend the text. You will provide instruction to this group using the same procedures as a whole group reading lesson. In addition, you will provide support as students complete an activity page, either during reading or afterward. There are many advantages to using this approach with a smaller number of students, including more frequent opportunities for each student to be actively engaged and to respond orally. This allows you to provide immediate corrective feedback and instruction for individual students. Small Group 2 should include students who are capable of reading and comprehending the text without guided support. These students may work as a small group, as partners, or independently to read the story, discuss it with others in Small Group 2, and then complete an activity page. Over the course of the year, students may move from one group to the other, depending on individual students’ needs.

After reading, you will call students together as a class to briefly discuss the selection and wrap up the lesson. Because students in Small Group 2 will complete the activity page independently, you should make arrangements to ensure they have completed it correctly. You might choose to collect the pages and correct them individually; provide an answer key for students to check their own or a partner’s completed activity page; or confer with students individually or as a group at a later time.

**Partner:** For a partner reading lesson, you will pair students to read and discuss the selection. You may wish to use any or all of the following pairings at different times: strong readers with readers who need more support, readers of similar skill levels, or English language learners with native speakers. The way you pair students should change throughout the year. You will explain that both students will read the first page of the selection silently, and then one partner will read that page aloud. Next, they will both read the second page silently, and then the other partner will read that page aloud, and so on. Students can ask their partners for help to sound out or define words as necessary. You may wish to adjust this structure as students’ needs change. You may wish to provide guiding questions for students to periodically stop and discuss
with their partners. Students will complete an activity page with their partners either during or after reading. You will call students back together as a class after reading to discuss the story and the activity page.

**Close Reading:** The CCSS emphasize the practice of close reading, including asking text-dependent questions worthy of students’ time to answer. We include explicit instructions for utilizing a close reading approach with particular excerpts of selections from the CKLA Reader or book you are using for each unit. These lessons are carefully crafted to focus students’ reading to derive deeper meaning through close examination of the text. As in other reading lessons, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. If you wish to learn more about close reading or if you would like resources for creating your own close reading lessons, please visit this website: http://www.achievethecore.org.

**Read-Aloud:** In Grade 5, listening comprehension still generally exceeds reading comprehension for many students. As a result, students benefit from hearing text read aloud by a fluent and experienced reader. Struggling readers, in particular, may benefit from hearing text read aloud as they follow along in their book. In a typical read-aloud lesson, you will introduce the selection, review what students have already learned (when appropriate), preview vocabulary, and establish a purpose for reading. Then, you will read the selection aloud while students follow along in the CKLA Reader or book, using guided reading supports to ask questions, discuss vocabulary, and/or highlight important aspects of the text. You will also help students attend to images, captions, and other text features. As in other reading lessons, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports in brackets should be read aloud verbatim. After reading, you will have the opportunity to check students’ comprehension of the text using oral discussion questions, written activity page items, or some combination. Please review completed activity pages, preferably with student involvement, to assess and monitor students’ comprehension and to provide rapid clarification and feedback.

**Comprehension Questions**

The lessons for all CKLA units feature text-dependent comprehension questions aligning to the CCSS.

*Literal questions* assess students’ recall of key details from the text. These are text-dependent questions that require students to paraphrase and/or refer back to the portion of the text where the specific answer is provided. Literal questions generally address Reading Standards for Literature 1 (RL.5.1) and/or Reading Standards for Informational Text 1 (RI.5.1).

*Inferential questions* ask students to infer information from the text and to think critically. These are also text-dependent, but require students to summarize and/or refer back to the
portions of the text that lead to and support the inference they are making. These questions generally address Reading Standards for Literature 2–5 (RL.5.2–RL.5.5) and/or Reading Standards for Informational Text 2–5 (RI.5.2–RI.5.5).

**Evaluative questions** ask students to build on what they have learned from the text using analytical and application skills, often to form an opinion or make a judgment. These questions are also text-dependent, but require students to paraphrase and/or refer back to the portion(s) of the text that substantiate the argument they are making or the opinion they are offering. Evaluative questions might ask students to:

- compare and contrast the point of view from which different stories are narrated, addressing Reading Standards for Literature 6 (RL.5.6);
- compare and contrast first- and secondhand accounts of the same event or topic, addressing Reading Standards for Informational Text 6 (RI.5.6);
- identify how reasons support specific points in a text, addressing Reading Standards for Informational Text 8 (RI.5.8);
- compare and contrast the treatment of similar themes and topics across different types of literature, addressing Reading Standards for Literature 9 (RL.5.9);
- integrate information from two texts on the same topic, addressing Reading Standards for Informational Text 9 (RI.5.9); and/or
- analyze a variety of illustrations, photos, graphics, and other visual elements, addressing Reading Standards for Literature 7 (RL.5.7) and Reading Standards for Informational Text 7 (RI.5.7).

If students have difficulty responding to the questions, reread pertinent passages of the selection. If students give one-word answers, and/or fail to use appropriate vocabulary in their responses, acknowledge correct responses by expanding students’ responses using richer and more complex language. Have students answer in complete sentences by restating the question in their responses.

**Core Vocabulary**

A primary goal of the CKLA program is to expose students to rich domain-specific vocabulary and general academic vocabulary. The texts and associated instructional materials within each unit have been crafted to provide repeated exposure to and experiences with selected vocabulary words embedded within domains of knowledge related to history, geography, science, culture, and the arts. Each unit spans several weeks of instruction, during which students read a minimum of ten unique chapters or selections. This approach allows for the
domain immersion needed to acquire new vocabulary as well as breadth and depth of domain knowledge. Through repeated exposure to words in each unit, students implicitly gain a greater understanding of many different words; implicit vocabulary learning is an efficient and effective way to build a broad, rich vocabulary base.

Although the primary mechanism for acquiring new vocabulary is through implicit vocabulary learning, each lesson also highlights a number of vocabulary words in a more explicit way. For example, one word per lesson has been selected for closer study in a Word Work Activity. Whether vocabulary is introduced implicitly or explicitly, students have multiple opportunities to build their understanding of words and to generalize this understanding to new contexts (expanding their receptive vocabulary). As students progress through the unit, they may begin to use new vocabulary words in their speech and writing (expanding their expressive vocabulary). The more you model the use of new vocabulary when discussing each chapter, the more likely students will be to try using these words as well.

**Word Work**

Immediately following each reading lesson, we have included a five-minute activity called Word Work. This activity allows for in-depth focus on a specific word from the text of the CKLA Reader or book used in each unit. Students will review the word, its meaning, its part of speech, and an additional context for using the word. Finally, students will complete a short follow-up activity to extend their understanding of the targeted word. This is intended to be a very brief exercise to reinforce students’ vocabulary knowledge.

**Writing**

In the writing lessons of each unit, students will review the stages of the writing process and engage in an extended writing project.

Beginning in Grade 4, the CKLA writing process includes the following components: planning, drafting, sharing, evaluating, revising, and editing (and the optional component of publishing). Furthermore, in Grades 4 and 5, the writing process is no longer conceptualized as a series of scaffolded, linear steps (an important change from the Grade 3 writing process). Rather, students move between components of the writing process in a flexible manner similar to the process mature and experienced writers follow naturally (see Graham, Bollinger, Booth Olson, D’Aoust, MacArthur, McCutchen, & Olinghouse, 2012, for additional research-based recommendations about writing in the elementary grades).
The Writing Process

Writing lessons include multiple opportunities for peer collaboration and teacher scaffolding. Additionally, when students write, we encourage you to circulate around the room and engage in over-the-shoulder conferences to provide brief, targeted feedback.

In addition to specific writing lessons, there are numerous writing opportunities throughout the CKLA program. For example, students regularly engage in writing short answers in response to text-based questions. In these writing opportunities, students will focus on the use of evidence from the text and individual sentence construction. Please encourage students, as needed, to use the Individual Code Chart, familiar from earlier grade levels of CKLA, to spell challenging words while they engage in these writing activities.

**Grammar, Morphology, and Spelling**

To allow sufficient instructional time for students to practice and perform the play within the time designated for this unit, there are no grammar, morphology, or spelling lessons in this unit.

**Speaking and Listening**

The CKLA program aligns to the standards and expectations of the CCSS-ELA for speaking and listening by providing numerous opportunities to engage in rich, structured, text-based conversations in a variety of settings and group sizes. For example, during read-aloud lessons, students engage with the text primarily by listening to their teacher read and then integrate and evaluate that information in discussions with their classmates. As another example, during writing lessons, students take turns presenting their writing to partners, small groups, or the
whole class, and follow those presentations with rich and constructive conversations about the writing.

There are a number of ways to promote and facilitate speaking and listening throughout the lessons. One method to engage all students in discussions and equalize accountability and opportunities for speaking and listening is to introduce a discussion question or topic, have students first talk with a partner about the question, then select two or three sticks (preprinted with students’ names) from a jar and have those students share their answers.

It is important that students know what is expected of them during the discussion. Overall, students should be expected to:

• contribute to discussion
• actively listen
• respond to comments
• stay on topic

Before students can discuss, they need to understand what the discussion looks and sounds like. To clarify the structure for students, consider:

• modeling and/or establishing a routine for the form of discussion (e.g., small group, whole group, or partner) or collaborative exercise
• developing protocol regarding speaking rights
• providing opportunities for students to practice

Below are a few examples of how you can begin or enhance your classroom discussion:

• Provide tools (e.g., talking stick/chips) or protocol for speaking rights
• Ask questions that elicit a response (e.g., provide a probing questions or thought-provoking statement)
• Respond to students’ comments and/or questions by:
  o probing for additional information
  o connecting student responses

**Fluency**

In addition to the *Fluency Supplement Packet*, the CKLA program addresses fluency by providing multiple opportunities for students to reread text both during classroom instruction and for homework. In addition, fluency assessment occurs three times per year (beginning, middle, and end of year.) An optional fluency assessment is also included at the end of each unit. You may choose to administer the end-of-unit fluency assessment to any student whose performance on the beginning of year assessment is not within the expected and appropriate range as a way to closely monitor students’ fluency progress across the year.
Differentiation of Instruction

Opportunities for differentiation of instruction feature prominently in the program. As one example, we provide multiple suggestions for how to support and challenge students throughout the lessons. We have labeled these optional questions, activities, and information as SUPPORT and CHALLENGE. Please use these SUPPORT and CHALLENGE opportunities to address the needs of your class and individual students.

Each unit also concludes with a Pausing Point for differentiation of instruction (the unit overview indicates the length of the Pausing Point). The purpose of the Pausing Point is to provide opportunities for remediation and enrichment based on the results of the unit assessment and Tens scores from across the unit. You may wish to provide remediation or enrichment opportunities to individual students, small groups, or the whole class, based on students’ needs.

Assessment

Each unit includes a variety of assessment tools, including formal and informal assessments, formative and summative assessments, and progress-monitoring assessments targeting specific skills. Beginning with Unit 2, each unit concludes with a unit assessment that assesses reading comprehension, grammar, morphology, and fluency (optional).

Activity Book

Activity pages within the Activity Book provide additional practice for students, as well as opportunities for you to conduct formative assessments. Students will complete some activity pages in class as part of lessons and other activity pages for homework. Homework is assigned regularly (about four times per week) and takes various forms. Whether students complete activity pages in class or at home, it is important that you review the answers to completed activity pages, preferably with students so they have feedback on their work. This allows you to closely monitor each student’s progress.

The Activity Book for this unit includes two resources for students to reference if they need support in understanding the meaning of specific words. There is an activity page listing the core vocabulary words for all selections in each lesson. Each word is presented in the order in which it is encountered in the selection, along with its part of speech, its meaning, and, when applicable, other forms of the word that appear in the selection. This activity page makes a quick and easy reference for students as they read each selection.

In addition, there is also an activity page of all Core Vocabulary words identified in A Midsummer Night’s Dream. This activity page (AP 1.2) should be used as a glossary in a book would be used. The words are arranged in alphabetical order on the glossary activity page.

When previewing vocabulary words for each lesson, you have the option of asking students to refer to the lesson specific vocabulary activity page or to the glossary activity for the entire unit (AP 1.2). You may want to ask students to occasionally reference the glossary page (AP 1.2),
instead of the lesson specific vocabulary activity page, so that students gain practice in the more challenging task of looking up an individual word in the context of a more comprehensive glossary listing.

**Note to Teachers using the Field Test Draft of the Activity Book:** Prior to teaching the first lesson of this unit, you may choose to print a complete set of activity book pages for each student and then staple or bind the pages so that students have an “activity book.” Or, you may choose, instead, to only print a sufficient number of copies of the specific activity pages needed for each lesson and distribute these individually to students as needed during the lesson.
Lesson 1

At a Glance Chart

<table>
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<tr>
<th>Lesson</th>
<th>Activity</th>
<th>Materials</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Connections</td>
<td>An introduction to Shakespeare</td>
<td>Illustration of William Shakespeare</td>
<td>45</td>
</tr>
<tr>
<td>Reading</td>
<td>Read-Aloud: Introduction, pages I-IV</td>
<td>A Midsummer Night’s Dream</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>Word Work: Heed</td>
<td>Activity Pages 1.1, 1.2 and 1.3</td>
<td>5</td>
</tr>
<tr>
<td>Take-Home Material</td>
<td>Reading</td>
<td>Fluency Supplement Selection (optional)</td>
<td>*</td>
</tr>
</tbody>
</table>

Lesson Focus

By the end of this lesson, students will be able to:

Core Connections:
Identify previous knowledge about William Shakespeare and identify the meaning of some of his famous phrases.

Reading:
Explain who William Shakespeare is and identify why he is still important today.
(RL.5.1, RL.5.2, RL.5.10)

Speaking and Listening:
Ask and answer questions about the text.
(SL.5.1, SL.5.1b, L.5.3)
Language:

Use a glossary to clarify the meaning of vocabulary words. (L.5.4c)

Identify antonyms of a given verb. (L.5.5c)

Determine the meaning of domain-specific vocabulary words. (L.5.6)

Advance Preparation

Core Connections
Display an illustration of William Shakespeare.

Reading
Throughout this unit, this Teacher Guide will refer to specific lines of text in A Midsummer Night’s Dream by number, beginning with “1” for each page. For this lesson and all subsequent lessons, number the lines in your copy of the text in advance. Depending on your school’s policy, you may want to ask students to similarly number the lines of text in their books.

Write the Purpose for Reading on the board/chart paper:
Read the Introduction to learn who William Shakespeare is and identify why he is still important today.

Fluency (optional)

Choose and make sufficient copies of a text selection from the online Fluency Supplement Packet to distribute and review with all students for additional fluency practice this week.

Core Connections 45 minutes

Who Is William Shakespeare? 15 minutes

Explain to students that they will be reading a play by William Shakespeare in this unit.

Explain that in this lesson, students will learn who William Shakespeare was and why he is still important today.

Have students use a show of hands to see who has heard of William Shakespeare.

