

*Kentucky Shakespeare Presents*

# ***Two Person Midsummer Night's Dream***

Study Guide  
Grades K - 8



***Hear it. See it. Do it!***



Dear Educator,

Thank you for choosing Kentucky Shakespeare to enrich your students' lives with arts education! We know that the arts are essential to a child's educational experience and development. It is our object to keep the arts alive and thriving in our schools and communities.

This comprehensive Study Guide includes essential background information on the Bard and his life, his written works - *A Midsummer Night's Dream* in particular, pre/post performance activities, and a list of applicable Academic Standards that are met with this performance. While giving additional arts related experiences, these teacher-led activities are intended to broaden students' understanding of the play as well as how Shakespeare can relate to our own lives.

Please contact us with any questions or need for further assistance. Thank you for supporting the Commonwealth's largest in-school arts provider and the United States' oldest, free Shakespeare festival!

All Our Best to You,

Kyle Ware                      Hannah Pruitt  
Director of Education      Education Programs Manager

**Kentucky Shakespeare**  
323 West Broadway, Suite 401  
Louisville, KY 40202  
Office 502-574-9900  
Fax 502-566-9200  
[education@kyshakespeare.com](mailto:education@kyshakespeare.com)  
[www.kyshakespeare.com](http://www.kyshakespeare.com)

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## Academic Standards

### Arts & Humanities

TH:CR1.1.K-3, TH:CR3.1.K-3, TH:PR4.1.K-3,  
TH:PR5.1.K-3, TH:RE5.1.K-3, TH:RE7.1.K-3,  
TH:RE8.1.K-3, TH:RE9.1.K-3, TH:CN10.1.K-3,  
TH:CN11.1.K-3, TH:CN11.2.K-3, TH:CR1.1.K-3,  
TH:CR3.1.K-3, TH:PR4.1.K-3, TH:PR5.1.K-3,  
TH:RE5.1.K-3, TH:RE7.1.K-3, TH:RE8.1.K-3,  
TH:RE9.1.K-3, TH:CN10.1.K-3, TH:CN11.1.K-3,  
TH:CN11.2.K-3, TH:RE7.1.4-5, TH:RE8.1.4-5,  
TH:RE9.1.4-5, TH:CN10.1.4-5, TH:CN11.1.4-5,  
TH:CN11.2.4-5, TH:RE7.1.6-8, TH:RE8.1.6-8,  
TH:RE9.1.6-8, TH:CN10.1.6-8, TH:CN11.1.6-8,  
TH:CN11.2.6-8

### ELA

RL.K.3, RI.K.8, L.K.5C, SL.K.1A, SL.K.2, SL.K.3, SL.K.6,  
RL.1.9, SL.1.1A, SL.1.1C, SL.1.2, SL.1.3, SL.1.4, SL.1.6,  
L.2.6, SL.2.2, SL.2.3, RL.3.3, RL.3.4, RL.3.5, SL.3.1B,  
SL.3.1C, SL.3.1D, SL.3.3, RL.4.5, SL.4.1B, SL.4.1C,  
RL.5.2, L.5.3B, L.5.4A, SL.5.1B, SL.5.1C, SL.5.3, RL.6.3,  
RI.6.4, SL.6.1B, RL.6.7, RL.7.3, RL.7.4, RL.7.5, SL.7.1C,  
RL.8.3, RL.8.4



## Two Person *Midsummer* Performance

This one-hour interactive performance provides students with the perfect introduction to Shakespeare through audience participation and dramatic storytelling. Our Artist Educators will guide the audience through *A Midsummer Night's Dream* as they bring Shakespeare's famous characters to life in this magical two-person performance. Students will have the opportunity for discussion and synthesis of their theatre experience throughout the performance. Our tour emphasizes the importance of healthy relationships, self-respect and self-esteem, and conflict resolution!

How can we both make this be the most efficient and successful performance?

- We ask that you create an environment conducive to a positive interaction with your students including an **open space** for our Artist Educators to perform and seating students on bleachers or in a location where they can easily see the performance.
- For your use, we have provided these activities for both **pre- and post-workshop discussion**. They are a fun and an engaging way to enhance learning and allow students to make the most of their arts experience with us.
- It is of utmost importance not only to your students but to our Artist Educators as well that there are **adult staff members present in the room** throughout the performance. Students tend to have less distractions and are more encouraged to participate in the performance with familiar adult presences in the room.

# William Shakespeare

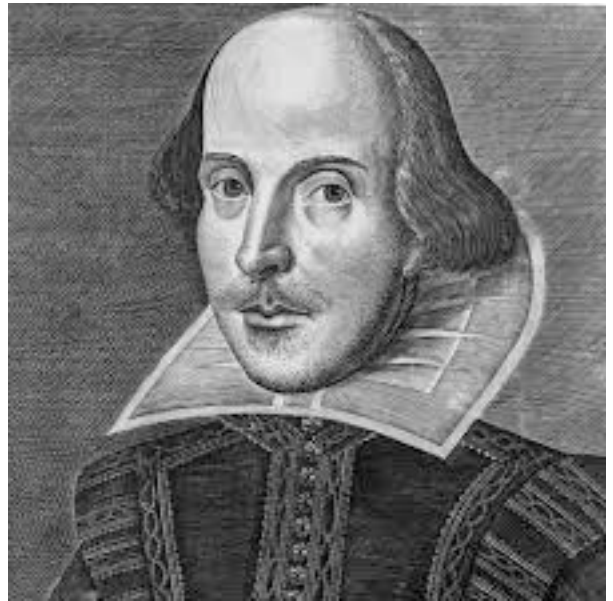
(April 23, 1564 – April 23, 1616)

