



EXPEDITIONARY
LEARNING

Grade 10: Module 2B: Unit 1: Lesson 10

Reading Shakespeare: Analyzing a Theme of *A Midsummer Night's Dream*



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

CCSS.ELA-LITERACY.RL.9-10.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.9-10.3

Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Supporting Learning Targets

- I can determine a theme of *A Midsummer Night's Dream*.
- I can analyze how characters' words and actions reveal aspects of their character.

Ongoing Assessment

- *A Midsummer Night's Dream* structured notes, 1.1.21–129 (from homework)



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Engaging the Reader: Reviewing Gist (8 minutes)B. Reviewing Learning Targets (1 minute)2. Work Time<ol style="list-style-type: none">A. Drama Circle: Act 1, Scene 1, Part 2 (18 minutes)B. Analyzing Theme: Evidence of Control Note-catcher (17 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Previewing Homework (1 minute)4. Homework<ol style="list-style-type: none">A. Reread 1.1.130–257 and complete the structured notes.	<ul style="list-style-type: none">• In this lesson, students finish reading Act 1, Scene 1 of <i>A Midsummer Night's Dream</i> using the Drama Circle routine. As in Lessons 8 and 9, students' primary focus is on developing confidence and fluency in reading Shakespeare's language and comprehending the plot of the play. However, they also begin to study the theme of control as it relates to the play. This thematic study will continue throughout Units 1 and 2; do not worry if students are still mostly focused on basic comprehension at this point.• Students are introduced to the Evidence of Control note-catcher, which they will complete throughout the study of the play in preparation for their argument essay at the end of Unit 2. Be sure they keep this note-catcher in a safe, accessible place, since they will be referring to it and completing it often and will need it to gather evidence for the essay.• A sample Evidence of Control note-catcher for Teacher References is provided in the Supporting Materials of this lesson. This sample note-catcher is meant to serve as a reference for the teacher as the types of evidence students will be collecting. It is not an answer key, and should not be used as such.• On the note-catcher, <i>A Midsummer Night's Dream</i> is abbreviated to AMND. Clarify this for students.• Post: Learning targets.



Lesson Vocabulary	Materials
theme, character; devour (1.1.150), sway (1.1.197), visage (1.1.215), dote (1.1.231), oaths (1.1.249)	<ul style="list-style-type: none">• Document camera• Evidence of Control note-catcher (one per student and one to display)• Sample Evidence of Control note-catcher, For Teacher Reference (one, for teacher reference)• Play Map (from Lesson 8; one per student)• Tips for Reading Shakespeare handout (from Lesson 9; one per student)• <i>A Midsummer Night's Dream</i> (book; one per student)• Act 1, Scene 1 Teacher's Guide, Part 2 (for teacher reference)• <i>A Midsummer Night's Dream</i> structured notes, 1.1.130–257 (one per student)• <i>A Midsummer Night's Dream</i> supported structured notes, 1.1.130–257 (optional; for students who need extra reading support)• <i>A Midsummer Night's Dream</i> structured notes teacher's guide, 1.1.130–257 (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Reviewing Gist (8 minutes)</p> <ul style="list-style-type: none">• Invite students to sit with their Rochester discussion partners to discuss the gist of yesterday's reading (1.1.21–129) using their structured notes from last night's homework.• After a minute, cold call several pairs to share out. Listen for them to say that the gist of the reading was that Egeus wants his daughter, Hermia, to marry Demetrius, but she wants to marry Lysander instead. Egeus threatens to kill Hermia or make her become a nun if she disobeys him, and the duke, Theseus, agrees.• Continue to clarify as needed; this is a good opportunity to address any basic confusion about the characters and their basic relationships to one another.	
<p>B. Reviewing Learning Targets (1 minute)</p> <ul style="list-style-type: none">• Read the learning targets aloud as students follow along silently:<ul style="list-style-type: none">* "I can determine a theme of <i>A Midsummer Night's Dream</i>."* "I can analyze how characters' words and actions reveal aspects of their character."• Remind students that a theme is a concept or idea that they can trace as they read the play.• Share that sometimes, as in the case of this play, characters' behavior shows their true personality or character.• Have students take out their Play Maps from Lesson 8 and Tips for Reading Shakespeare handout from Lesson 9 to use as references.	