Show students the illustration of William Shakespeare. Ask them to make observations and write the observations on the board/chart paper. They may notice his clothing and general appearance. Ask students if they can tell when he lived by his clothing.

Ask students to make a list of questions they would want to have answered about William Shakespeare.
**TURN AND TALK**: After students complete their list of questions, have them turn to a partner and discuss the questions on their list.

As a whole group, have students share their questions with the class. Make a list of these questions on the board/chart paper.

Tell students that they will try to find the answers to these questions. Explain that William Shakespeare lived many years ago and we may not be able to find the answers to all of the questions.

**SUPPORT**—Throughout the next two days, write answers to the questions on the board/chart paper as they are explored.

**CHALLENGE:**
Phrases made famous by William Shakespeare  
25 minutes

Tell students that though they may not know who William Shakespeare is, they probably know about his work. Ask students if they have ever heard of *Romeo and Juliet*.

Have students share what they may know about *Romeo and Juliet*. They may know that the story is a love story.

Tell the students that *Romeo and Juliet* is one of Shakespeare’s plays. Tell them that the play they are going to read, *A Midsummer Night’s Dream*, is one of his most famous plays.

The students will complete Activity Page 1.3 to see if they know the meaning of some famous Shakespeare phrases. Have students work in small groups to complete the activity.

**TURN AND TALK:**
As a whole group, go over the phrases with the class. As you read each phrase out loud, take a show of hands to see how many students have heard the phrase. Have students share what they think the meaning is of each phrase before you tell them the correct meaning.

Point out to students that these phrases are still used today and that we have William Shakespeare to thank for them.

**Introduce the Literary Genre**  
5 minutes

- Tell students the unit they will begin today is a literary unit. Explain that something that is literary means it is a work of literature such as novels, poems, and plays.

Ask students if they can answer the following questions, based on what they remember learning in earlier grades:

What literary elements, or characteristics, appear in plays?
  - characters, setting, plot (series of events), conflict and dialogue
Reading

45 minutes

Read-Aloud: Introduction (pages I-IV)

Introduce the Book

10 minutes

Ensure each student has a copy of the book, A Midsummer Night’s Dream.

Read the title of the book.

Ask students to take a few minutes to look at the cover of the book and discuss what they notice.

Ask students to identify the title of the book.

Have students make predictions about what the book is based on the title and the picture on the cover.

- Answers may vary, but may include predictions about the woman, dreams, a donkey, and when the story takes place.

Ask students who wrote this book and how they know.

Have students turn to the Table of Contents and take a few minutes to look through the book. Ask them to describe what they notice about the book or the format of the text in the book.

- Answers may vary, but may include that the book starts out with chapters that look like other books that they have read, but that the second part of the book is written as a play; that the illustrations give hints about the characters in the book; that there is a list of characters on page 32 that shows how to pronounce the names of the characters; and that some words are defined on the page.

Introduce the Reading

5 minutes

Ask students to turn to the introduction on page I. Explain that before reading, you will guide them in previewing the meaning of several important vocabulary words for this section. Preview the seven words listed below; page numbers are shown in parentheses.

1. express(ed), v. to convey a thought or feeling in words or actions (I)
2. playwright, n. a person who writes plays (I)
3. scholar(s), n. a person who is an expert in a subject (II)
4. script(s), n. the written text of a play or movie (II)
5. perform, v. to present to an audience (II)
6. theater, n. a building where plays and other performances are watched (II)
7. heed, v. to pay attention or take notice (IV)

Begin by telling students the first vocabulary word they will encounter in this selection is expressed.

Have them find the word in context on page I of the book.

Explain that a glossary that contains definitions of the potentially challenging vocabulary words in A Midsummer Night’s Dream has been compiled on Activity Page 1.2. Have students look at this glossary and have them explain how the words are organized (Alphabetically). Ask students to refer to the glossary, Activity Page 1.2, locate the word express(ed), and then have a student read the definition.
Ask students what else they see in addition to the term *express(ed)* and the definition. Students should notice the abbreviations *n.*, *v.*, *adj.*, and *adv*. Explain the following:

The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*

Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech than the original word.

**Note to Teacher:** In each lesson, students are asked to refer to the glossary for the first vocabulary word that will be encountered in the selection. This will give them practice in looking up a word and its meaning, using the alphabetical arrangement of the words in the glossary. You may continue to have students look up all of the lesson’s vocabulary words in the glossary. However, in the interest of time, a separate activity page listing just the vocabulary for the particular lesson is also included; see the next bullet point where students are directed to refer to AP 1.2, the vocabulary activity page for just this lesson.

Have students reference Activity Page 1.2 while you read each word and explain its meaning, noting that:

- The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.

**Read the Introduction to *A Midsummer Night’s Dream***

Write the purpose for reading on the board/chart paper:

*Read the Introduction in order to explain who William Shakespeare was and identify why he is still important today.*

Read the Introduction aloud as students follow along in their books.

As you read, pause occasionally to give students time to refer to their glossary for the meaning of unfamiliar vocabulary and/or ask students questions, using the guided reading supports below, to check for understanding.

Each guided reading support is preceded by the number of the line of text it references. Whenever a question is asked, encourage students to refer back to the text in order to find evidence to support their answer.

[Page I]

**Title: LITERAL**—[Have a student read the title of this section.] What is an introduction?

- An introduction is when someone or something is presented for the first time.

**SUPPORT**—The noun *introduction* comes from the Latin verb *introducere*, meaning “to lead in.”

**INFERENTIAL**—Not all books have introductions. Why might this book have an introduction?
The reader needs some background information to make the book more interesting or easier to understand. The reader needs some tips about how the book is written. This may be the first time the students have read something by Shakespeare.

SUPPORT—Have students share when they have been introduced to someone or have introduced someone. Students can model introducing friends to each other. The introduction should include important information such as a name and some details about the person. For example, a student could say, “This is Tonya. She plays soccer on my soccer team and is one of the best players on the team.”

Lines 1-14: INFERENTIAL—Based on these lines, why is William Shakespeare considered the greatest poet and playwright who ever lived?
  o William Shakespeare’s plays have been performed for over four hundred years and are still enjoyed by audiences. His plays are performed in the United States more than any other playwright’s plays. The stories he wrote still have meaning to audiences.

Lines 15-21: INFERENTIAL—What does it mean to translate a play? Why would a play need to be translated?
  o To translate means to change a play into another language so that other countries can understand and enjoy it. If a play is only performed in English, people who speak other languages would not be able to enjoy it.

Line 5: LITERAL—Approximately how many plays did Shakespeare write?
  o He wrote at least thirty-seven plays.

Lines 11-16: INFERENTIAL—Why don’t we know how many plays William Shakespeare wrote?
  o Shakespeare did not put his plays in published books, but wrote them down. His friends and fellow actors collected these writings after his death. They may not have saved all of the plays he wrote.

Lines 1-22 INFERENTIAL—What are some of the skills that Shakespeare had that helped him be a good playwright?
  o Answers may vary. He had a way with words. He was able to make his stories come to life. He was able to write plays that all kinds of people enjoyed. He could act in his play himself.

SUPPORT—The word playwright may be confusing because students may think the word is playwrite. The word playwright has the word wright within it. Wright means someone who builds or creates something. Examples of words that include wright are shipwright, wheelwright, millwright. A playwright creates plays, a shipwright makes ships, etc.

Lines 11-16: INFERENTIAL—What are some elements you would expect to find in one of Shakespeare’s scripts?
  o Answers may vary. Elements that you would find in a script are the characters in the play, what the characters say to each other, directions describing the actions of the characters, descriptions of the scenery, etc. A script is a guide to use to put on the play.

SUPPORT—The word script is a variant of the latin root word scrib which means write.
Lines 1-15: LITERAL—Why might some of the words in *A Midsummer Night’s Dream* be unfamiliar to you?

- Some of the English that is used in the play are words that were used over four hundred years ago.

**SUPPORT**—Languages change over time. Ask students if they are familiar with the word *groovy*. Explain that this is a word that was used in the 1960s and 1970s that meant excellent. It was often used when people liked something. Ask students if they are familiar with the word *cool*. *Cool* is also used to mean that something is excellent. Ask students if they can think of other words that have been used to mean excellent. Answers may vary but might include words like *hot* and *awesome*.

Lines 1-15: EVALUATIVE—Why is it important for language to change over time?

- Answers may vary but could include that people are always looking for a way to make what they say and write more interesting. The world around us changes constantly and, as new technology is developed, we add words to the language or remove words that are no longer relevant. If the language doesn’t adapt, then we can’t communicate as well.

**Discuss the Selection and Wrap Up the Lesson**

5 minutes

For each question, ask students to cite the specific passage in the text that provides the information needed to answer the question. It is highly recommended that students answer at least one question in writing and that several students share their writing if time allows.

Use the following questions to discuss the introduction.

**LITERAL**—Who was William Shakespeare?

He was a playwright in England who lived four hundred years ago. He is thought of as the greatest poet and playwright that ever lived. More theaters in the United States put on plays written by Shakespeare today than any other playwright. His plays have been translated to other languages. He acted in as well as wrote his plays.

**INFERENTIAL**—Why do we still enjoy plays written by William Shakespeare?

Answers may vary, but should include because Shakespeare had a way of writing that was expressive and enjoyable, Shakespeare’s stories are timeless and all types of people can relate to them.

**EVALUATIVE**—Why is it important that language change over time?

Answers may vary, but may include that if language doesn’t change with the times, we can’t communicate as well. For example, people try to come up with an interesting new way to say something, sometimes words or phrases aren’t used anymore because technology has changed (i.e. dialing the phone, typewriters, pay phones, answering machines, etc.) and new words are added for new technology, pronunciations can change over time, new words can be created.
Refer back to the student questions from the Core Connections. Write answers to the questions that were answered on the board/chart paper.

**Word Work: Heed 5 minutes**

1. In the selection, you heard, “Just heed the advice of Hamlet, one of Shakespeare’s greatest characters, who says that you only need to “speak the speech” naturally, letting the words help you express the emotions.”
2. Say the word *heed* with me.
3. The word *heed* means to pay attention or take notice.
4. Thomas knew he had to heed the time in order to finish his work before the end of class.
5. Think about your favorite game. What are some things that you would need to pay attention to, or heed, while you were playing the game? Be sure to use the word *heed* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ response to make complete sentences: “While playing my favorite game, I need to heed ____________.”]
6. What is the word we’ve been talking about? What part of speech the word *heed*?
   - Verb
7. [Use an *Antonym* activity for follow-up.] With your partner, come up with as many antonyms of *heed* as you can. [After several minutes, have several students share their ideas with the class.]
   - Answers may vary, but may include *ignore, neglect, discount, tune out, disobey*.

**Take-Home Material**

**Reading**

Have students take home the optional fluency selection if you plan to assess this in Lesson 5.
Lesson 2

At a Glance Chart

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<th>Materials</th>
<th>Time</th>
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</thead>
<tbody>
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<td>Reading</td>
<td>Whole Group: Shakespeare and the Globe, pages VI-X</td>
<td>A Midsummer Night’s Dream</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>Word Work: Evidence</td>
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<td>Activity Page 1.2</td>
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<tr>
<td>Writing</td>
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<tr>
<td>Take-Home Material</td>
<td></td>
<td>*</td>
<td></td>
</tr>
</tbody>
</table>

Lesson Focus
By the end of this lesson, students will be able to:

Reading:
Describe what the Globe Theatre is and explain why it was important to William Shakespeare. (RL.5.1, RL.5.2, RL.5.10, RF.5.3, RF.5.3a, RF.5.4, RF.5.4b, RF.5.4c)

Writing:
Explore the importance of evidence and use evidence to support a thought. (W.5.10)

Speaking and Listening:
Ask and answer questions about the text. (SL.5.1, SL. 5.1c, L.5.3) (SL.5.1, SL.5.1b, SL.5.1c, L.5.3, L.5.4a )

Language:
Use a glossary in order to determine or clarify the meaning of vocabulary words. (L.5.4c)

Distinguish between the different meanings of a multiple-meaning word. (L.5.X)

Interpret figurative language, including similes, in context. (L.5.5a)
Advance Preparation

Reading

Write the Purpose for Reading on the board/chart paper:
Describe what the Globe Theatre is and why it was important to William Shakespeare.

Writing

Each student will need a writing journal to use throughout the school year.
Prepare an enlarged copy of the Parts of a Paragraph Chart as follows:

<table>
<thead>
<tr>
<th>Parts of a Paragraph</th>
</tr>
</thead>
<tbody>
<tr>
<td>A well-formed paragraph should include each of the following:</td>
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<td>• a topic sentence that states the main idea of the paragraph</td>
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Reading 45 minutes

Whole Group: Shakespeare and the Globe (pages VII-X)

Review 5 minutes

Ask students to identify who William Shakespeare was and why he is still important today.
- William Shakespeare is considered the greatest poet and playwright who ever lived. William Shakespeare’s plays have been performed for four hundred years and are still enjoyed by audiences. His plays are performed in the United States more than any other playwright’s plays. The stories he wrote still have meaning to audiences.
Ask students to explain why we still enjoy plays written by William Shakespeare.
  o Because Shakespeare had a way of writing that was expressive and enjoyable, Shakespeare’s stories are timeless and all types of people can relate to them.

Read the purpose for reading from the board/chart paper:
Describe what the Globe Theatre is and explain why it was important to William Shakespeare.

Introduce the Selection 5 minutes

Have students turn to page VI of A Midsummer’s Night’s Dream. Explain that before reading, you will guide them in previewing the meaning of several important vocabulary words for this section. Preview the five words listed below; page numbers are shown in parentheses.

Have students reference the glossary, Activity Page 1.2, to review the meaning of the first vocabulary word, bustling.

Use Activity Page 2.1 to read the other vocabulary words and their meanings noting that:
• Words are in the order in which they appear in the selections.
• The part of speech follows each word in an abbreviated format as follows: noun–n.; verb–v.; adjective–adj.; adverb–adv.
• Alternate forms of the word appearing in the selections may follow the definition. They may be a different part of speech than the original word.
• The page number (for the first occurrence of the word in the selections) appears in bold print after the definition.

1. bustling, adj. full of lively activity (VII)
2. evidence, n. collection of facts or information often used to prove or support an idea (VII)
3. linger, v. be slow in leaving (VIII)
4. reputation, n. general belief or opinion that people have about someone or something (VIII)
5. thrive(d), v. to grow or be successful (VIII)

Read Shakespeare and the Globe 20 minutes

[Have a student read the title aloud.]
[Call on students to read portions of the selections aloud. This is a good way to get a sense of the relative strengths of your students’ reading skills, and you may wish to keep an anecdotal record of these skills.]
[As students read the text, you will stop and support their understanding using the following guiding questions.]
Lines 7-8: INFERENTIAL—Why do you think only well-off boys attended school?
   o Well-off or wealthy boys were not needed at home to work. Their families probably had servants. Boys from families with less money would need to work to help their families. Girls stayed at home because it was thought they didn’t need an education but would get married, work around the home, and raise children.