## His Life

- Born and raised in Stratford-upon-Avon
- Attended grammar school in central Stratford where he learned Latin, grammar, and literature
- Married Anne Hathaway at age 18 and had three children: Susanna and twins Hamnet and Judith
- Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of the playing company the Lord Chamberlain's Men, later known as the King's Men
- Appears to have retired to Stratford around 1613, where he died three years later

## His Works

- An English poet and playwright widely regarded as the greatest writer in the English language and the world's preeminent dramatist
- Often called England's national poet and the "Bard of Avon" (or simply "The Bard")
- His surviving works consist 38 plays, 154 sonnets, two long narrative poems, and several poems
- His plays have been translated into every major living language and are performed more than those of any other playwright
- Few records of his private life survive and there has been considerable speculation about his religious beliefs and whether the works attributed to him were written by others
- Produced most of his known work between 1590 and 1613
- Early plays were comedies and histories, genres he raised to the peak of style and artistry
- Next, he wrote primarily tragedies until about 1608, including *Hamlet* and *Macbeth*
- Lastly, he wrote tragicomedies also known as romances and collaborated with other playwrights
- In 1623, two of his former theatrical colleagues published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's
- Reputation did not rise to its present heights until the nineteenth century



*William Shakespeare*



*The Original Globe Theatre circa 1612*

# What is a Play?

A play is a story performed by actors on a stage in front of an audience. These performances combine many art forms—writing, directing, acting, stage designing, costuming, and more. The plays tell a story that can relate to the audience and even teach them a lesson for their own lives!

## What are the Technical Elements of a Play?

Technical Elements are tools that are used in a production to communicate and explain time, place, and the theme to an audience—just like you will see in the *Two Person Midsummer*! Here are a few definitions and examples of each as well as opportunities to engage your students in each technical area of theatre:

### See It. Hear it.

#### **Costumes**

The style of dress characteristic of a particular country, time period, or people that is worn by actors in a play.

*Example: Sashes of different colors*

#### **Sound**

Music and sounds effects used to create environment and mood.

*Example: Music played for a dance scene*

#### **Set**

The additions to a stage that help the audience to understand where the play is taking place.

*Example: A tree to represent a forest*

#### **Props**

Items used/held by actors besides costumes and scenery that help in the telling of the story.

*Example: The lantern used by the Mechanicals*

#### **Lights**

Help to tell the audience where the play is taking place, what time it is, and what the mood is.

*Example: Dimming the lights for nighttime*

### Do it!

#### **Costumes**

Draw your version of what the different fairies in *Midsummer* might look like. How can your choices help the audience to tell them apart from each other? What are their distinguishing characteristics - animal, nature, etc.?

#### **Sound**

Describe what kind of sounds you would hear in *Midsummer* - music, forest sounds, animals, etc.

#### **Set**

Draw a picture of what you believe a scene in the magical forest might look like. Is it a pleasant or scary place to be?

#### **Props**

Make a list of props that are mentioned or that you think would be needed to perform this play.

#### **Lights**

What would the lights look like in the city?  
What about in the forest?

How would they make you feel as an audience member?



# BASIC THEATRE VOCABULARY

**Actor-** Individual who pretends to be a character in a play; who represents a character in a play.

**Blocking-** The pattern of movement the actors follow while on stage.

**Characters-** The personalities or parts actors become in a play; roles played by actors in a play.

**Climax-** The point of highest dramatic tension or a major turning point in the action of a play.

**Conflict-** The opposition of persons, forces, or ideas that gives rise to the dramatic action.

**Costumes-** The clothing worn by the actors to play the characters.

**Dialogue-** The words spoken by the actors during a play.

**Empathy-** The capacity to relate to the feelings of another.

**Exposition-** The part of a play that introduces the theme, main characters and circumstances.

**Falling Action-** The action after the climax of the plot.

**Interpretation-** To explain or tell the meaning of something; to present in understandable terms.

**Monologue-** A speech made by a single character; often when a character is “thinking out loud.”

**Motivation-** An incentive or an inducement for further action for a character.

**Playwright-** The individual who writes a play.

**Plot-** What happens in a play; the order of events, the story as opposed to the theme; what happens rather than what it means.

**Resolution-** The solution to the problem after the climax in a play.

**Rising Action-** The portion of the play from the beginning to the climax, where the action increases in intensity and excitement.

**Role-** Part/ character/ person written by a playwright.

**Setting-** Where a play takes place in time, space, or location

**Script-** The play in written form.

**Stage-** The area where the actors perform the play.

**Theme-** What the play means as opposed to what happens; the main idea or message within the play.

**Turning Point-** The moment in a play when events can go either way; the moment of decision; the crisis.

# *A Midsummer Night's Dream* by William Shakespeare

## Synopsis

Celebrations are planned to mark the marriage of Theseus, Duke of Athens, and Hippolyta, Queen of the Amazons. A young lady, Hermia, loves a young man named Lysander. Her father, however, has demanded that she must marry Demetrius. She refuses. The Duke orders Hermia to obey her father or, according to Athenian Law, face death.