Work Time	Meeting Students' Needs
<p>A. Drama Circle: Act 1, Scene 1, Part 2 (18 minutes)</p> <ul style="list-style-type: none">• Invite students to set their chairs up for today's Drama Circle. Be sure they have their text, <i>A Midsummer Night's Dream</i>.• Assign parts for this scene: Lysander, Hermia, and Helena.• Have students read this scene aloud, starting on page 15 (1.1.130) and ending on page 23 (1.1.257).• After this first read, have students read the scene again. Consider switching roles for this second read. Explain that this time the class will pause to answer questions about what they read. (Refer to the Act 1, Scene 1 Teacher's Guide, Part 2 for detailed notes on guiding students through this scene.)	<ul style="list-style-type: none">• Consider splitting up the roles by page (Hermia 1, Hermia 2, etc.) so more students can participate in the Drama Circle. This also allows you to differentiate, as some pages have fewer lines than others.• Consider creating a nametag for each character to wear during the Drama Circle to help students keep them clear.• Because students are just beginning to build confidence reading Shakespeare aloud, consider playing one of the main roles yourself. This will allow students to hear longer chunks of the text read aloud fluently.• Consider appointing several students to act as "interpreters." When the Drama Circle read-aloud hits a particularly challenging bit of language, the interpreters are charged with referring to the left-hand page for explanatory notes, then reading or paraphrasing those notes for the class.



Work Time (continued)	Meeting Students' Needs
<p>B. Analyzing Theme: Evidence of Control Note-Catcher (17 minutes)</p> <ul style="list-style-type: none"> Using a document camera, display then distribute the Evidence of Control note-catcher. Tell students you will now introduce them to the note-catcher they will use to record information about how characters attempt to control one another in <i>A Midsummer Night's Dream</i>. Be sure students understand that “AMND” is shorthand for the title of the play. Emphasize to students that they will use the note-catcher to prepare for the End of Unit 2 Assessment, in which they will write an essay about the idea of control in the play. Begin orienting students to the note-catcher by calling their attention to the left-hand side of the page. Tell students that each of the main characters' names is included on the note-catcher and they will be expected to record information about all of the characters listed. Refocus students on the top row of the organizer. Ask them to read along the top row, from left to right, silently. Explain that these questions ask students to think about characters' reasons for trying to control others, the methods or ways in which the try to control others, and the effects of their efforts to control others. By studying the idea of control throughout the story and finding the best textual evidence to support their answers, students will be well prepared for the End of Unit 2 Assessment. Tell students you realize the note-catcher has many components, but stress that it flows logically and will become easier with practice. Tell students you will now model how to use the note-catcher using the example of Egeus. Remind students that Egeus was introduced in the very beginning of the play. Ask: <ul style="list-style-type: none"> * “Who did Egeus try to control in Act 1, Scene 1, which we started last lesson and finished today?” Cold call a student to answer and model for the class by writing Hermia in the corresponding box of the note-catcher. As needed, refer to the entry for Egeus on the Sample Evidence of Control note-catcher, For Teacher Reference throughout this modeling process. Tell students you will fill out the next box, “Why did Egeus want to control Hermia?” by looking back into the text to find evidence in Act 1, Scene 1. Read aloud 1.1.23–38 to students. Add to the “Evidence from AMND” and “Explanation” columns. Think aloud as you write to guide students through your thought process. Emphasize that the “why” in this question asks the reader to think about the character's motivation, his or her reason(s) for trying to control others. Ask students to give a thumbs-up if they understand how to answer the question “Why does this character try to control that person?” Ask for a thumbs-down if they do not understand and a thumbs-sideways if they are in the middle. Clarify as needed. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Point out the next question, moving one box to the right at the top of the note-catcher. Read the question aloud: <ul style="list-style-type: none"> * “How does this character try to control that person?” Tell students that this question focuses on the methods the character uses to gain control. Remind them that even though they may remember how Egeus attempts to gain control of his daughter, it is important to look back into the text to find the best evidence. Once they find the evidence, students should write down the act, scene, and line numbers they used to formulate their answers. Read 1.1.40–46 aloud to students. Ask: <ul style="list-style-type: none"> * “How can I explain in my own words how Egeus tries to control Hermia in this part of the text?” Call on a volunteer to help you add to the note-catcher. Continue to use the example chart as a guide if needed. Ask students to give a thumbs-up if they understand how to answer the question “How does this character try to control that person?” Ask for a thumbs-down if they do not understand and a thumbs-sideways if they are in the middle. Clarify as needed. Invite students to follow along as you read the next question aloud: <ul style="list-style-type: none"> * “What are the results of this character’s attempts to control that person?” Explain that this question asks students to consider the outcome or effects of the character’s actions. Emphasize that Shakespeare weaves together the actions and reactions of the characters in <i>A Midsummer Night's Dream</i> to create comedy. Each action by one character results in a reaction from another character, and so on. This moves the plot along and forces all of the characters to become entangled with one another. Read 1.1.158–170 aloud. Ask: <ul style="list-style-type: none"> * “Based on the evidence I read, how can I explain in my own words the results of Egeus’s attempt to control Hermia?” Call on a volunteer to help you add to the note-catcher, continuing to refer to the sample chart as needed. Once all students have finished adding the information to their note-catchers, tell them you would like them to begin thinking about Hermia. Refocus students on Hermia’s name on the left-hand side of the note-catcher. Ask them to turn and talk: <ul style="list-style-type: none"> * “How does Hermia seek control in the beginning of the scene we finished today?” 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Listen for students to discuss how Hermia wants to control her own life. Some may say she seeks to control Egeus; this is also a valid argument. Encourage students to seek evidence in the text to support their ideas.• Tell students you heard some great conversations. For example, some said that Hermia wants to control her own life and future. Invite students to add the information they discussed with their partners to their note-catchers. Then they may begin filling out the rest of the row for Hermia in pairs. Circulate and clarify as needed.	
Closing and Assessment	Meeting Students' Needs
A. Previewing Homework (1 minute) <ul style="list-style-type: none">• Distribute the <i>A Midsummer Night's Dream</i> structured notes, 1.1.130–257. Tell students that they will reread the same passage from today's Drama Circle for tonight's homework. Remind them to use the Play Map and Tips for Reading Shakespeare handout to help them.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Reread 1.1.130–257 and complete the structured notes.	<ul style="list-style-type: none">• Provide struggling learners with the supported structured notes for additional scaffolding as they read the play.