Lines 7-13: INFERENTIAL—What does this paragraph tell us about William Shakespeare’s family?
   o William Shakespeare must have come from a well-off family because he was allowed to go to school.

Line 13: EVALUATIVE—What type of figurative language is used in the line creeping like a snail unwillingly to school?
   o It is a simile, which is a comparison of two things, using the words like or as.

SUPPORT—Why does the phrase creeping like a snail make you imagine that Shakespeare did not like school? Ask students to describe a simile that could be used to describe the way someone who wanted to go to school would move.

Lines 2-19: INFERENTIAL—What are some reasons why London was a good place for Shakespeare to live?
   o It was a large city with lots of people who might want to see plays. Queen Elizabeth lived in London and she supported the arts by having poets, playwrights, and musicians in her court. The Globe Theatre, which could hold 2,500 people, was in London.

SUPPORT—Explain to students that the word court in line 12 does not mean a court of law, but instead means the people who serve the queen.

SUPPORT—Point out to students the spelling used for the word theatre. Explain that in the United States, we spell the word theater but that in other countries, the same word is spelled theatre. We will sometimes see the word spelled theatre in the United States when it is used in the name of a theater.

Lines 13-19: INFERENTIAL—Why was the name Globe good for this theater?
   o Answers should include that the theater is round like a globe.

Line 3: INFERENTIAL—Why were performances at the Globe Theatre only given during good weather and daylight?
   o There was only a roof over a part of the theatre. It would have been difficult to light the theatre at night because electricity was not used in the 1600’s.
Line 7: LITERAL—Who performed the female parts in plays during this time?
  o Young boys who had high voices and no beard.

Line 7 EVALUATIVE—Why weren’t women allowed to be in plays?
  o Answers may vary but could include that women had not gone to school to learn to read. Women were not considered equal to men.

SUPPORT—A thatched roof is a roof made of straw or other vegetation.

Discuss the Selection and Wrap Up the Reading Lesson 15 minutes

TURN AND TALK: What was the Globe Theatre and why was it so important to William Shakespeare? Use details from the text to support your answers.
  o The Globe Theatre was located in London which was a large city. The queen encouraged and supported the arts in London, which is where the Globe Theatre was located. The Globe Theatre was able to hold a lot of people that could watch Shakespeare’s plays.

It is recommended that students answer the question in writing and that several students share their writing if time allows.

Refer back to the student questions from the Core Connections in Lesson 1. Write answers to the questions that were answered in this lesson on the board/chart paper.

Word Work: Evidence 5 minutes

1. In the selection you read, “Over the years scholars have examined the available evidence - there’s not much of it- and have tried to put together a picture of the playwright’s life”

2. Say the word evidence with me.

3. As it is used here, the word evidence means a collection of facts or information used to prove or support an idea.

4. When I saw that the cookies were missing and there were cookie crumbs on the floor, I used this evidence to come to the conclusion that my dog ate my cookies.

5. Have you ever looked at evidence to prove something? Describe a time when you used evidence to prove an idea. [Ask two or three students. If necessary, guide and/or rephrase students’ responses to make complete sentences: “I used the evidence that ____________________, ____________________, and ____________________ to prove that ____________________.”]

6. What’s the word we’ve been talking about? What part of speech is the word evidence? (noun)
7. [Use a *Discussion* activity for follow-up.] With a partner, discuss why it is important to use evidence to form your beliefs. [Ask two or three students to share their thoughts with the class.]

**Writing**

45 minutes

**Explore the Importance of Evidence**

**Identifying Evidence**

25 minutes

Explain to students that when we gather evidence, we collect information or facts. Evidence is used to support an idea. Explain to students that they are constantly collecting information about the world around them. They put this gathered evidence together to form their beliefs and thoughts. Evidence can be used to prove or disprove something.

Ask students to give evidence that would support that it is winter.

- Answers may vary. Students might say that they are going to school, that it is colder outside, that the trees have lost their leaves, that the days are shorter and the nights are longer, that the air smells like a fire in a fireplace. Have students share their ideas.

Write the following information on the board. Have the students use Think-Pair-Share to identify what this evidence might prove. *The house smells like roast chicken, the table is set with dishes, there are extra seats around the table, there is music playing, there is laughter, people are wearing hats.*

- Answers may vary, but could include that it is dinner time, that there are guests for dinner, that it is a party, that it is somebody's birthday.

Ask students to describe evidence that would support the following situations. Have the students use Think-Pair-Share to list the evidence. Remind students that the evidence can include things they see, or hear, or smell.

- There is a football game at the school.
- It is night time.

**SUPPORT**—Point out to students that when they are asked to support their answers using the text that they are collecting evidence.
Journal Prompt

20 minutes

Review the Parts of a Paragraph poster used in a previous unit.

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Have students write a paragraph on this prompt: How would your best friend describe you? Include features such as how you look, how you act, and what you like to do together.

Wrap Up

Have several students share their paragraphs with the class.

Take-Home Material
Lesson 3

At a Glance Chart

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Activity</th>
<th>Materials</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>Whole Group: Act 1 pages 1-5</td>
<td>A Midsummer Night's Dream Activity Page 3.1</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>Word Work: Vexation</td>
<td>Activity Page 1.2</td>
<td>5</td>
</tr>
<tr>
<td>Writing</td>
<td>Character Development</td>
<td>Activity Page 3.2</td>
<td>45</td>
</tr>
</tbody>
</table>

Lesson Focus

By the end of this lesson, students will be able to:

Reading:
Identify some of the characters, the setting, and the conflict in Act 1.
(RL.5.1, RL.5.2, RL.5.10, RF.5.3, RF.5.3a, RF.5.4, RF.5.4b, RF.5.4c)

Writing:
Identify features of an interesting character in order to develop a character for fictional narrative.
(W.5.10)

Speaking and Listening:
Ask and answer questions about the text.
(SL.5.1b, SL.5.1c, L.5.3)

Language:
Identify antonyms of a given noun.
(L.5.5c)

Use a glossary in order to determine or clarify the meaning of vocabulary words.
(L.5.4c)

Advance Preparation

Reading
- Write the Purpose for Reading on the board/chart paper: Read Act 1 to determine the conflict introduced in Act 1.
Reading

Whole Group: Act 1 (pages 1-5)

Introduce Act 1  
5 minutes
Have students turn to the first page of *A Midsummer Night’s Dream* on page 1.

Point out to students that this is a shortened version of the play by William Shakespeare.

Plays are narratives that tell a story.

Explain that plays are divided into acts. Acts are like chapters.

Tell students that plays have some of the same elements as stories. Some of these elements are characters, setting, plot, conflict, and dialogue. Review the meaning of each of the elements. Tell students that they will identify these elements as they read *A Midsummer Night’s Dream*.

Direct students to the picture on the preceding page. Ask the students to describe the picture. Explain that this illustration will make more sense after they have started reading the story.

Direct the students to turn to page 2. Ask the students to find the word *vexation*. Explain to students that some of the words in the text that may be new to them are in boldface and can be found defined in the margin of the page. Students should use the definitions if the words are unfamiliar to them. Indicate that the words defined in the margins may not be the same words as the core vocabulary words.

Preview the core vocabulary words *before* reading Act 1.

Ask students to turn to page 1. Explain that before reading, they will preview the core vocabulary words.

- Preview the core vocabulary words *before* reading each selection.
- Have students reference the glossary, Activity Page 1.2, to review the meaning of the first vocabulary word, *cruel*.
- Use the customary procedures for introducing the remaining core vocabulary.

Vocabulary and pages found in text:

1. *cruel*, *adj.* to cause pain and suffering (1)
2. *enforce(d)*, *v.* to demand obedience (1)
3. *vexation*, *n.* a state of being worried or annoyed (2)
4. *affection*, *n.* a feeling of fondness or liking (2)
5. *jealous*, *adj.* feeling resentment against someone because of that person’s rivalry, success, or advantages (5)

Read the purpose for reading from the board/chart paper:

*Read Act 1 to determine the conflict introduced in Act 1.*
Read Act 1 of *A Midsummer Night’s Dream*  
30 minutes

[Call on students to read portions of the selections aloud.]

[As students read the text, you will stop and support their understanding using the following guiding questions.]

[Page 1]

**Line 1: LITERAL**—Where does this play take place?

- Athens

**SUPPORT**—Athens is a city in Greece.

**Lines 1:-{page 2} 11: LITERAL**—Why does Egeus come to Duke Theseus?

- He wants the Duke to enforce the law stating that a father has the power to choose his daughter’s husband.

**Lines 1-8: INFERENTIAL**—Why is this law cruel?

- Answers may vary. Because the daughter cannot choose her own husband. Because the daughter cannot marry for love. Because if the daughter does not do what her father says she will be put to death.

**Lines 1-11: INFERENTIAL**—How does the reader know that Egeus is upset?

- Answers should include that Egeus uses the word *vexation* to describe himself, he is described as cranky, he comes running to the duke, he is dragging his daughter, he demanded, he cried out when he saw the duke, he makes a complaint, he makes angry claims.

**SUPPORT**—Point out to the students that Shakespeare uses descriptive language so that the characters come to life. Shakespeare could have written that Egeus came to the duke and asked him to enforce the law, but this would not be as interesting as the way it is written.

**Lines 12-19: EVALUATIVE**—How does Duke Theseus feel about Egeus's problem? Use the text to find evidence to support your answer.

- Duke Theseus doesn’t want to be bothered with Eugeus. He is distracted by his own wedding. He knows he must solve the problem because he is the duke. He knows he must enforce the law.
Lines 15-16: INFERENTIAL—What does Hermia mean when she says “Alas, I must choose love by another’s eyes”?
  o Hermia is sad that her father is picking her husband. “Another’s eyes” means her father is choosing who she will marry.

Lines 17-18: INFERENTIAL—What does Lysander mean when he says “The course of true love never did run smooth”?
  o True love often is difficult and encounters obstacles.

Lines 19-20: LITERAL—What is Lysander’s plan so he can marry Hermia?
  o He plans for them to run away to his aunt’s house where they can be married.

Discuss Act 1 and Wrap Up the Lesson 10 minutes

For each question, ask students to cite the specific passage in the text that provides the information needed to answer the question. It is highly recommended that students answer at least one question in writing and that several students share their writing if time allows.

Use the following questions to discuss Act 1.

1. Who are the characters in Act 1?
   o Egeus and his daughter Hermia; Duke Theseus and the warrior queen Hippolyta; Demetrius and Lysander, who both are in love with Hermia; and Hermia’s friend Helena.

2. Where does Act 1 take place?
   o Athens

3. What is the conflict that is introduced in this act.?
   o Egeus wants Hermia to marry Demetrius and Hermia wants to marry Lysander. Also, Helena is in love with Demetrius and Demetrius is in love with Hermia.

Word Work: Vexation 5 minutes

1. In the selection you read, “Full of vexation come I, with complaints against my child, my daughter Hermia.”

2. Say the word vexation with me.

3. Vexation means a state of being worried or annoyed.

4. Jamal looked at his brother with vexation after he broke his model airplane.
5. What are some things that might cause you to feel vexation? Try to use the word *vexation* in your response. [Ask two or three students. If necessary, guide and/or rephrase students’ responses to make complete sentences: “I feel vexation when____________.”]

6. What’s the word we’ve been talking about? What part of speech is the word *vexation*?
   - Noun

7. [Use an Antonym activity for follow-up.] With your partner, come up with as many antonyms of *vexation* as you can. [After several minutes, have several students share their ideas with the class.]
   - Answers may vary, but may include happiness, peacefulness, satisfaction, joy, calmness,

**Writing**

45 minutes

**Introduction to Characters**

15 minutes

Have students brainstorm the answers to the following questions.

What makes a character in a story seem real? What are some things you would want to know about a character?
   - What role the character has in the story; the character’s background information (such as where he/she lives, what he/she likes to do); the relationship between characters; the character’s mannerisms and personality traits; what the character looks like; any unique features the character has.

**Describing the Characters in A Midsummer Night’s Dream**

25 minutes

Direct students’ attention to Activity Page 3.2.

Have students work with a partner to review the characters under Act 1 and list their features. Tell students they should reread Act 1 to identify the features of the characters. Not all of the characters in Act 1 will be on the chart. There are other characters mentioned in Act 1, but there is not a lot of information on them yet.

Have students share the features they identified for each character.

**Wrap Up the Lesson**

5 minutes

Ask students which characters they know more about in Act 1 and which characters they know less about.

Explain that in the next lesson, students will learn about additional characters.
Lesson 4

At a Glance Chart

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Activity</th>
<th>Materials</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>Pair Reading: Act 2 pages 5-7</td>
<td>A Midsummer Night’s Dream</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Activity Page 4.1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Activity Page 1.2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Word Work: Hesitation</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>Writing</td>
<td>Character development</td>
<td>Activity Page 3.2</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Writing Journals</td>
<td></td>
</tr>
</tbody>
</table>

Lesson Focus

*By the end of this lesson, students will be able to:*

**Reading:**
Describe the similarities and differences between the characters Peter Quince and Nick Bottom in Act 2. (RL.5.1, RL.5.4, RL.5.10)

**Writing:**
Developing a character to be used in a fictional narrative. (W.5.10)

**Speaking and Listening:**
Ask and answer questions about the text. (SL.5.1, SL.5.1b, SL.5.1c, L.5.3, L.5.4a)

**Language:**
Use a glossary in order to determine or clarify the meaning of vocabulary words. (L.5.4c)

Determine the new meaning of root words when the “-tion” suffix is added. (L.5.4b)

**Advance Preparation**
**Reading**

Write the Purpose for Reading on the board/chart paper:
Read to describe the similarities and differences between the characters Peter Quince and Nick Bottom in Act 2.

Consider how you will pair students for partner reading.

**Reading** 45 minutes

**Pair Reading:** Act 2 (pages 5-7)

**Review the selections** 5 minutes

Ask students to turn to page 5. Explain that before reading, they will preview the core vocabulary words.

Preview the core vocabulary words before reading each selection.

Have students reference the glossary, Activity Page 1.2, to review the meaning of the first vocabulary word, proceeded.

Use the customary procedures for introducing the remaining core vocabulary.

Vocabulary and pages found in Act 2:

1. **proceed(ed)**  *v.* begin or continue a course of action (6)
2. **restrain,** *v.* keep under control (7)
3. **coax,** *v.* persuade through flattery (7)
4. **hesitation,** *n.* the action of pausing or hesitating (7)
5. **eagerness,** *n.* enthusiasm to do something (7)

Read the purpose for reading from the board/chart paper:

*Read to describe the similarities and differences between the characters Peter Quince and Nick Bottom in Act 2.*

**Pair Reading** 30 minutes

Pair students to read Act 2 together. You may wish to use any or all of the following pairings: strong readers with readers who need more support; readers of similar skill levels; or English learners with native speakers. Student pairings should change throughout the year. As students read, circulate among the class, monitoring students’ focus and progress.