Hermia and Lysander decide to elope that night. They confide their plan to Hermia's best friend, Helena. Helena is still in love with Demetrius, even though he doesn't love her anymore. Hoping to win back his affection, she tells him of the plan. That night, all four lovers steal away to the forest.

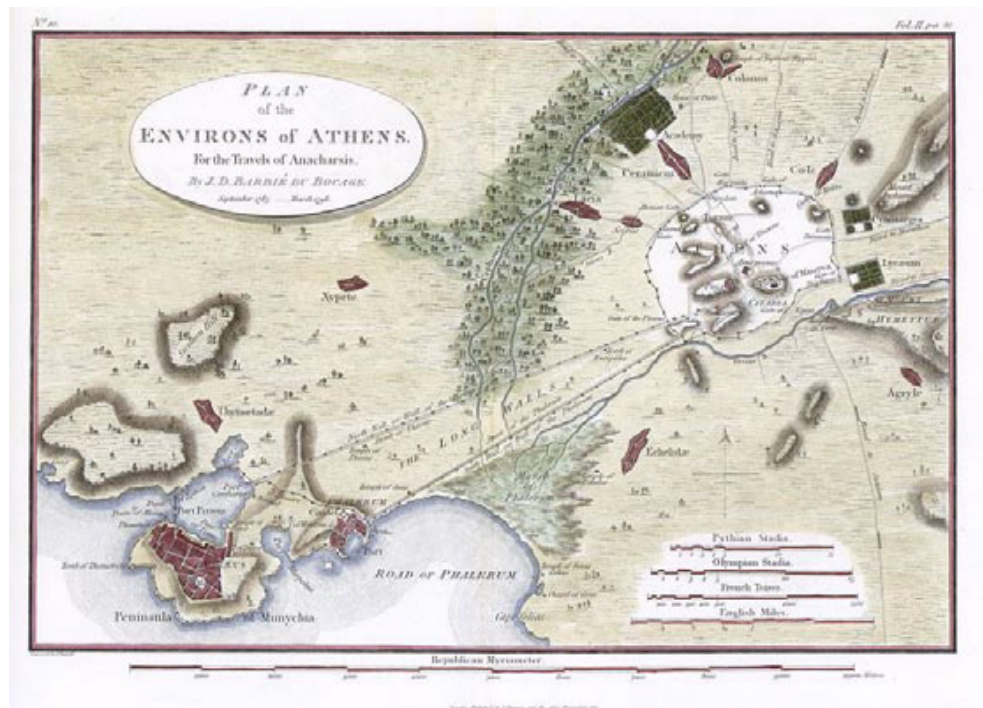
Oberon and Titania, the Fairy King and Queen, have quarreled over Titania's refusal to give up her changeling child to Oberon. He orders Puck to seek out a magic flower whose juice, when squeezed on the eyes of someone asleep, will cause them to fall in love with the first creature they see upon waking.

Nick Bottom and a group of Athenian tradesmen, called Mechanicals, are planning to perform a play, *The Tragedy Of Pyramus*

*and Thisbe*, in celebration of the Duke's wedding. They decide to rehearse that night in the same forest as the Athenians and fairies.

Puck returns with the magical flower and Oberon uses the juice on Titania and she falls instantly in love with Bottom, whom Puck has bewitched and turned into a donkey. Oberon also tells Puck to use it on Demetrius so that he might fall in love with Helena, but Puck, mistaking the two Athenian men, uses it on Lysander instead. He promptly falls in love with Helena. Trying to rectify his mistake, Puck puts the love juice on Demetrius' eyes and he too falls in love with Helena. Now both youths love Helena and hate Hermia!

Eventually, however, all the enchantments are lifted, the human lovers are happily paired, Titania and Oberon are reconciled, and Bottom is returned to normal. The three couples are married and Bottom's acting troupe performs their play at the marriage celebrations.



# Characters from *A Midsummer Night's Dream*

## The Young Lovers

Helena- A lady who is in love with Demetrius, but he rejects her. She does not give up, and follows him to the magic forest. The best friend of Hermia.

Demetrius- He is an aristocratic young man who once loved Helena but now is in love with Hermia. He rejects Helena, even though she still loves him.

Hermia- A young lady in love with Lysander but her father decides that she must marry Demetrius instead. She and Lysander decide to elope, and go to the magical forest. The best friend of Helena.

Lysander- He is an aristocratic young man who is in love with Hermia.



## The Fairies

Oberon- The King of the Fairies. He has quarreled with the Fairy Queen, Titania, and he has plays a cruel trick on her and the unsuspecting young lovers with the love-potion flower used by Puck.

Titania- The Fairy Queen who has quarreled with Oberon. Oberon plays a trick on her, causing her to fall in love with Bottom, who is wearing a donkey's head.

Puck- A mischievous fairy who is Oberon's helper. He takes a lot of pleasure in the confusion he brings to mortals.

## Other Notable Characters

Theseus- The Duke of Athens, who marries Hippolyta. He appears to be a good ruler and tries to mediate the dispute between Hermia and her father.

Hippolyta- She is the Amazon queen who marries Theseus.