Explain to students that for this lesson, they will both read the selection silently, then they will take turns reading each paragraph in the selection aloud. Students can ask their partner for help with sounding out or defining words as necessary.

After students finish reading Act 2, bring the class together as a whole and ask students the following questions:
Lines 17-19: LITERAL—Why are the workmen putting on a play?
   o The play is part of the festivities to celebrate the wedding of Theseus to Hippolyta.

Lines 1-3: INFERENTIAL—In what way is the name of the workmen’s play funny?
   o The title states that the play is a comedy but the word *lamentable*, which means sorrowful, is in the title. Also, the words *cruel* and *death* seem incompatible with a comedy.

Lines 1-6: LITERAL—What is the role of the director of a play?
   o He introduces the play to the other workmen. He assigns the parts to the workmen.

Lines 16-18: INFERENTIAL—Why is Francis Flute selected to play the bride Thisbe?
   o Because women cannot perform in plays. Francis Flute is young so he has a high voice.

Lines 19-20: INFERENTIAL—Why would it be hard for Nick Bottom to play both Pyramus and Thisbe?
   o Pyramus is the groom and Thisbe is the bride. Nick cannot play both characters because they will be in the same parts of the play.

Lines 9-15 (page 7): INFERENTIAL—How does Peter Quince get Nick Bottom to play the part he picks for him?
   o He flatters Nick Bottom by telling him that his character *is a sweet-faced man, a most lovely gentleman-like man* and implies that Nick Bottom has those characteristics as well. This inspires Bottom to play the part.

EVALUATIVE—How would you describe the character Peter Quince? Use the text to support your answer.
   o Quince is a leader. He takes the duties of the director of the play. The other characters accept his authority. He assigns the roles and tells the cast when and where they will meet to rehearse. He is a strong character because he does not give in to Nick Bottom and Francis Flute when they complain about the parts he gives them. He is thoughtful and sensitive in the way he handles Nick Bottom and is able to get Nick to do what he wants.

EVALUATIVE—How would you describe the character Nick Bottom? Use the text to support your answer.
   o Nick Bottom is enthusiastic and eager to act in the play. He loves to act. He wants to play many parts. He is childlike. He is disappointed when he is only allowed to have one part. He can’t control his excitement. He shows his disappointment by turning away in a huff. He is is easily brought back to the play with some flattery which shows he is shallow.
Discuss the Selection and Wrap Up the Lesson  5 minutes

TURN AND TALK: Based on Act 2, describe the similarities and differences between Peter Quince and Nick Bottom in Act 2. Use details from the text to support your answers.

- Answers may vary. They are similar in that they both enjoy taking part in the play.
- They are different in that Peter Quince is mature. He is a leader. The other characters accept his authority. He assigns the roles and tells the cast when and where they will meet to rehearse. He is a strong character because he does not give in to Nick Bottom and Francis Flute when they complain about the parts he gives them. He is thoughtful and sensitive in the way he handles Nick Bottom and is able to get Nick to do what he wants.
- Nick Bottom is childlike. Bottom is enthusiastic and eager to act in the play. He loves to act. He wants to play many parts. He is disappointed when he is only allowed to have one part. He can’t control his excitement. He shows his disappointment by turning away in a huff. He is easily brought back to the play with some flattery which shows he is shallow.

Do you think that Shakespeare did a good job developing the characters of Peter Quince and Nick Bottom? Why or why not?

- Answers will vary but should be supported.

Word Work: Hesitation  5 minutes

1. Today you read, “‘Well,’ said Bottom, pretending some hesitation- although in fact he was bursting with eagerness to begin - ‘I will undertake it!’ ”

2. Say the word hesitation with me.

3. The word hesitation means the action of pausing or waiting.

4. Patricia answered with a touch of hesitation to be sure she understood the question before she gave her answer.

5. Can you think of some reasons you might demonstrate hesitation? Try to use the word hesitation in your response. [Ask two or three students. If necessary, guide and/or rephrase students’ responses to make complete sentences: “I act in hesitation when____________.”]

6. What’s the word we’ve been talking about? What part of speech is the word hesitation?

   - Noun

7. The word hesitation ends in the suffix –tion. What is the root word for hesitation? What does that word mean?

   - Hesitate means to pause or wait before doing something, usually in uncertainty

8. The suffix –tion is used to change hesitate from a verb (an action) to a noun. The suffix –tion is used to show the state of hesitating. Explain how the suffix –tion affects the meaning of the following words:
- Restriction - the state of being restricted or confined
- Alteration - the state of being altered or changed
- Celebration- the state of celebrating or having a good time
- Preparation - the state of being prepared or ready
- Satisfaction - the state of being satisfied or happy

**Writing**

**Character Development**

**Review**

Remind students that in the previous lesson they described some of the characters from Act 1 on Activity Page 3.2.

Point out to students that they were introduced to additional characters in Act 2.

**Identify New Characters**

- Direct students’ attention to Activity Page 3.2 from Lesson 3.
- Have students work with a partner to review the characters in Act 2 and list their features. Tell students they should reread Act 2 to identify the features of the characters.
- Tell students that, as they learn more about the characters from previous acts, they should add information to the chart.
- Have students share the features they identified for each character.

**Introducing a Character**

Have students turn to Activity Page 3.2 and tell them they will pick one of the characters to introduce to a friend. The students then will use their journal to write a letter to their friend and describe the character. All of the features that we know about the character should be in the letter.

**SUPPORT** –For any students who have difficulty independently writing, ask them to share their ideas orally, as you transcribe what they say in writing.

- Circulate among students as they write their letter, addressing any questions they may have.
- Stop students after about ten minutes and ask them to share the letter they wrote with a partner.

**Wrap Up**

Have one or two students share their letter with the class.
Lesson 5

At a Glance Chart

<table>
<thead>
<tr>
<th>Lesson</th>
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</thead>
<tbody>
<tr>
<td><strong>Reading</strong></td>
<td>Small Group: Act 3 pages 8-13</td>
<td><em>A Midsummer Night’s Dream</em>; Activity Pages 5.1 and 5.2; Activity Page 1.2</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>Word Work: Scheme</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td><strong>Writing</strong></td>
<td>Journal Prompt</td>
<td>Activity Page 3.2 Writing Journals</td>
<td>45</td>
</tr>
<tr>
<td><strong>Take-Home Material</strong></td>
<td></td>
<td></td>
<td>*</td>
</tr>
</tbody>
</table>

Lesson Focus

By the end of this lesson, students will be able to:

**Reading:**
Identify details of the characters that are introduced in Act 3.
(RL.5.1, RL.5.2, RL.5.10, RF.5.3, RF.5.3a, RF.5.4, RF.5.4b, RF.5.4c)

**Writing:**
Use descriptive language

**Speaking and Listening:**
Ask and answer questions about the text.
(SL.5.1, SL.5.1b, SL.5.1c, L.5.3)

**Language:**
Identify antonyms of a given adjective.
(L.5.5c)

Use a glossary in order to determine or clarify the meaning of vocabulary words.
(L.5.4c)
Advance Preparation

Reading
Write the Purpose for Reading on the board/chart paper:

*Read to identify the characters that are introduced in Act 3.*

Consider how you will group students for small group reading reading.

**Reading**  
*45 minutes*

**Small Group: Act 3**  
(pages 8-13)

**Review**  
*5 minutes*

Review what was learned in previous lessons by asking students the following questions:

1. What is the disagreement (or conflict) that was introduced in Act 1?
   - Egeus wants Hermia to marry Demetrius and Hermia wants to marry Lysander. Also, Helena is in love with Demetrius and Demetrius is in love with Hermia.

2. What characters have been introduced so far?
   - Act 1: Egeus and his daughter Hermia, Duke Theseus and the warrior queen Hippolyta, Demetrius and Lysander who both are in love with Hermia, and Hermia’s friend Helena.
   - Act 2: The workmen, specifically Peter Quince, Nick Bottom, and Francis Flute.

Explain that in Act 3, they will meet more characters and see the story unfold.

**Introduce Act 3**  
*5 minutes*

Preview the core vocabulary words *before* reading them.

Tell students the first vocabulary term they will encounter is *quarrel*. Have them find the word on page 8 of the book.

Have students refer to the glossary at Activity Page 1.2, locate *quarrel*, then have a student read the definition.

Use the customary procedures for introducing the remaining core vocabulary.

1. **quarrel**, n. an argument or disagreement between people (8)
2. **mischievous**, adj. showing a fondness for causing trouble (9)
3. **scheme**, n. a plan of action, especially a crafty or secret one (11)
4. **pursue**, v. to follow someone in order to catch them (11)
5. **disdainful**, adj. disrespect, full of dislike (12)

Read the purpose for reading from the board/chart paper:

*Read to identify the characters that are introduced in Act 3.*
Establish Small Groups

Before reading the selections, divide students into two groups using the following guidelines:

- **Small Group 1:** This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text and completing Activity Page 5.2 together. This is an excellent time to make notes in your anecdotal records.

- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 5.2. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 5.2 correctly. You may choose to do one of the following to address this:
  - collect the pages and correct them individually.
  - provide an answer key for students to check their own or a partner’s work after they have completed the activity page.
  - confer with students individually or as a group at a later time.

Read Act 3

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim.

[After students read several lines of text, ask students if they have any questions, if anything was confusing, or if anything was hard to understand.]

[Page 8]

[Read the first paragraph aloud.]

**Lines 2-4:** LITERAL—Who are Oberon and Titania?
[Guide students through the lines of text as they write the answers on Activity Page 5.2.]
  - Oberon is the king of the fairies. Titania is the queen of the fairies.

**Lines 6-18:** LITERAL—What do the fairies do during the midnight revels in the woods? [Guide students through the description as they write the answers on Activity Page 5.2.]
  - They often dance to merry music among the flowers.

[Read the second paragraph aloud.]

**Lines 9-18:** LITERAL—Why are Oberon and Titania arguing? [Guide students through the lines of text as they write the answers on Activity Page 5.2.]
  - They are fighting over a young boy whose mother has died. Both of them want the boy for themselves.
[Have the students examine the illustration that is on the previous page to page 1. Ask them to describe what is happening in the illustration. The illustration shows Titania flying with the young boy on her back.]

[Have a student read the third paragraph aloud.]

[Page 9]

[Have a student read the first full paragraph aloud.]

**Lines 2-3: INFERENTIAL**—How do you know that Oberon is unhappy to see Titania? [Guide students through the lines of text as they write the answers on Activity Page 5.2.]

- He growls when he sees Titania. He says their meeting is *ill met by moonlight.*

[Have a student read the second paragraph aloud.]

**Lines 4-5: INFERENTIAL**—How do you know that Titania is unhappy to see Oberon? [Guide students through the lines of text as they write the answers on Activity Page 5.2.]

- She calls him jealous and snaps at him.

[Have a student read the fourth paragraph aloud.]

[Have a student read the fifth paragraph aloud.]

[Have a student read the sixth paragraph aloud.]

**Line 14: INFERENTIAL**—What is the injury that Oberon is referring to? [Guide students through the lines of text as they write the answers on Activity Page 5.2.]

- The injury is that Titania will not give the boy to Oberon.

[Read the seventh paragraph aloud. This paragraph runs over through the top of page 11.]

[Pages 9-10]

**Lines 20: 6 EVALUATIVE**—Why is the flower called ‘Love in Idleness’? [Guide students through the lines of text as they write the answers on Activity Page 5.2.]

- Idleness means the state of being idle. Idle means to spend time doing nothing. When the juice of the flower is laid on the eyelids of those who are sleeping, they fall in love with the first thing they see. This juice causes those to fall in love while doing nothing.

[Page 11]

[Have a student read the first paragraph aloud.]

**Lines 2-4: LITERAL**—What is the scheme that Oberon is planning? [Guide students through the lines of text as they write the answers on Activity Page 5.2.]
Oberon wants to put the juice on Titania’s eyelids so that she will fall in love with the first thing she sees. He vows to make her give him the boy in exchange for him to remove the spell.

Lines 18–20: INFERENTIAL—Why does Oberon decide to use the juice of the flower on Demetrius?

Oberon hears Demetrius being mean to Helena and decides to use the flower to make Demetrius fall in love with Helena.

Discuss the Selections and Wrap Up the Lesson 5 minutes

Bring the class back to a whole group and wrap up the lesson with the following activity:

TURN AND TALK: Based on the information revealed in Act 3, who are the new characters introduced?

Oberon - king of fairies, Titania - queen of fairies, Puck - an assistant to Oberon

What problem does Oberon have in Act 3 and what does he do to try to solve the problem?

Titania has a young boy that Oberon wants. He uses the juice of a flower to make Titania fall in love with the first thing she sees. He vows to make her give him the boy in exchange for him to remove the spell.

Word Work: Scheme 5 minutes

1. In the text you read, “Puck, who loved mischief and pranks, was highly pleased with this scheme and sped away to fetch the magic flower.”

2. Say the word scheme with me.

3. A scheme is a plan of action, especially a crafty or secret one.
4. I came up with a scheme that tricked my friend into leaving the house so that we could decorate the room for his surprise party.

5. Think about a scheme you might have developed to trick someone. [Ask two or three students to use scheme orally in a sentence. If necessary, guide and/or rephrase students’ responses to use scheme in complete sentences: “I once developed a scheme to __________.”]

6. What’s the word we’ve been talking about? What part of speech is the word scheme?
   - Noun

7. [Use a Discussion activity for follow-up.] With a partner, discuss if a scheme is a positive plan or a negative plan. Use Act 3 to support your answer. [Ask two or three students to share their thoughts with the class.]

**Writing**  
**45 minutes**

**Identify New Characters**  
**20 minutes**

Direct students’ attention to Activity Page 3.2 from Lesson 3.

Have students work with a partner to review the characters in Act 3 and list their features. Tell students they should reread Act 3 to identify the features of the characters.

Tell students that, as they learn more about the characters from previous acts, they should add information to the chart.

Have students share the features they identified for each character.

**Journal Prompt**  
**25 minutes**

Have students write a journal entry describing a conflict that they have had in their life. What did they do to try to solve the conflict? Were they able to solve the conflict? This entry should have 3 paragraphs. The first paragraph describes the conflict, the second paragraph describes the plan to solve the conflict (the scheme) and the third paragraph explains if the plan worked.

**SUPPORT**—Remind students that they should use paragraphs when they write in their journals. The paragraphs need to contain all the parts of a well-formed paragraph, so they should refer to the Parts of a Paragraph Chart as needed.

Circulate throughout the room, monitoring students’ progress and providing guidance and support as needed.

**Wrap Up**  
**5 minutes**

Have some students share their journal entry.
Lesson 6

At a Glance Chart

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Activity</th>
<th>Materials</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>Whole Group: Acts 4-5 pages 13-17</td>
<td>A Midsummer Night’s Dream</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Activity Page 6.1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Activity Page 1.2</td>
<td></td>
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<tr>
<td></td>
<td>Word Work: Urgency</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>Writing</td>
<td>Developing Plot and Characters</td>
<td>Activity Page 6.2 Elements of a Plot Poster</td>
<td>45</td>
</tr>
<tr>
<td>Take-Home Material</td>
<td>Reading</td>
<td>Fluency Supplement Selection (optional)</td>
<td></td>
</tr>
</tbody>
</table>

Lesson Focus

*By the end of this lesson, students will be able to:*

**Reading:**
Identify if Oberon’s scheme works.
(RL.5.1, RL.5.2, RL.5.10, RF.5.3, RF.5.3a, RF.5.4, RF.5.4b, RF.5.4c)

**Writing:**
Practice punctuating dialogue in text.
(W.5.3b, W.5.10, L.5.2)

**Speaking and Listening:**
Ask and answer questions about the text.
(SL.5.1, SL.5.1b, SL.5.1c, L.5.3)

**Language:**
Use a glossary in order to determine or clarify the meaning of vocabulary words.
(L.5.4c)
Advance Preparation

Reading
Write the Purpose for Reading on the board/chart paper:

*Read Acts 4 and 5 to find out if Oberon’s scheme works.*

Writing
Create an enlarged version of the following Elements of a Plot Poster:

<table>
<thead>
<tr>
<th>Elements of a Plot</th>
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<tr>
<td>All plots should have the following elements:</td>
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</table>

Fluency (optional)

Choose and make sufficient copies of a text selection from the online *Fluency Supplement Packet* to distribute and review with all students for additional fluency practice this week. Alternatively, you may choose to assign a selection from *A Midsummer Night’s Dream* for practice in reading poetry fluently. See the introduction to this Teacher Guide for more information on using the *Fluency Supplement*. If you choose to use this fluency practice, you will assess students in Lesson 10.

**Reading** 45 minutes

**Whole Group: Acts 4 and 5** (pages 13-17)

**Introduce the Selections** 5 minutes

Ask students to turn to page 13 in *A Midsummer Night’s Dream*. Explain that before reading, they will preview the core vocabulary words.
• Preview the core vocabulary words before reading each selection.
• Have students reference the glossary, Activity Page 1.2, to review the meaning of the first vocabulary word, persuaded.
• Use the customary procedures for introducing the remaining core vocabulary.

Vocabulary and pages found in text:

**Act 4**

1. **persuaded, v.** convince someone to do something (13)
2. **scornful, adj.** full of feelings of dislike or disrespect (13)
3. **urgency, n.** requiring quick action (14)
4. **mock(ed), v.** to tease, laugh at, make fun of (14)

**Act 5**

5. **convenient, n.** fitting in well with a person’s needs, activities, and plans (15)
6. **emerge(d), v.** come into view, (17)

**Read Act 4 and Act 5 30 minutes**

Read the purpose for reading from the board/chart paper:

*Read Act 4 and 5 to find out if Oberon’s scheme works.*

Have students take turns reading each selection aloud, one at a time, two times. Ask them to note the phrasing of the words and the rhythm.

As students read each selection aloud for the second time, occasionally pause to ask questions in order to check for understanding and draw students’ attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

**Act 4** [pages 13-15]

[page 13]

**Lines 4-14: LITERAL**—What is the woods for this act?
- This act takes place in the woods.

**Lines 4-14: LITERAL**—Why do Hermia and Lysander lie down?
- They become so tired that they can’t go farther. They need to sleep.

**Lines 15-20: LITERAL**—Does Puck use the charm on the correct young man?
- No, Oberon sent him to find and use the charm on Demetrius, but Puck found Lysander instead.
Lines 3-9: LITERAL—Why does Helena shake Lysander?
   o Helena thinks that he might be dead.

Lines 10-19: INFERENTIAL—Why does Helena think Lysander is making fun of her?
   o Helena knows that Lysander loves Hermia. She does not know about the charm that Puck used on Lysander. She thinks he was making fun of her because she cannot think of another reason that he would say that he loves her.

Act 5 [pages 15-17]

Lines 15-19: INFERENTIAL—Why does Puck give Bottom the head of a donkey?
   o Puck is mischievous and he likes to play jokes. Puck is setting up the situation so that Titania falls in love with something unpleasant. He did it because he thought it was funny. A donkey is called an ass which is also the word used for a foolish or stupid person. Puck wanted to scare away the other workmen.

Lines 1-3: INFERENTIAL—Why does Puck pinch the workmen?
   o Puck wants to chase the workmen away so that Bottom is the only person around when Titania wakes up.

Lines 1-5: INFERENTIAL—Why does Bottom start to sing?
   o Accept reasonable answers. Bottom starts to sing because he is afraid when the other workmen run away from him. Bottom starts to sing because he wants to prove he isn’t afraid.

Lines 8-9: EVALUATIVE—Does Oberon’s scheme work?
   o The first part of the scheme works. Oberon’s charm works. Titania falls in love with Bottom. Bottom is a vile thing because he has the head of a donkey. We don’t know if the scheme will work because Oberon has not gotten the little boy from Titania.

Discuss the Reading and Wrap Up the Lesson 5 minutes

TURN AND TALK: Do you think it is the right thing for Oberon to use the charm on Titania?
   o Accept reasonable answers.

Do you think it is a the right thing for Oberon to use the charm on any of the young people?
   o Accept reasonable answers.

Word Work: Urgency 5 minutes

1. In the selection you read, “Lysander took her hand and said with great urgency.”
2. Say the word *urgency* with me.

3. The word *urgency* means requiring swift action.

4. The firefighters responded with urgency when they saw the fire moving towards the houses.

5. What professions are required to respond with urgency? [Ask two or three students to use *urgency* in an oral sentence. If necessary, guide and/or rephrase students’ responses to use *urgency* in complete sentences: “A must respond with urgency when ....”]

6. What’s the word we’ve been talking about? What part of speech is the word *urgency*?
   - noun

7. [Use a *Discussion* activity for follow-up.] In a previous lesson, you learned the word hesitation. Compare the words hesitation and urgency.

8. I will give you some situations. Tell me if you would react with urgency or hesitation. Explain your answer. [Accept either answer as long as the meaning of the word is obvious.]
   - Your mom made chocolate chip cookies.
   - It is Christmas morning.
   - You are late for school.
   - The phone rings.
   - It is time to do homework.

**Writing**  
*45 minutes*

**Identify New Characters**  
*5 minutes*

Direct students’ attention to Activity Page 3.2 from Lesson 3.

Have students work with a partner to review the characters in Act 4 and list their features. Tell students they should reread Act 4 to identify the features of the characters.

Tell students that, as they learn more about the characters from previous acts, they should add information to the chart.

Have students share the features they identified for each character.

**Elements of a Narrative**  
*10 minutes*

Tell students that they will be writing a narrative, or story, in this unit. Narratives have certain elements. Some of these elements are characters, setting, dialogue, plot, and conflict.

Ask students to identify each element in *A Midsummer Night’s Dream*.

- Main Characters - Egeus, Hermia, Duke Theseus, the warrior queen Hippolyta, Lysander, Demetrius, Helena, Peter Quince, Nick Bottom, Oberon, Titania, Puck
Setting - Woods near Athens, Greece

Dialogue - Conversation between the characters

Plot - Egeus wants his daughter Hermia to marry Demetrius but she refuses because she is in love with Lysander. Hermia and Lysander decide to run away together. Oberon wants to use a charm on Demetrius to make him fall in love with Helena but accidentally the charm is used on Lysander.

Main Conflict - The main conflict is that Hermia loves Lysander, Demetrius loves Hermia, and Helena loves Demetrius.

SUPPORT—Most narratives have more than one plot. There are as many as four plots in A Midsummer Night’s Dream. There can be multiple conflicts in a narrative.

Developing a Plot and Characters 25 minutes

Ask students to define plot.

- the main events of a story

Review the Elements of a Plot Poster that was used in a previous unit. Have a student read each of the elements as described in the Poster:

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<td>o The problem or conflict is resolved</td>
</tr>
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<td>o All loose ends are wrapped up</td>
</tr>
</tbody>
</table>

Refer students to Activity Page 6.2. They will use this page to help them organize the plot and the characters for their narrative.

Students will brainstorm a plot for the narrative story they will write. The setting will be school. Remind them that there needs to be a conflict in their narrative.
SUPPORT—Some students may need more direction when writing the plot of their narrative. Give them suggestions that will help them narrow down the plot. For example, the plot could be based around the first day of school, or around a new student in school, or about a rival between schools, or a teacher who disappears.

Once students have developed their plot, have them identify 3 characters for their narrative. Students will have the opportunity to develop their main character in more detail in Lesson 8.

Wrap Up 5 minutes

Ask students why they think limiting to 3 main characters in their narratives is a good idea?

Accept reasonable answers. It is better to have 3 really well developed characters than more that are not as well developed.

Take-Home Material

If students are not able to complete Activity Page 6.2 in the time allotted, have them complete the activity for homework.
Lesson 7

At a Glance Chart

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Activity</th>
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<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>Pair Reading: Act 6</td>
<td>A Midsummer Night’s Dream; Activity Page 7.1</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>pages 17-22</td>
<td>Activity Page 1.2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Word Work: Wearily</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>Writing</td>
<td>Writing Dialogue</td>
<td>Quotation Marks Poster Writing Journals</td>
<td>45</td>
</tr>
</tbody>
</table>

Lesson Focus

By the end of this lesson, students will be able to:

**Reading:**
Read Act 6 to discover how Oberon corrects the mistake that Puck makes.
(RL.5.1, RL.5.2, RL.5.10)

**Writing:**
Draft sentences with strong action verbs.
(W.5.3, W.5.3d, W.5.10)

**Speaking and Listening:**
Ask and answer questions about the text.
(SL.5.1, SL.5.1b, SL.5.1c, L.5.3)

**Language:**
Suffixes
(L.5.4b)

Use a glossary in order to determine or clarify the meaning of vocabulary words.
(L.5.4c)
Advance Preparation

Reading
Write the purpose for reading on the board/chart paper:

- *Read Act 6 to discover how Oberon corrects the mistake that Puck makes.*

Consider how you will group students for small group reading reading.

Writing
Create an enlarged version of the following Quotation Marks Poster. Do not display.

<table>
<thead>
<tr>
<th>Quotation Marks Poster</th>
</tr>
</thead>
<tbody>
<tr>
<td>o Quotation marks are used to show exactly what a person says or has said. (dialogue)</td>
</tr>
<tr>
<td>o Quotation marks are used when copying exact words from a written text.</td>
</tr>
<tr>
<td>o Quotation marks are placed at the beginning and end of the quoted text or dialogue.</td>
</tr>
<tr>
<td>o The first part of the quotation in the sentence has a capital letter, even if the quotation appears in the middle of the sentence.</td>
</tr>
<tr>
<td>o A comma separates the quotation from the tag (which tells who is saying the quoted material).</td>
</tr>
<tr>
<td>o When a quotation is split within one sentence, quotation marks indicate which part of the sentence is being quoted, and there are two commas – one before the tag and one at the end of the tag.</td>
</tr>
</tbody>
</table>
**Reading**  
45 minutes

**Pair Reading: Act 6**  
(pages 17-22)

**Introduce Act 6**  
5 minutes

Have students turn to page 17.

Preview the core vocabulary words before reading the selection.

Tell students the first vocabulary word they will encounter in this selection is *concluded*. Have them find the word on page 30 of the book (line 4).

Remind students that the glossary contains definitions of all the vocabulary words in this Book. Have students refer to the glossary, which is Activity Page 1.2, locate conclude then have a student read the definition.

Use the customary procedures for introducing the remaining core vocabulary, using Activity Page 7.1 to read the other vocabulary words and their meaning.

1. **conclude(d)**, v. decide; arrive at a judgement (18)
2. **assure(d)**, v. to tell someone something to dispel any doubts they may have (18)
3. **rival(s)**, n. competitors (20)
4. **exchange(d)**, v. give something and get something in return (21)
5. **wearily**, adv. with extreme tiredness (21)
6. **negligence**, n. carelessness (21)

Read the purpose for reading from the board/chart paper:

*Read Act 6 to discover how Oberon corrects the mistake that Puck makes.*

**Read Act 6**  
30 minutes

**Pair Reading**

Pair students to read Act 6 together. You may wish to use any or all of the following pairings: strong readers with readers who need more support; readers of similar skill levels; or English learners with native speakers. Student pairings should change throughout the year. As students read, circulate among the class, monitoring students’ focus and progress.

Explain to students that for this lesson, they will both read the selection silently, then they will take turns reading each paragraph in the selection aloud. Students can ask their partner for help with sounding out or defining words as necessary.

After students finish reading Act 6 bring the class together as a whole and ask students the following questions:

[page 18]
Lines 6-12: LITERAL—How does Oberon feel when Puck tells him about Bottom and Titania?
   o He is pleased about the outcome.

Lines 18-19: LITERAL—How does Puck discover that he used the charm on the wrong young man?
   o When Demetrius comes into the clearing, Oberon tells Puck that this is the man on which he wanted Puck to use the charm.

Lines 1-11: LITERAL—Why is Hermia mad at Demetrius?
   o She thinks he hurt Lysander because she can’t find him. Demetrius won’t leave her alone.

Lines 16-17: INFERENTIAL—Why does Oberon want Puck to get Helena?
   o He wants Demetrius to see Helena when he wakes up so that he will fall in love with her.

Lines 8-16: EVALUATIVE—What does Helena’s assumption that Lysander and Demetrius are making fun of her tell us about her personality?
   o Accept reasonable answers. Helena does not seem to have a good self-image. She is jealous of Hermia. It shows that she is insecure because she thinks they are making fun of her.

Line 12: INFERENTIAL—What would it look like if someone is walking wearily?
   o Accept reasonable answers. A person who is walking wearily might walk slow. They might be droopy or hunched. They might stumble or walk crookedly.

Line 17: INFERENTIAL—What does Oberon mean when he says, “This is thy negligence.”
   o He is unhappy about the mixup between Demetrius and Lysander. He thinks that Puck was careless.

Line 17: EVALUATIVE—Do you think Puck was careless? Support your answer.
   o Accept reasonable answers. Puck was careless because he did not make sure he was using the charm on the correct person. Puck was not careless because there was no way he would know there were two young men.

Lines 1-9: LITERAL—How is Oberon going to fix the problem between the four young people?
   o He orders Puck to create a fog so that the young people cannot see each other but will fall asleep. He asks Puck to use another charm on Lysander so that he is in love with Hermia again.