## The Rude Mechanicals

Nick Bottom- A weaver, and one of the actors who put on the play, *Pyramus and Thisbe*. He plays Pyramus. The mischievous Puck uses magic on him to transform his head into an donkey's head.

Francis Flute- A bellows-mender, and one of the actors who performs the play. Flute plays the role of Thisbe.

Peter Quince- A carpenter who is in charge of directing the production of the play. He ends up taking on the role of the Prologue.

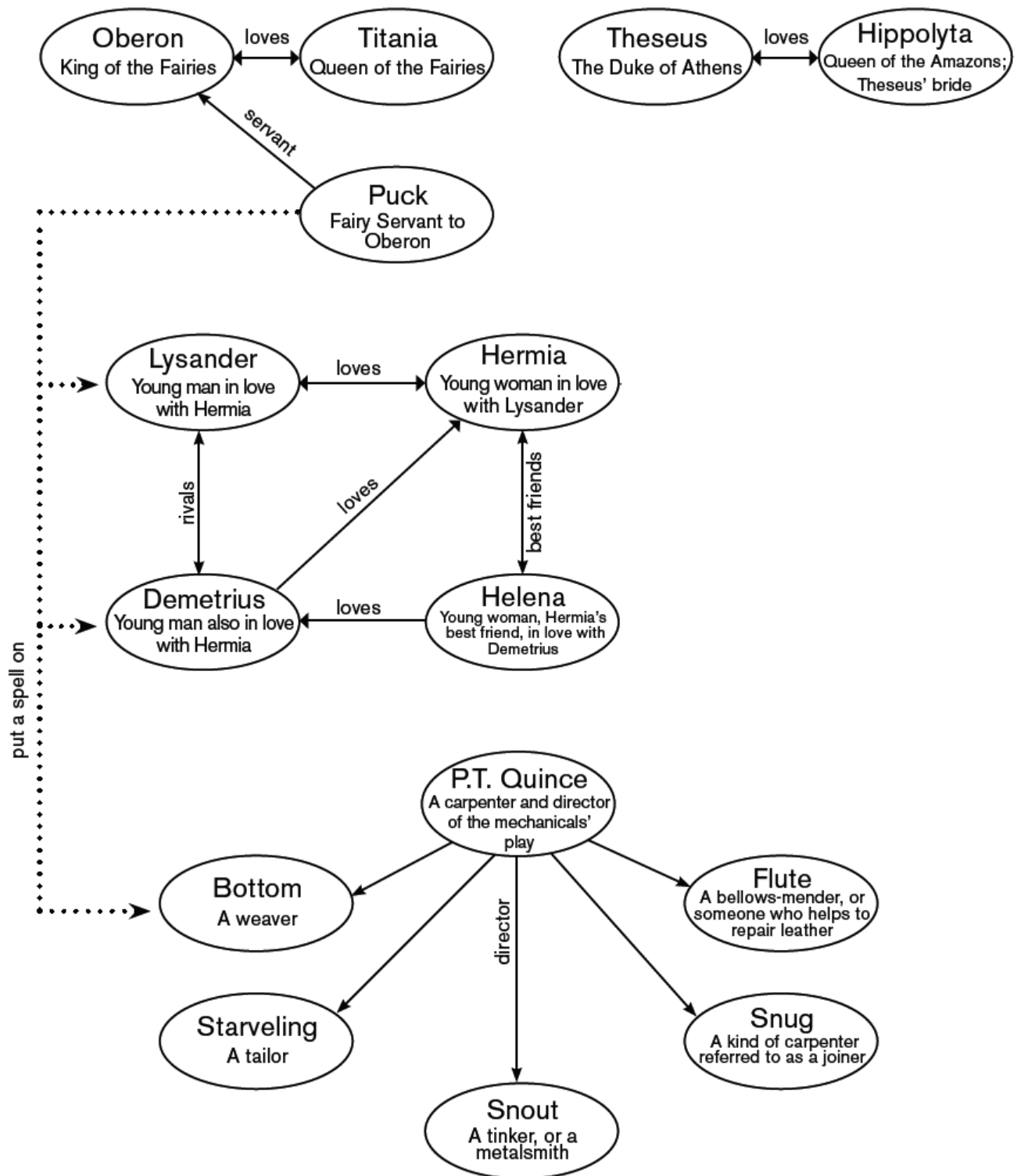
Snug- A joiner, and one of the actors who put on the play. He plays Lion.

Tom Snout- A tinker, and one of the actors who put on the play. He plays Wall.

Robin Starveling- A tailor, and one of the actors who put on the play. He plays Moonshine.



# Wait - Who are the characters in *Midsummer*?



## Vocabulary

*"Why, this is very midsummer madness"*

**Athenian-** a person from Athens, Greece which is that country's capital

**Changeling-** a child secretly exchanged by fairies for another human baby in infancy

**Cupid-** the god of Love, often shown as a baby boy with a bow and arrows

**Dote-** be very fond of something; be silly or foolish about something

**Lover-** a person with a romantic relationship with someone; someone who likes or enjoys something specific

**Midsummer-** the summer solstice, June 21st, when the sun is at its northernmost point and foolishness is considered to be everywhere

**Mortal-** a living human being; with no magic powers

**Potion-** a liquid or object with special or magical affects

**Spirit-** a person's true self; a person's mood; a supernatural being

**Tarry-** delay leaving

**Youth-** a name for people for the time in between being a child and being an adult



## Themes

One of the brilliant things about Shakespeare is that each of his plays is rich with themes that are central to the human experience. The following themes are important to this interpretation of *Midsummer*:

### Love & Healthy Relationships

This play examines several kinds of love and the relationships people can have with each other- love between a couple, love shared with friends, and even love for your self.

*How can these types of love make a person act differently to others or from how they would normally behave? Is changing your self for someone else in order for them to love you healthy?*

### Self-Respect & Self-Esteem

For the women of *Midsummer*, there are quite a few instances where they go back and forth between moments of standing up for and doubting themselves. Titania, Helena, and Hermia all take the risk to stand up for who or what they want out of life, but it can come at great cost to them - fighting with their husband, risking being denied by someone you love, or even facing death.

*How would the story would be different if these characters did not value their own self-respect? Can you relate to moments in the play where they have low self-esteem?*

### Conflict Resolution

The characters in *Midsummer* are unable to find conflict resolution (where two people communicate their differences in order to find a way to resolve their issues) throughout the first part of the plot of the story. Instead, they turn to threats, tricks, and name calling which does not make anyone happy for a very long time.

*What are some ways that Hermia and her father could have worked to resolve their issues regarding her marriage? How could Oberon have handled his quarrel with Titania rather than having Puck use magic to trick her? What other situations need conflict resolution from this play?*

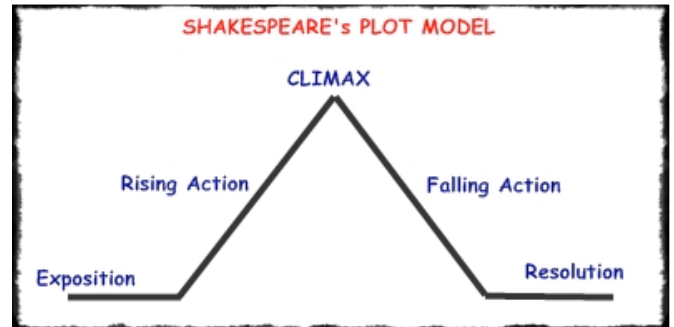
## Pre-Show and Post-Show Activities for Exploration

Please complete the following activities before & after watching the production.

### *Before the Performance*

1. Familiarize your students with the story, characters, and themes of *Midsummer*. Discuss with your class their expectations of *Midsummer* on stage and in your classroom.
2. Examine the major themes of the play as they are discussed in this guide. For each theme, have the students list examples from their own lives and from the world around them. Prepare the students to look for these themes in the production.

3. Refer to Shakespeare's Plot Model to the right to discuss the parts of a play: Exposition (Beginning), Rising Action, Climax (Middle), Falling Action, and Resolution (Ending). Can they identify what parts of *Midsummer* would fit into this model?



4. After the performance, your class will have the opportunity to ask the artists from Kentucky Shakespeare a question. Have your students come up with questions they might want to ask about Shakespeare, what it is like to be an actor and have a career in the arts, or *Midsummer*. Write them down so they won't forget!

### *After the Performance*

1. Discuss the technical elements of props, puppets, and costumes with your class. How did these elements contribute to the storytelling in this production? Did your students agree with the choices that the designers made? How did it help make the story clearer for them? Have your students present their own ideas for their own production design of *Midsummer* through visual creations such as collage.
2. Discuss the three main character groups in the play (Fairies in the Forest, the Athenians, and the Mechanicals) and examples of conflicts that each group encounter in the play. Break your class up into groups and have them pick sides to represent or defend the character's actions in the play. Choices of conflict could include Oberon vs. Titania when Titania denies Oberon the changeling child (Fairies), Helena vs. Demetrius and Lysander when they are both under the magic spell and love her (Athenians), Bottom vs. Peter Quince when Bottom wants to play every character but Peter Quince won't allow it (Mechanicals). Have your students define their choices that led to the escalation of the conflict in these scenes, how or if they were able to resolve the conflict, and what they could have done differently.
3. Have your students write a reflection on one of *Midsummer*'s themes and how they can make connections to their own lives. Was there ever a time where you behaved differently because you wanted to impress someone? Have you ever had to stand up for what your self or your dreams? Tell your audience about how you were able to communicate with others about your differences, find a positive resolution for the conflict, and be true to who you are. What did you learn from this conflict or situation?

**"Lord, what fools these mortals be!" - Puck, *A Midsummer Night's Dream***

## Pre-Show and Post-Show Activities for Exploration

Please complete the following discussions & activities before and after watching the production.

### Grades K-1

Students will receive a Shakespeare coloring sheet with fun facts about Shakespeare which can be shared during the exercise.  
(Provided in Study Guide)

### Grades K-2

It is important for younger students to understand the conventions of theatre and how to behave in a theatrical setting versus watching a t.v. show or movie. You may discuss how a movie can be paused, stopped, and reviewed. Theatre, however, changes every time and should not be interrupted. It is a unique process. It is also important that they know they are encouraged to be a part of this special process when the actors ask for volunteers or prompt audience participation. They get to be a part of the play whereas in a movie they can only be observers rather than participants. What makes a good audience? A good audience watches, listens, and encourages their friends on stage at all times!