Discuss Act 6 and Wrap Up the Lesson

10 minutes

TURN AND TALK: With your partner, discuss how Oberon plans to correct the mistake that Puke has made when he uses the charm on Lysander instead of Demetrius. Why or why not do you think his plan
will work? [Allow students several minutes to discuss this topic, and then invite several students to share their responses with the class.]

- He orders Puck to create a fog so that the young people cannot see each other but will fall asleep. He asks Puck to use another charm on Lysander so that he is in love with Hermia again. Accept reasonable answers as to if the students think the plan will work.

**Word Work: Wearily**

1. In the selection you read, “[T]hey once more wandered wearily into the wood to search for them.”
2. Say the word *wearily* with me.
4. After a long day at school, Alley walked wearily into her room.
5. When might you act *wearily*? [Have two or three students use *wearily* in a sentence. If necessary, guide and/or rephrase students’ responses to use *wearily* in complete sentences: “I move wearily when . . .”]
6. What’s the word we’ve been talking about? What part of speech is the word *wearily*?
   - adverb
7. [Use a suffix activity for follow-up.] The word *wearily* ends with the suffix “-ly.” When -ly is added to to an adjective, it turns the adjective into an adverb. An adverb describes a verb. An adverb could tell you how to do something. I am going to give you some words that end in -ly. Use each of these words in a sentence.
   1. angrily
   2. happily
   3. noisily
   4. hungrily

**Writing**

**Writing Dialogue**

**Review Rules on Punctuating Dialogue**

Remind students that they will be writing a narrative, or story, in this unit. Dialogue, or conversations between characters, is an important part of a narrative, but it is important to follow certain rules when punctuating that dialogue. Tell students that today you will review the rules for punctuating dialogue.

Ask students to recall the rules for using quotation marks.

Direct students’ attention to the Quotation Marks Poster:
Quotation Marks Poster

- Quotation marks are used to show exactly what a person says or has said. (dialogue)
- Quotation marks are used when copying exact words from a written text.
- Quotation marks are placed at the beginning and end of the quoted text or dialogue.
- The first part of the quotation in the sentence has a capital letter, even if the quotation appears in the middle of the sentence.
- A comma separates the quotation from the tag (which tells who is saying the quoted material).
- When a quotation is split within one sentence, quotation marks indicate which part of the sentence is being quoted, and there are two commas – one before the tag and one at the end of the tag.

Have different students read each rule aloud and demonstrate an example of that rule being used correctly.

**SUPPORT**—If students have difficulty, provide examples and have them tell which rule applies.

**Journal Prompt**

You are in an elevator with your favorite movie star or musician. Write the dialogue that you would have with this person. Make sure that you use correct punctuation.

**Wrap Up**

Have some students share their journal entry.
Lesson 8

At a Glance Chart

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Activity</th>
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<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading</strong></td>
<td>Read Aloud: Act 7 pages 22-27</td>
<td><em>A Midsummer Night’s Dream</em></td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>Word Work: <em>Affirm</em></td>
<td>Activity page 8.1</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Activity Page 1.2</td>
<td></td>
</tr>
<tr>
<td><strong>Writing</strong></td>
<td>Develop a Main Character</td>
<td></td>
<td>45</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Activity Page 8.2</em></td>
<td></td>
</tr>
<tr>
<td><strong>Take-Home Material</strong></td>
<td>Writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Activity Page 8.2</em></td>
<td></td>
</tr>
</tbody>
</table>

Lesson Focus

*By the end of this lesson, students will be able to:*

**Reading:**

*Read to learn how the conflicts from Acts 1-6 are resolved.*
*(RL.5.1, RL.5.4, RL.5.10)*

**Writing:**

Develop a main character.
*(W.5.3a, W.5.10)*

**Speaking and Listening:**

Ask and answer questions about the text.
*(SL.5.1, SL.5.1b, SL.5.1c, L.5.3)*

**Language:**

Use a glossary in order to determine or clarify the meaning of vocabulary words.
*(L.5.4c)*

Advance Preparation

**Reading**

- Write the purpose for reading on the board/chart paper:
  - *Read to learn how the conflicts from Acts 1-6 are resolved.*
Reading 45 minutes

Read Aloud: Act 7 [pages 22-27]

Review 5 minutes
Review what was learned in previous lessons by asking students the following questions:

What are some of the conflicts in *A Midsummer Night’s Dream* in Acts 1-6?

- Egeus wants Hermia to marry Demetrius.
- Hermia wants to marry Lysander.
- Helena is in love with Demetrius and Demetrius is in love with Hermia.
- Oberon wants the small boy that Titania has but Titania does not want to give the boy to him.
- Puck uses the charm from Oberon on Lysander instead of Demetrius.

Explain that in Act 7, we will learn how the conflicts from Acts 1-6 are resolved.

Introduce Act 7 5 minutes

Have students turn to page 22.
Preview the core vocabulary words before reading the selection.
Tell students the first vocabulary word they will encounter in this selection is *appetite*. Have them find the word on page 30 of the book (line 4).
Remind students that the glossary contains definitions of all the vocabulary words in this Book. Have students refer to the glossary, which is Activity Page 1.2, locate *appetite*, then have a student read the definition.

Use the procedures for introducing the remaining core vocabulary, using Activity Page 8.1 to read the other vocabulary words and their meaning.

1. *appetite*, n. A strong desire or liking for something (23)
2. *pity*, n. the feeling of sorrow and compassion caused by the suffering and misfortunes of others (23)
3. *affirm(ed)*, v. to state that something is true-usually strongly (25)
4. *eternally*, adv. forever (26)
5. *mortal(s)*, n. human beings (27)

- Write the purpose for reading on the board/chart paper:
  *Read to learn how the dilemmas from Acts 1-6 are resolved.*
Read Act 7 aloud as students follow along in their books.

As you read, pause occasionally to give students time to refer to their glossary for the meaning of unfamiliar vocabulary and/or ask students questions, using the guided reading supports below, to check for understanding.

Each guided reading support is preceded by the number of the line of text it references. Whenever a question is asked, encourage students to refer back to the text in order to find evidence to support their answer.

[page 22]

Lines 17-20: INFERENTIAL—Why are Peaseblossom and the other fairies performing duties for Bottom?
  o Titania is their queen and she is in love with Bottom.

[page 23]

Lines 6-8: LITERAL—Why does Bottom want to eat oats?
  o Donkeys eat oats. Bottom has a donkey head and is hungry for the food donkeys eat.

Lines 6-8: EVALUATIVE—In this situation, the word appetite means to have a craving or desire for a certain food. What is another meaning for the word appetite?
  o Appetite can also mean that you want to eat food in general.

Lines 13-15: INFERENTIAL—Why does Oberon feel pity for Titania?
  o Oberon feels pity for Titania because he caused her to fall in love with an extremely unpleasant person. He feels sorry for her because she is in love with a man with a donkey-head.

[page 25]

Lines 1-2: INFERENTIAL—Why is Titania alarmed when she sees Bottom?
  o Titania is alarmed because she is suddenly aware that she has a man with a donkey-head sleeping in her arms.

Lines 15-23: LITERAL—What happens when Hermia, Lysander, Helena, and Demetrius wake up?
  o Lysander is in love with Hermia again. Demetrius is in love with Helena. The couples are both happy.

[page 26]

Lines 11-18: LITERAL—What happens when Egeus and Theseus see the 4 young people in the wood?
  o Egeus still wants Theseus to force Hermia to marry Demetrius instead of Lysander. Theseus refuses to enforce the law and says that the two couples will be married in the temple.
Lines 9-13: INFERENTIAL—Why do the fairies celebrate the weddings of the three mortal couples?
- They are celebrating a happy ending. They are relieved that everything worked out.

Discuss the Selections and Wrap Up the Lesson 5 minutes

TURN AND TALK:

Why is A Midsummer Night’s Dream a good title for this play? [Allow students several minutes to share their ideas with a partner, then have several students share their responses with the class.]
- Answers may vary, but may include that some very strange things happened during the night. The next morning, Hermia, Lysander, Helene, and Demetrius think back over the night and think it might have been a dream.

Were all of the conflicts solved by the end of Act 7?
- No. Hermia can marry Lysander. Helena and Demetrius are in love with each other and can marry. Puck is able to fix the situation he created by using the charm on the wrong person. BUT: Oberon does not get the young boy. Oberon had planned for Titania to give him the young boy in exchange for him removing the charm he placed on her. Instead, he removes the charm because he feels pity for her.

Word Work: Affirm 5 minutes

1. In the selections you read, “... she listened with delight as Demetrius affirmed his love for her.”
2. Say the word affirm with me.
3. Affirm means to state that something is true-usually strongly.
4. I affirmed my fear of snakes and would not go into the field.
5. What is something you feel strongly about that you would affirm is true? Be sure to use the word affirm in your response. [Ask two or three students to use affirm in a sentence. If necessary, guide and/or rephrase students’ responses to use affirm in complete sentences: “I can affirm____________________.”]
6. What is the word we’ve been talking about? What part of speech is the word affirm?
   - verb
7. [Use a synonym activity for follow-up.] The synonym is a word that means the exact same thing as another word. Shut is a synonym for close. What are some synonyms for the word affirm? [Accept any reasonable answers.]
   - declare, state, proclaim, swear, vow

SUPPORT—The meaning of the words affirm and confirm seem similar but they are different. To affirm means to state something strongly. To confirm means to establish something as true. We affirm something first. For example, if Tom is asked if he ate dinner, he might affirm that he did, indeed, eat dinner. After Tom affirms that he ate dinner, he could be asked to confirm that he ate dinner. We confirm something by providing proof.
Both words come from the Latin adjective firmus (stable, strong, immovable). From firmus, the Romans derived firmāre (to strengthen or make fast), which in turn led to the classical Latin verbs confirmāre and affirmāre.

Writing

Develop a Main Character

45 minutes

Review Aspects of Developing a Character

5 minutes

Tell students that today they will focus on the main character for the narrative they will write in lessons later in this unit.

Direct students’ attention to Activity Page 8.1. Students should be familiar with this diagram because they have used it in They Call Me Güero. Have student volunteers read aloud the aspects of the character they will need to create.

Tell students that in addition to creating a main character for their story, but they may also create other characters for the narrative as well. They may use the categories included in Activity Page 8.1 to create those additional characters.

Draft a Main Character

40 minutes

Have students work independently to create their characters, using Activity Page 8.1.

Circulate throughout the room, monitoring students’ progress and providing guidance and support as needed.

Take-Home Material

If students are not able to complete Activity Page 8.1 in the time allotted, have them complete the activity for homework.
Lesson 9

At a Glance Chart

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Activity</th>
<th>Materials</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading</strong></td>
<td>Read Aloud: <em>A Midsummer Night’s Dream</em> pages 28-33</td>
<td><em>A Midsummer Night’s Dream</em></td>
<td>40</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Activity Page 9.1</td>
<td></td>
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<tr>
<td></td>
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<td>Activity Page 1.2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Word Work: Abridged</td>
<td>*</td>
<td>5</td>
</tr>
<tr>
<td><strong>Writing</strong></td>
<td>Sequence Plot Events</td>
<td>Elements of a Plot Poster</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Activity Pages 2.1 and 9.2</td>
<td></td>
</tr>
<tr>
<td><strong>Take-Home Material</strong></td>
<td>Writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Activity Page 9.2</td>
<td>*</td>
</tr>
</tbody>
</table>

Lesson Focus

*By the end of this lesson, students will be able to:*

**Reading:**
Read pages 29-33 to identify the format used and the elements found in the script for *A Midsummer Night’s Dream.*
(RL.5.1, RL.5.4, RL.5.10)

**Writing:**
Sequence plot events.
(W.5.3b, W.5.3c, W.5.10)

**Speaking and Listening:**
Ask and answer questions about the text.
(SL.5.1, SL.5.1c, L.5.3)(L.5.3b)

**Language:**
Use a glossary in order to determine or clarify the meaning of vocabulary words.
(L.5.4c)
Advance Preparation

Reading
Write the Purpose for Reading on the board/chart paper:
*Read pages 29-33 to identify the format used and the elements found in the script for A Midsummer Night’s Dream.*

Writing

- Display the following Elements of a Plot Poster.

<table>
<thead>
<tr>
<th>Elements of a Plot</th>
</tr>
</thead>
<tbody>
<tr>
<td>All plots should have the following elements:</td>
</tr>
<tr>
<td>• Rising Action:</td>
</tr>
<tr>
<td>o Introduces the character(s)</td>
</tr>
<tr>
<td>o Describes the setting</td>
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<tr>
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<tr>
<td>• Resolution:</td>
</tr>
<tr>
<td>o The problem or conflict is resolved</td>
</tr>
<tr>
<td>o All loose ends are wrapped up</td>
</tr>
</tbody>
</table>

Reading 45 Minutes
Read Aloud: pages 28-33

Review 5 minutes
Ask students to identify who William Shakespeare was and why he is still important today.
- William Shakespeare is considered the greatest poet and playwright who ever lived. William Shakespeare’s plays have been performed for over four hundred years and are still enjoyed by audiences. His plays are performed in the United States more than any other playwright’s plays. The stories he wrote still have meaning to audiences.

Ask students to summarize the plot of *A Midsummer Night’s Dream*.
- Egeus wants his daughter Hermia to marry Demetrius but she refuses because she is in love with Lysander. Hermia and Lysander decide to run away together. Oberon wants to use a charm on Demetrius to make him fall in love with Helena but accidentally the charm is used on Lysander.
Read the purpose for reading from the board/chart paper:

*Read pages 29-33 to identify the format used and the elements found in the script for *A Midsummer Night’s Dream.*

**Introduce the Selection**  
5 minutes

- Have students turn to page 28 of *A Midsummer Night’s Dream.* Explain that before reading, you will guide them in previewing the meaning of several important vocabulary words for this section. Preview the four words listed below; page numbers are shown in parentheses.
- Have students reference the glossary, Activity Page 1.2, to review the meaning of the first word.
- Use the procedures for introducing the remaining core vocabulary, using Activity Page 9.1 to read the other vocabulary words and their meaning.

1. *abridged,* *adj.* shortened (28)
2. *interpretation,* *n.* A stylistic representation of a creative work or dramatic role showing an individual’s perspective (28)
3. *dialogue,* *n.* conversation between two or more people in a book, play, or movie (28)
4. *condense,* *v.* make shorter or more concise (28, line 15)

- Tell students that today’s reading will prepare them to read the play version of *A Midsummer Night’s Dream.*

Read Act pages 28-33 aloud as students follow along in their books.

As you read, pause occasionally to give students time to refer to their glossary for the meaning of unfamiliar vocabulary and/or ask students questions, using the guided reading supports below, to check for understanding.

Each guided reading support is preceded by the number of the line of text it references. Whenever a question is asked, encourage students to refer back to the text in order to find evidence to support their answers.