### Grades 2-8

This activity involves role playing to practice conflict resolution. Pair up students and give each pair a conflict that they must solve through a short performance. The students will have about 15 minutes to create their piece to share. For older students, have them write out a script and have other students perform the scenes that they have written.

Examples of Conflict Scenarios :

- A student steals a marker from another student who is using it.
- You are watching as another student is about to pull a surprise prank on another student.
- You accidentally bump into a classmate and they fall down and hurt their self.

### Grades 5-8

#### Shakespeare's Meter

Discuss Iambic Pentameter (A line of poetry which follows a pattern of 5 unstressed and stressed syllables) with your class. Key vocab words are:

Feet: Repeating segments that are used to build a line of poetry.

Meter: The pattern of a line of verse. "A metrical pattern."

Iamb: An unstressed syllable following by a STRESSED syllable

unstressedSTRESSED unstressedSTRESSED  
unstressedSTRESSED unstressedSTRESSED  
unstressedSTRESSED

Now try it out with a beat or rhythm like a heartbeat! Have them clap it out as they say the lines.

A horse, a horse! My kingdom for a horse.

*a HORSE a HORSE! my KINGdom FOR a HORSE!*

But soft: what light through yonder window  
breaks?

*but SOFT what LIGHT through YONder WINdow  
BREAKS?*

How does this rhythm make the students feel? Can they give any other examples of lines of song lyrics, other poetry, etc. that may fit this style?

Have them write out their own line or couplet (two lines of poetry) that follows the meter of Iambic Pentameter.



# Shakespeare: Fun Facts

1. William Shakespeare was born in 1564, but his exact birth date is unknown. He was baptized on April 26 of that year, so his birth would have been shortly before.
2. Shakespeare did not go to college.
3. Shakespeare married Anne Hathaway in 1582. The couple had a baby girl, Susanna, and then had twins, Judith and Hamnet, in 1584.
4. According to reports, Shakespeare wrote quickly and with ease; Fellow playwright Ben Johnson said, "Whatsoever he penned, he never blotted out a line."
5. Because of the Black Plague outbreak in Europe, all London playhouses were closed between 1592 and 1594 because it was thought that crowded places helped facilitate the spread of the disease.
6. During this period, because there was no demand for Shakespeare's plays, he began to write poetry. Those poems are known as Sonnets.
7. In 1597, the theater in which Shakespeare's acting troupe, The Lord Chamberlain's Men, performed was forced to close. Many partners invested in a new theater built on the south bank of the Thames river. The new theater was called The Globe.
8. Plays were performed at The Globe only in the afternoon by daylight because there was no electricity for lighting.
9. Laws at the time prohibited people from dressing above their rank in life. Players (actors) were the only exception to this rule, and could dress as noblemen on stage without being arrested and locked in the stocks.
10. Women were not allowed to act in plays during Shakespeare's time, so in all of his plays, women's roles were performed by boys or young men.
11. Though the printing press existed and books were being mass-produced all over Europe, Shakespeare had little interest in seeing his plays in print. He'd written them not to be read, but to be performed on stage.
12. Because they were often quickly written for performance on stage, none of Shakespeare's original manuscripts exist.
13. Shakespeare returned to Stratford after he finished work on *The Tempest*, in 1611.
14. He died in 1616. The words "Curst be he that moves my bones" were inscribed on his grave.
15. Seven years after his death, some of Shakespeare's fellow players published Shakespeare's plays in a single volume, called the First Folio. Shakespeare was said to have an extensive vocabulary; his works contained more than 30,000 different words.





## Pre-Show and Post-Show Activities for Exploration

Please complete the following activities before & after watching the production.

### Grades 4-8

Before or after the *Two-Person Midsummer* performance, students can be actively involved in creating, improvising, and performing their own versions of dramatic works using elements of drama.

#### Resources and Materials:

- Script  
(Provided in Study Guide)
- List of Theatre Vocabulary  
(Provided in Study Guide)
- Director's Questions  
(Provided in Study Guide)
- Dictionary
- Paper
- Pencils

#### Pre-Activity:

In *Midsummer*, this scene takes place in the forest where Demetrius seeks Lysander and Hermia who have fled there for safety. Helena, the one who told Demetrius of their plan, has followed him and is trying to convince him to fall back in love with her instead of loving Hermia.

Read the scene aloud with the entire class. Give the students an opportunity to ask questions about the broad meaning of the scene. Can they tell you the characters, the plot of the scene (beginning, middle and end)? What is the setting? Is there a conflict?

Have each student individually or as a group answer the Director's Questions about the selected scene.

#### Activity:

Divide the students into pairs. Ask them to rewrite the scene using modern language. They can use any words they want as long as they keep the plot and conflict the same. Encourage the students to use dictionaries and other resources as needed.

Once the pairs have written their scenes, they should continue to work together to rehearse the scene for presentation in front of the class. Encourage the students to use performance elements such as vocal expression, projection, diction, gestures, facial expression, and movement.

#### Post Activity:

Once the pairs have been allowed enough time to create their scripts and rehearse their scenes, they will perform them for each other. After all the students have completed their performances, lead a discussion on the similarities and differences of each performance. Were there any moments in the performances that made the students feel sad, excited, anxious, or frightened? Did anyone choose to switch gender roles within the scene? How did that choice alter the tone of the scene? What tactics were used by each actor to achieve their goals?



# Director's Questions

Shakespeare used very few stage directions, which are instructions in the script for the actors and director indicating movement, location, effects. An example would be, "*Actor crosses downstage right to table.*" The way that Shakespeare handled stage directions is that he left clues about the characters and scenery in the lines of the play.

Use the provided scene from *Midsummer*, read it aloud, and use the Director's Questions below to explore the possibilities of the text. Based on your discoveries from the Director's Questions, make decisions about what the characters, relationships, set, scenery, and costumes might be.

## DIRECTOR'S QUESTIONS

### 1. WHO AM I?

How old am I? Am I rich or poor?  
What is my job? Am I in school?  
What is my family like? Where am I from (country, state, etc.)?  
Am I nice? Funny? Smart? Mean? What is my personality?

### 2. WHERE AM I?

County - State - City - Neighborhood - Building - Room  
What does the place look like? Do I like it or not?

### 3. WHAT TIME IS IT?

Century - Year - Month - Week - Day - Time

### 4. WHAT ARE YOUR RELATIONSHIPS IN THE SCENE?

People in the scene?  
People mentioned in the scene?  
The place where I am?  
The objects around me?

### 5. WHAT IS WRONG IN THIS SCENE? IS THERE A PROBLEM? A CONFLICT?

### 6. WHAT DO I WANT IN THIS SCENE? (Goal) WHY CAN'T I HAVE IT (Obstacles)?

### 7. WHAT DO I NEED TO DO TO GET WHAT I WANT (Tactics)?

# *A Midsummer Night's Dream*

## ACT II, Scene i

DEMETRIUS:

I love thee not, therefore pursue me not,  
Where is Lysander, and fair Hermia?  
Thou toldst me they were stolen into this wood;  
And here am I, and wood within this wood,  
Because I cannot meet my Hermia.  
Hence, get thee gone, and follow me no more.

HELENA:

You draw me, you hard-hearted Adamant.

DEMETRIUS:

Do I entice you? do I speak you faire?  
Or rather do I not in plainest truth,  
Tell you I do not, nor I cannot love you?

HELENA:

And even for that do I love thee the more;  
I am your spaniel, and Demetrius,  
The more you beat me, I will fawn on you.  
Use me but as your spaniel; spurn me, strike me,  
Neglect me, lose me; only give me leave  
(Unworthy as I am) to follow you.

DEMETRIUS:

Tempt not too much the hatred of my spirit,  
For I am sick when I do look on thee.

HELENA:

And I am sick when I look not on you.

DEMETRIUS:

You do impeach your modesty too much,  
To leave the City, and commit your self  
Into the hands of one that loves you not.

HELENA:

Your virtue is my privilege: for that  
It is not night when I do see your face.  
Therefore I think I am not in the night,  
Nor doth this wood lack worlds of company,  
For you in my respect are all the world.  
Then how can it be said I am alone,  
When all the world is here to look on me?

DEMETRIUS:

I'll run from thee, and hide me in the brakes,  
And leave thee to the mercy of wild beasts.

HELENA:

The wildest hath not such a heart as you.

DEMETRIUS:

I will not stay thy questions, let me go.

HELENA:

Fie Demetrius,  
Your wrongs do set a scandal on my sex:  
We cannot fight for love, as men may do;  
We should be woo'd, and were not made to woo.  
I follow thee, and make a heaven of hell,  
To die upon the hand I love so well.

*Exit*

## Pre-Show and Post-Show Tests for *Midsummer*

For your convenience and providing appropriate content for various Grade Levels, we have included two different versions of Pre/Post Tests for our *Two Person Midsummer Night's Dream* performance. Please choose the one that you feel would work best for your students. We recommend the first Test is best for K-3 students and the second would be best for 4-8 students. Give these tests before and after the performance to measure impact.

### Answer Key to Test #1:

1. D (All of the Above)
2. D (All of the Above)
3. B (Athens; Forest)
4. End, Beginning, Middle
5. C (Audience)
6. The Globe Theater
7. Helena: In Love, Hermia: Upset, Bottom: Excited, Demetrius: Angry, Oberon: Jealous
8. True
9. Oberon & Titania: Married, Helena & Hermia: Best Friends, Bottom & Quince: Fellow Actors, Lysander & Hermia: In Love

### Answer Key to Test #2:

1. D (All of the Above)
2. B (Comedy)
3. B (Athens; Forest)
4. Exposition, Rising Action, Climax, Falling Action, Resolution
5. C (Audience)
6. Athenian- a person from Athens, Greece which is that country's capital  
Changeling- a child secretly exchanged by fairies for another human baby in infancy  
Cupid- the god of Love, often shown as a baby boy with a bow and arrows  
Dote- be very fond of something; be silly or foolish about something  
Lover- a person with a romantic relationship with someone; someone who likes or enjoys something specific  
Midsummer- the summer solstice, June 21st, when the sun is at its northernmost point and foolishness is considered to be everywhere  
Mortal- a living human being; with no magic powers  
Potion- a liquid or object with special or magical affects  
Spirit- a person's true self; a person's mood; a supernatural being  
Tarry- delay leaving  
Youth- a name for people for the time in between being a child and being an adult

BONUS: Self-Respect and Self-Esteem, Conflict Resolution, Healthy Relationships

## Pre-Show and Post-Show Test for *Midsummer*

Please complete the following test before & after watching the production.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