[Page 28]

**Lines 1-6: LITERAL**—Why is this version of *A Midsummer Night’s Dream* shortened?
  o This version is shortened so the students can perform the play in class. It is shortened so that it is easier for elementary or middle school students to put on the play.

**Lines 7-11: LITERAL**—When reading the play, what will you find in brackets?
  o Stage directions are found in brackets. These directions are used to tell the actors what actions to do. Suggestions for the actors can also be found in brackets.
Lines 12-16: LITERAL—Why have three Speakers been added to this version of the play?
   o The Speakers are used to summarize parts of the play that have been cut out when the play
     was shortened. They also help the audience follow the play.

Lines 1-19: LITERAL—One of the vocabulary words from Lesson 1 is script. What will you see when you
   look at the script for A Midsummer Night’s Dream?
   o In the script can be found the dialogue between the characters. There are stage directions
     for the actors. The script will be on the left-hand pages. Definitions of some of the more
     difficult language will be on the right-hand page.

[Direct students to turn to pages 38-39.]

LITERAL—Who are the characters on this page?
   o Speaker 1, Speaker 2, Speaker 3, Theseus, Hippolyta

LITERAL—How many stage directions are found on this page? Identify one of the stage direction.
   o There are three. Stage directions include: Enter Theseus and Hippolyta, arm in arm,
     Moving away from Theseus, and He takes her hands. While this is happening, the SPEAKERS
     comment.

LITERAL—The first underlined phrase on this page is nuptial hour. What is the meaning of this phrase?
   Where did you find the meaning?
   o Nuptial hour means the time of a wedding. The meaning is found on the right-hand page.
     (page 39)

[Page 29]

INFERENTIAL—What is happening in the illustration? What is about to happen?
   o Titania and Bottom are falling asleep. One of the fairies is scratching Bottom’s head. Obedon
     is about to put the charm on Titania’s eyelids.

[page 30]

Lines 1-9: LITERAL—What is prose? Which characters speak in prose?
   o Prose is everyday language. Workers and everyday people speak in prose.

Lines 12-18: LITERAL—Which characters speak in poetry?
   o Noble people, people of high social position, and special characters like the fairies speak in
     poetry.

[page 32-33]

LITERAL—What is found on pages 32 and 33?
   o Page 32 lists the characters in the play, how to pronounce their names, and gives a bit of
     information on each character. Page 33 has definitions of words that are underlined on page
     32.
Discuss the Selections and Wrap Up the Lesson  

5 minutes

TURN AND TALK:

1. What is the format of the script? What elements will you find in the script? [Allow students several minutes to share their ideas with a partner, then have several students share their responses with the class.]
   - The characters, their dialogue, and stage directions are found on the left-hand pages. This is the script.

Word Work: Abridged  

5 minutes

1. In the selection you read, “An abridged version of the play…”

2. Say the word abridged with me.

3. Abridged is a word that is used to describe writing that has been shortened.

4. An abridged book does not have all of the details as the full book.

5. What’s the word we’ve been talking about? What part of speech is the word abridged?
   - Adjective

7. Condense is another vocabulary word from today’s list. Both condense and abridged refer to shortening a writing. What exactly is the difference between the two words?
   - Abridged is an adjective. It describes a noun, such as the word book. Condense is a verb. It is the action of making a something shorter and more concise.

Writing  

45 minutes

Sequence Plot Events

(continued on the next page)
Review Elements of Plot  

Review with students the elements of a plot.

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</tbody>
</table>

Develop and Sequence Plot Events  

Direct students’ attention to Activity Page 9.2 and tell students that they will use this Activity Page to develop and sequence the events in the plot of their narratives.

Have students note that there are two parts to this Activity Page:
  o On the first page, students will use this space to brainstorm the setting of their story, the problem or conflict that will take place in the story, and the way in which the problem will be resolved in the narrative.
  o On the second page, students will sequence the events, or put them in

As students work independently to complete Activity Page 9.2, offer support as needed.

Take-Home Material

Writing

Have students complete Activity Page 9.2 for homework if they were not able to complete it in this lesson.
Lesson 10

At a Glance Chart

<table>
<thead>
<tr>
<th>Lesson</th>
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<tbody>
<tr>
<td><strong>Reading</strong></td>
<td>Read-Aloud: Acts 1 and 2</td>
<td><em>A Midsummer Night’s Dream</em></td>
<td>45</td>
</tr>
<tr>
<td><strong>Writing</strong></td>
<td>Draft a Narrative</td>
<td>Parts of a Paragraph Poster, Quotation Marks Poster, Elements of a Plot Poster, Activity Page 9.2, Writing Journals</td>
<td>45</td>
</tr>
</tbody>
</table>

Lesson Focus

*By the end of this lesson, students will be able to:*

**Reading:**
Read the Shakespearian comedy, *A Midsummer Night’s Dream* (RL.5.1, RL.5.2, RL.5.10)

**Writing:**
Draft a narrative. (W.5.3, W.5.3a, W.5.3b, W.5.3c, W.5.3d, W.5.3e, W.5.5, W.5.10)

**Speaking and Listening:**
Ask and answer questions about the text. (SL.5.1, SL.5.1b, SL.5.1c, L.5.3)

**Language:**
Use a glossary in order to determine or clarify the meaning of vocabulary words. (L.5.4c)
Advance Preparation

Reading
Write the Purpose for Reading on the board/chart paper:
Read the Shakespearian comedy, *A Midsummer Night’s Dream*

Writing
Be sure the Posters from the writing lessons earlier in the unit (Parts of a Paragraph Poster; Quotation Marks Poster; and Elements of a Plot Poster) are displayed and visible for students to reference as they begin to draft their narratives. Determine how the parts of the play will be divided among the class.

Fluency (optional)

- If students were assigned a selection from the *Fluency Supplement Packet*, or a selection from *A Midsummer Night’s Dream*, determine which students will be asked to read the selection and when. See the Introduction of this Teacher Guide for more information on using the *Fluency Supplement Packet*.

Reading

45 minutes

Read-Aloud: Acts 1 and 2 of *A Midsummer Night’s Dream* (pages 34-101)

Introduce the Selection

Tell students that they will start reading the play today. This will be an opportunity to familiarize themselves with the lines and stage directions. In Lesson 15, they will actually perform the play.

Refer students to page 32 of the book and remind the students that this is a list of the characters. Assign the parts to the students.

Remind students that as they read the script, they will find the definitions to underlined words on the right-side page.

Remind the students that the script includes both poetry and prose. Review how to read the poetry lines. (pages 30-31)

There will be no word work activity in this lesson.

Read Acts 1 and 2

35 minutes

- Turn to page 34. Note the words in brackets. Remind the students that the words in brackets are guides for the action of the play.

In order for students to get the rhythm of the play, limit the amount of interruptions.
**Act 1**  
[Page 34]

**LITERAL**—How will Speaker 1 read the line “Ladies and gentlemen, welcome to our play!”? How do you know?
- With excitement or enthusiasm. The stage directions say enthusiastically and the line ends in an exclamation mark.

[page 38]

**SUPPORT**—This page is the first place where poetry is used. Theseus and Hippolyta are noble, so their lines will be read as poetry.

[page 40]

**SUPPORT**—There is a note on the right-hand page with direction to the actor who is playing Egeus. Have the class practice saying this line together.

[page 42]

**SUPPORT**—This is the first place where there is a substantial line that is written in poetry. Have a few students practice reading Egeus’ line out loud.

---

**Act 2**  
[page 68]

Continue to have students read the play. As the class reads the play, reinforce the stage directions. Occasionally stop and have the students summarize what is happening, especially when the lines are in poetry. Help students with phrases that are unfamiliar to them.

**Discuss the Acts 1 and 2 and Wrap Up the Lesson**  
5 minutes

**TURN AND TALK:** How did it feel reading Acts 1 and 2? What was easy and what was difficult?  
- Accept reasonable answers.

Did you learn anything new about the characters?  
- Accept reasonable answers.

[Tell students that they should be thinking about what props they will need when they put on this play in Lesson 15.]
Draft a Narrative
Review Parts of a Paragraph and Elements of Plot
Tell students that today they will begin drafting their narratives.

**SUPPORT**—For any students who have not completed Activity Page 9.2, have them continue to plan their narratives. Students can publish/share their stories in the Pausing Point Days after the completion of this unit.

Direct students’ attention to the Writing Posters prepared and displayed in earlier lessons. Have them pay particular attention to the Parts of a Paragraph Poster and Elements of Plot Poster.

Have several students read aloud the items from the Parts of a Paragraph Poster and Elements of Plot Poster, and tell students to refer to these posters as they begin to draft their narratives today.

Explain that students will be able to continue to draft their narratives in the next writing lesson, so they do not need to complete the entire story today.

Draft a Narrative  **35 minutes**

Have students work independently to begin writing their narratives in their writing journals.

As students write, circulate throughout the room, monitoring students’ progress and providing guidance and support as needed.

**SUPPORT**—Work with individual students or with a small group, focusing on students who may not have completed the planning phase of the writing process.

Wrap Up

Have student volunteers read aloud any paragraphs they have completed.
Lesson 11

At a Glance Chart

<table>
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<tr>
<th>Lesson</th>
<th>Activity</th>
<th>Materials</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>Read-Aloud: Acts 3, 4 and 5</td>
<td><em>A Midsummer Night’s Dream</em></td>
<td>45</td>
</tr>
<tr>
<td>Writing</td>
<td>Draft a Narrative</td>
<td>Writing Posters</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Writing Process Graphic</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Activity Page 9.2</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Writing Journals</td>
<td></td>
</tr>
</tbody>
</table>

Lesson Focus

*By the end of this lesson, students will be able to:*

**Reading:**
Read the Shakespearian comedy, *A Midsummer Night’s Dream*  
(RL.5.1, RL.5.2, RL.5.10)

**Writing:**
Draft a narrative.  
(W.5.3, W.5.3a, W.5.3b, W.5.3c, W.5.3d, W.5.3e, W.5.5, W.5.10)

**Speaking and Listening:**
Ask and answer questions about the text.  
(SL.5.1, SL.5.1c, L.5.3)

**Language:**
Use a glossary in order to determine or clarify the meaning of vocabulary words.  
(L.5.4c)

Advance Preparation

Reading

Write the Purpose for Reading on the board/chart paper:
Read the Shakespearian comedy, A Midsummer Night’s Dream

Writing

- Create and display The Writing Process Graphic, located at Activity Page SR.2.

Fluency (optional)

- Choose and make sufficient copies of a text selection from the online Fluency Supplement Packet, or have students select text from A Midsummer Night’s Dream to distribute and review for additional fluency practice this week. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

Reading 45 minutes

Read-Aloud: Acts 3, 4 and 5. (pages 102-189)

Review the Selection 5 minutes
Turn to page 102. Review what happened in Acts 1 and 2.

In order for students to perceive the rhythm of the play, limit the amount of interruptions.
Read Act 3, 4, and 5  
*30 minutes*

Continue to have students read the play. As the class reads the play, reinforce the stage directions. Occasionally stop and have the students summarize what is happening, especially when the lines are in poetry. Help students with phrases that are unfamiliar to them.

**Discuss the Acts 3, 4, and 5 and Wrap Up the Lesson  
5 minutes**

**TURN AND TALK:** How did it feel reading Acts 1 and 2? What was easy and what was difficult?

- Accept reasonable answers.

Did you learn anything new about the characters?

- Accept reasonable answers.

Allow time for the students to discuss in pairs what props they will need to play their part in the play.

**Writing  
45 minutes**

**Draft a Narrative**

**Introduce the Writing Process  
10 minutes**

Reference the Writing Process Graphic displayed in your classroom. Tell students there are seven steps to the Writing Process: planning, drafting, sharing, evaluating, revising, editing, and publishing.

- When planning, writers decide what they are going to write about and how they are going to organize their writing. They might write ideas in a journal or a graphic organizer. Explain that students have completed this process on Activity Page 9.2.

- When drafting, writers transform their plans into organized paragraphs. When drafting, it is important to focus on writing, and not to worry about making every sentence perfect; there will be time to revise later. Students began this process in the previous writing lesson and will continue with that today.

- When sharing, evaluating, and revising, writers seek feedback from teachers, peers, and themselves to improve their writing. Often, teachers will provide a rubric or a checklist that students can use to improve their writing. After receiving feedback, writers may need to revisit the planning and drafting stages of the writing process.

- When editing, writers check drafts for spelling, grammar, and punctuation, using an editing checklist.

- When publishing, writers prepare their drafts for final presentation by typing them or writing them neatly. Writers also check to ensure they have used correct spelling and punctuation. After publishing, writers can share their writing with others.
Explain that students will not necessarily follow these steps in a set sequence or order, but rather they will likely move back and forth between the steps of the writing process in a flexible manner. For example, after students share a draft, they may decide to revise it. These revisions may or may not require planning and drafting. Revisiting steps of the writing process is something all mature writers do.

The Writing Process

Plan

Draft

Share

Evaluate

Revise

Edit

Publish

Explain that students will continue the writing process today by continuing to write their narratives in their writing journals.

**Draft a Narrative 35 minutes**

Have students continue writing their narratives in their writing journals.

**SUPPORT**—Allow students who may have difficulty independently writing their ideas to share their ideas orally, as you transcribe what they say in writing.

Circulate among students as they write, addressing any questions they may have.

**Wrap Up**

Explain that in the next writing lessons, students will share their narratives with a classmate and will give feedback to a classmate on his or her narrative.
Lesson 12

At a Glance Chart

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Activity</th>
<th>Materials</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>Students will practice their parts in Acts 1 and 2</td>
<td><em>A Midsummer Night’s Dream</em></td>
<td>45</td>
</tr>
<tr>
<td>Writing</td>
<td>Share and Evaluate a Narrative</td>
<td>Activity Page 12.1</td>
<td>45</td>
</tr>
</tbody>
</table>

Lesson Focus

*By the end of this lesson, students will be able to:*

**Writing:**
Share a written draft with a peer and use a checklist to revise the draft. (W.5.5, W.5.10)

**Speaking and Listening:**
Ask and answer questions about the text. (SL.5.1, SL. 5.1c, L.5.3)

**Language:**
Identify synonyms and antonyms of “commences.” (L.5.5c)

Use a glossary in order to determine or clarify the meaning of vocabulary words. (L.5.4c)

**Reading 45 Minutes**

Students will use this time to practice Acts 1 and 2. Students will be divided up into groups based on which parts they are playing.

  - Group 1: Egeus, Duke Theseus, Hippoloyta, Philostrate
Students will work together to be sure to follow the stage directions. They will help each other say their lines and encourage each other.

As students practice their parts, move around the class and assist with the groups as needed.

Discuss the Selections and Wrap Up the Lesson 5 minutes
Tell students that tomorrow, they will do a run through of the play as a complete class. Ask students if they have any concerns or questions.