1. Which of the following genres of plays did Shakespeare write?

- Tragedy (Sad)
- Comedy (Funny)
- History (Kings and Queens of England)
- All of the Above

## 2. What do good audiences do?

- Listen
- Watch
- Encourage
- All of the Above

3. What are the two settings in the play?

- Rome; Desert
- Athens; Forest
- Rome; Ocean
- Athens; Desert

4. Select the correct part of a Plot (Beginning (B), Middle (M), End (E)) that matches to what happens in the story of *Midsummer*:

There are weddings and a play. \_\_\_\_\_  
Hermia refuses to marry Demetrius. \_\_\_\_\_  
Bottom is transformed into a donkey. \_\_\_\_\_

5. Which is not a Technical element of theatre?

- a. Props
- b. Costumes
- c. Audience
- d. Set

6. What was Shakespeare's theater called?  
*Hint: It is like a round object that has a map on it.*

## The \_\_\_\_\_ Theater

7. Draw a Line between the Emotion that best matches the character at the Beginning of the play:

Helena    Excited

Hermia                      Angry

Bottom Jealous

Demetrius In Love

Oberon Upset

8. Plays teach us lessons about life.

Is that True or False? (Please Circle)

9. Draw a Line to Match the Characters with their Relationship with each other in *Midsummer*:

Oberon &amp; Titania                      Fellow Actors

Helena &amp; Hermia In Love

Bottom & Quince Married

Lysander & Hermia                      Best Friends



## Pre-Show and Post-Show Test for *Midsummer*

Please complete the following test before & after watching the production.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

1. Which of the following genres of plays did Shakespeare use?

- a. Tragedies
- b. Comedies
- c. Histories
- d. All of the Above

2. What genre would *Midsummer* fit into?

- a. Tragedy
- b. Comedy
- c. History
- d. Poetry

3. What are the two settings in the play?

- a. Rome; Desert
- b. Athens; Forest
- c. Rome; Ocean
- d. Athens; Desert

4. Put the following Plot Terms in order from Beginning to End for one of Shakespeare's Plays: Falling Action, Climax, Exposition, Resolution, and Rising Action

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_
- 4. \_\_\_\_\_
- 5. \_\_\_\_\_

5. Which is not a technical element of theatre?

- a. Props
- b. Costumes
- c. Audience
- d. Set

6. Draw a Line between the correct Vocabulary Word and its definition from *Midsummer*:

|            |  |
|------------|--|
| Athenian   | a child secretly exchanged by fairies for another human baby in infancy  |
| Changeling | a person with a romantic relationship with someone; someone who likes or enjoys something specific                       |
| Cupid      | a living human being; with no magic powers   |
| Dote       | a liquid or object with special or magical affects   |
| Lover      | delay leaving  |
| Midsummer  | the god of Love, often shown as a baby boy with a bow and arrows   |
| Mortal     | a name for people for the time in between being a child and being an adult   |
| Potion     | the summer solstice, June 21st, when the sun is at its northernmost point and foolishness is considered to be everywhere |
| Spirit     | be very fond of something; be silly or foolish about something   |
| Tarry      | a person's true self; a person's mood; a supernatural being  |
| Youth      | a person from Athens, Greece which is that country's capital   |

BONUS: What are 3 major themes of *Midsummer*?

\_\_\_\_\_, \_\_\_\_\_, &  
\_\_\_\_\_

# Shakespeare Links & Resources

Type the word Shakespeare in a search engine and you will find a plethora of information on him, his works and his environment. Show your students that the internet can be a great way to research and gather valuable information - especially when you can't find it at your local library.

*Comprehensive Resource of Works*  
[www.absoluteshakespeare.com](http://www.absoluteshakespeare.com)

*The Folger Shakespeare Library*  
[www.folger.edu/midsummer-nights-dream](http://www.folger.edu/midsummer-nights-dream)

*The Penguin & Signet Classic's Teacher Guide*  
[www.penguin.com/static/pdf/teachersguides/midsummer.pdf](http://www.penguin.com/static/pdf/teachersguides/midsummer.pdf)

## Related Reading for Students

Aliki. *William Shakespeare and the Globe*. NY. Scholastic Inc. 1999.  
Burdett, Lois. *A Child's Portrait of Shakespeare*. NY. Firefly Books LTD. 1995.  
Chrisp, Peter. *Eyewitness: Shakespeare*. NY. Dorling Kindersley Publishing Company, Inc. 2002.  
Lamb, Charles and Mary. *Tales From Shakespeare* (1807). NY. Puffin Classics. 1995.

## Resources for Teachers

Blumberg, Margie. *Shakespeare For Kids: His Life and Times 21 Activities*. IL. Chicago Review Press. 1999.  
Egan, Lorraine Hopping. *Teaching Shakespeare -Yes You Can!*. NY. Scholastic Professional Books. 1998.

## Classroom Challenge

Write a letter to the Kentucky Shakespeare Artist Educators who lead the Two Person performance. Describe what you liked and what you learned about the play, *A Midsummer Night's Dream*. Describe what you saw, felt, and heard. What was your favorite part? If you could play any role in *Midsummer*, then what would it be? Feel free to include drawings as well- we love to have those as decorations around the office!

Mail to:  
Kentucky Shakespeare  
323 West Broadway, Suite 401  
Louisville, KY 40202