Writing 45 minutes
Share a Narrative
Introduce Peer Review Checklist 5 minutes
Direct students’ attention to Activity Page 12.1, and have a student volunteer read aloud the directions on the page.

Explain that, when writing a story, it is useful to have someone else review your draft and provide suggestions about how to improve the draft.

Explain that students will complete Activity Page 12.1 as they read a classmate’s draft of their story.

Have students take turns reading each of the items on the checklist aloud, and clarify any confusion students may have with any of the items.

SUPPORT—If any students were unable to finish the draft of the story in the previous lesson, they may use this time to complete that work.

Review a Peer’s Narrative 20 minutes
As students share their stories and complete Activity Page 12.1, circulate around the room, providing assistance, as needed.

Conduct a Peer Conference 15 minutes
When students have completed their review of their peer’s narrative, provide them an opportunity to confer with one another to discuss the suggestions made on Activity Page 12.1

Wrap Up

Explain that in the next lesson, students will use their peers’ comments on Activity Page 12.1, as well as their own review of their narrative, to revise the story.
Lesson 13

### At a Glance Chart

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Activity</th>
<th>Materials</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading</strong></td>
<td>Students will practice their parts in Acts 3, 4, and 5</td>
<td><em>A Midsummer Night’s Dream</em></td>
<td>45</td>
</tr>
<tr>
<td><strong>Writing</strong></td>
<td>Revise a Narrative</td>
<td>Writing Journal; Activity Page 12.1</td>
<td>45</td>
</tr>
</tbody>
</table>

### Lesson Focus

*By the end of this lesson, students will be able to:*

**Writing:**
Revise a narrative.
(W.5.5, W.5.10)

**Speaking and Listening:**
Ask and answer questions about the text.
(SL.5.1, SL. 5.1c, L.5.3)

**Language:**
Use a glossary in order to determine or clarify the meaning of vocabulary words.
(L. 5.4c)

### Reading 45 minutes

Students will use this time to practice on Acts 3, 4, and 5. Students will be divided up into groups based on which parts they are playing.

- Group 1: Egeus, Duke Theseus, Hippoloyta, Philostrate
- Group 2: Hermia, Lysander, Demetrius, Helena
- Group 3: Peter Quince, Nick Bottom, Francis Flute, Tom Snout, Snug, Robin Starveling
- Group 4: Titania, Oberon, Puck, Peaseblossom, Cobweb, Moth, Mustardseed
- Group 5: Speaker 1, Speaker 2, Speaker 3

As students practice, move around the class and assist with the groups as needed.
Students will work together to be sure to follow the stage directions. They will help each other say their lines and encourage each other.

**Discuss the Selections and Wrap Up the Lesson**  
*5 minutes*

Tell students that tomorrow, they will do a run through of the play as a complete class. Ask students if they have any concerns or questions.

Remind students to have any costumes or props that they need for Lesson 14.

**Writing**  
*45 minutes*

**Revise a Narrative**

**Review the Writing Process**  
*5 minutes*

Direct students’ attention to the Writing Process Chart. Have students read each of the steps of the process.

Tell students they now have written their narratives, have received feedback from a peer on Activity Page 12.1, and they are now ready to revise their stories.

Ask students to describe what is done in the revision part of the writing process.

- A writer reviews his/her writing to see how it can be improved.

Remind students that they can use the feedback from Activity Page 12.1 and their own review of their narratives to revise their story. In revising the narratives, students should focus on the following (which are also listed on the checklist on Activity Page 12.1):

- Does the narrative have elements of the writer’s heritage?
- Does the plot have all the elements of a good plot, and are they in a good order?

**SUPPORT**—Remind students to refer to the Writing Posters on display in the classroom as they revise their stories.

**Revise a Narrative**  
*40 minutes*

As students revise their narratives, circulate around the room, offering guidance and support, as needed.

**SUPPORT**—Work with a small group of students who need additional support using Activity Page 12.1 to revise their narratives.

**Wrap Up**

Ask one student to describe what it means to revise writing.
Lesson 14

At a Glance Chart

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Activity</th>
<th>Materials</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>Students will run through the play as a class</td>
<td>A Midsummer Night’s Dream</td>
<td>45</td>
</tr>
<tr>
<td>Writing</td>
<td>Edit a Narrative</td>
<td>Writing Journal Activity Page 14.1</td>
<td>45</td>
</tr>
</tbody>
</table>

Lesson Focus
By the end of this lesson, students will be able to:

Reading:
Read the Shakespearean comedy, A Midsummer Night’s Dream, With fluency and expression, (RL5.1, RL 5.2, RL 5.10)

Writing:
Edit a narrative.  
(W.5.5, W.5.10, L.5.2, L.5.2e )

Speaking and Listening:
Ask and answer questions about the text.  
(SL.5.1, SL. 5.1c, L.5.3)

Language:
Use a glossary in order to determine or clarify the meaning of vocabulary words.  
(L.5.4c)

Reading  45 minutes

Today the students will rehearse all 5 acts of A Midsummer Night’s Dream as a whole class.

All props and costumes should be used today.

Keep interruptions to a minimum so that students are able to maintain and follow the flow of the play.
Discuss the Selection and Wrap Up the Lesson  
5 minutes

Check in with students to make sure that students are ready to perform the play in Lesson 15.

Writing  
45 minutes

Edit a Narrative

Review the Writing Process  
5 minutes

Direct students’ attention to the Writing Process Chart. Have students read each of the steps of the process.

Tell students they now have written their narratives, have received feedback from a peer on Activity Page 12.1, have revised their stories, and they are now ready to edit their stories.

Ask students to describe what is done in the editing part of the writing process.

- A writer edits his/her writing to check for errors in spelling, punctuation, and grammar.

Explain that students will use the checklist at Activity Page 14.1 to edit their narratives.

SUPPORT—Remind students to refer to the Writing Posters on display in the classroom as they revise their stories.

Edit a Narrative  
40 minutes

As students edit their narratives, circulate around the room, offering guidance and support, as needed.

SUPPORT—Work with a small group of students who need additional support using Activity Page 14.1 to edit their narratives.

Wrap Up

Ask one student what it means to edit writing.
Lesson 15

At a Glance Chart

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Activity</th>
<th>Materials</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reading</strong></td>
<td>Performance of A Midsummer Night’s Dream</td>
<td>A Midsummer Night’s Dream</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>5</td>
</tr>
<tr>
<td><strong>Writing</strong></td>
<td>Publish a Narrative</td>
<td>Writing Journal</td>
<td>45</td>
</tr>
</tbody>
</table>

Lesson Focus

*By the end of this lesson, students will be able to:*

**Reading:**

**Writing:**
Publish a narrative.
(W.5.6, W.5.10)

**Speaking and Listening:**
Ask and answer questions about the text.
(SL.5.1, SL.5.1c, L.5.3)

**Language:**
Use a glossary in order to determine or clarify the meaning of vocabulary words.
(L.5.4c)

Advance Preparation

Fluency (optional)

- If students were assigned a selection from the Fluency Supplement Packet or a text selection from *A Midsummer Night’s Dream*, determine which students will be asked to read the selection and when. See the introduction to this Teacher Guide for more information on using the Fluency Supplement Packet.
Reading 45 minutes

Students will perform *A Midsummer Night’s Dream*.

Writing 45 minutes

Publish a Narrative

Review the Writing Process 5 minutes

Direct students’ attention to the Writing Process Chart. Remind them they have planned, drafted, shared, revised, and edited their narratives. Now it is time for the final step in the writing process: publishing their stories.

Explain that the publishing can take several different forms. For example, writing can be published by printing and distributing the written copies to an audience. It can also be published by reading it aloud to a group of people. It can also be published by reading it to a single individual. Explain that students will publish this writing by reading it to a small group of classmates.

Publish a Narrative 40 minutes

As time allows, have students share their writing with a partner or a small group. If time does not allow for all students to publish their stories during this lesson, have students share their writing as a Culminating Activity or at a later date.
**Pausing Point – Culminating Activities (Days 1-3)**

We recommend that you use one or more of the Culminating Activities described below or a Culminating Activity that you create. Please preview in advance all third party resources, i.e. links to websites other than the Core Knowledge Foundation, to determine suitability for the students with whom you work.

**A Present Day Midsummer Night’s Dream**

Ask students to think about what this story would look like if it happened today.

Lead a discussion with the class about a conflict that students in 5th grade might have with their parents.

Make a list of these conflicts.

Have students rewrite *A Midsummer Night’s Dream* so that it is happening in present time. Remind students that it is a dream so magic is allowed.

If possible, have students rewrite the story in the form of a play that can be performed.

**Creative Language**

- Have students do some further research on phrases we use today that come from Shakespeare’s work.
  - Students can choose one of the phrases and make a poster that displays the phrase and illustrates the meaning of the phrase.
  - Students can be creative and create their own phrases. They will describe the meaning of the phrase and use them in sentences.

**What else about Shakespeare?**

Students will use the internet to about Shakespeare and his other works.

https://www.youtube.com/playlist?list=PLlhseSrDronIVqvCOrYkIuCSrg-GEVAA5i&disable_polymer=true This link is a collection of short Youtube videos on different aspects of Shakespeare for children.

After viewing some of the videos, students can report back to the class on which video they found most interesting.
Below are some popular phrases that come from William Shakespeare’s works. Next to each phrase, explain what you think the phase means.

1. “Brave new world” — (The Tempest) ___________________________________________________
   A new or unfamiliar place or way of thinking. Accept any reasonable answer._____________________________________________________________________________________

2. “Refuse to budge an inch” — (Measure for Measure / The Taming of the Shrew) ______________________
   Won’t move, or won’t change their mind. Accept any reasonable answer._____________________________________________________________________________________

3. “For goodness’ sake” — (Henry VIII) _________________________________________________________
   A ________________________________________
   Shakespeare used it to ____________________________
   Good hearted, kind. Answers will vary._____________________________________________________________________________________

4. “Heart of gold” — (Henry V) ____________________________________________________________
   ____________________________________________________________
   This is a quote from Hamlet, meaning that he, Hamlet, __________ __________
   Or to be so nice you make someone annoyed with you. Accept anything reasonable._____________________________________________________________________________________

5. “Laughing stock” — (The Merry Wives of Windsor) _________________________________________
   Someone people laugh at or make fun of. Answers will vary._____________________________________________________________________________________

6. “Wild-goose chase” — (Romeo and Juliet) ________________________________________________
   Chasing something you will probably never catch. Accept any reasonable answer._____________________________________________________________________________________

7. “Knock knock! Who’s there?” — (Macbeth) __________
   This is a quote from Hamlet, meaning that he, Hamlet, __________
   This is simply someone asking who is at the door. Accept any reasonable answer._____________________________________________________________________________________

8. “Dog will have his day” — (Hamlet) ______________________________________________________
   This is a quote from Hamlet, meaning that he, Hamlet, __________
   will eventually be successful in avenging his father. Now it means that even the lowly can be successful.
   Accept any reasonable answer._____________________________________________________________________________________

9. “As good luck would have it” — (The Merry Wives of Windsor) _____________________________
   Something good happens by chance. Answers will vary._____________________________________________________________________________________

10. “Kill with kindness” — (The Taming of the Shrew) ____________________________________________
    To ________________________________________
    Or to be so nice you make someone annoyed with you. Accept anything reasonable._____________________________________________________________________________________

Characters in A Midsummer Night’s Dream

**Act 1**

<table>
<thead>
<tr>
<th>Character</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Egeus</td>
<td>Athenian father of Hermia</td>
</tr>
<tr>
<td>Hermia</td>
<td>daughter of Egeus in love with Lysander</td>
</tr>
<tr>
<td>Duke Theseus</td>
<td>leader of Athens in love with Hippolyta</td>
</tr>
</tbody>
</table>

**Act 2**

<table>
<thead>
<tr>
<th>Character</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Quince</td>
<td>Carpenter who lives in Athens director of the play</td>
</tr>
<tr>
<td>Nick Bottom</td>
<td>weaver in Athens loves to act, though he might not be too good at it assigned the role of Pyramus</td>
</tr>
<tr>
<td>Francis Flute</td>
<td>young man assigned the role of Thisbe too young to grow a beard</td>
</tr>
</tbody>
</table>

**Act 3**

<table>
<thead>
<tr>
<th>Character</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oberon</td>
<td>King of the fairies married to Titania fighting with her over a boy</td>
</tr>
<tr>
<td>Titania</td>
<td>Queen of the fairies married to Oberon in a quarrel with Oberon</td>
</tr>
<tr>
<td>Puck</td>
<td>works for Oberon mischievous</td>
</tr>
<tr>
<td>Demetrius</td>
<td>young man of Athens chosen by Egeus to marry Hermia loved by Helena</td>
</tr>
<tr>
<td>Helena</td>
<td>childhood friend of Hermia in love with Demetrius</td>
</tr>
</tbody>
</table>

**Act 4**

<table>
<thead>
<tr>
<th>Character</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lysander</td>
<td>Athenian youth in love with Hermia</td>
</tr>
</tbody>
</table>
Act 3

Student Book Page 8

1. Who are Oberon and Titania? (Lines 2-4)
   Oberon and Titania are the king and queen of the fairies.

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

2. What do the fairies do during the midnight revels in the woods? (Lines 6-18)
   They dance to merry music in the woods in the moonlight.

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

3. Why are Oberon and Titania arguing? (Lines 9-18)
   They are arguing because Titania won’t give Oberon a little boy. The boy’s
   mother was a good friend of Titania’s, but she died, and Oberon wants to
   raise the child himself.

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

4. How do you know that Oberon is unhappy to see Titania? (Lines 2-3)
   He says, “Ill met,” which means he doesn’t want to see her.

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

5. How do you know that Titania is unhappy to see Oberon? (Lines 4-5)
   Titania calls Oberon jealous.

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

6. What is the injury that Oberon is referring to? (Line 14)
   Titania is keeping the boy for herself and will not give him to Oberon.

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

7. Why is the flower called ‘Love in Idleness’? (Lines 20-26)
   The juice of the flower is put on the eyelids are people who are asleep, so they
   are idle. When they awake, they fall in love with the first person or thing they see

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

8. What is the scheme that Oberon is planning? (Lines 2-4)
   He wants to put the juice of the flower on Titania’s eyelids so that she will fall in
   love with something awful when she awakes.

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

9. Why does Oberon decide to use the juice of the flower on Demetrius? (Lines 18-20)
   Demetrius was scornful of Helena, so Oberon wants him to fall in love with
   her and seek her love.

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

Student Book Pages 9-10

7. Why is the flower called ‘Love in Idleness’? (Lines 20-26)
   The juice of the flower is put on the eyelids are people who are asleep, so they
   are idle. When they awake, they fall in love with the first person or thing they see

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

Student Book Page 11

8. What is the scheme that Oberon is planning? (Lines 2-4)
   He wants to put the juice of the flower on Titania’s eyelids so that she will fall in
   love with something awful when she awakes.

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

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   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________