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Supporting Materials



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Evidence of Control Note-catcher

Name:

Date:

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Egeus							



Evidence of Control Note-catcher

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Hermia							
Lysander							



Evidence of Control Note-catcher

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Helena							
Demetrius							



Evidence of Control Note-catcher

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Robin/Puck							



Evidence of Control Note-catcher

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Bottom							
Oberon							



Evidence of Control Note-catcher

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Titania							



Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/ Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Egeus	1L8: 1.1.21- 129 1L9: 1.1.130-257	Hermia	1.1.23-38	Egeus will not accept his daughter's love for Lysander and wants her to marry Demetrius instead.	1.1.40-46	Egeus asks Theseus to allow him to kill Hermia if she refuses to marry Demetrius.	1.1.158-170	Hermia makes a plan with Lysander to run away from Athens in order to be with him.



Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/ Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Hermia	1L8, 1L9	Herself	1.1.81-84	Hermia wants to marry for love and control her own future instead of marrying for her father's approval.	1.1.81-84	Hermia refuses to marry Demetrius.	1.1.85-92	Theseus gives Hermia a day to change her mind. In the meantime, she plans to run away with Lysander.



Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/ Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Lysander	1L13 (covered in 14)	Helena	2.2.111	While under Oberon's spell, Lysander desperately wants Helena to believe that he loves her.	2.2.121, 118- 120	Lysander uses poetic language and insults Hermia to convince Helena he loves her.	2.2.130- 141	Lysander is not successful in his attempt to control Helena because Helena does not believe him. She is still in love with Demetrius and she believes Lysander is mocking her.



Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/ Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Helena	1L9: 1.1.130-257 1L12: 2.1.195-276 (covered in lesson 12)	Demetrius	1.1.202	Helena wants to control Demetrius because she wants him to love her.	1.1.252-256	Helena tells Demetrius Hermia and Lysander's secret plan. She thinks this will make him care more about her, even though she knows he will go after Hermia.	2.1.208, 2.1.195	Helena does not change Demetrius' feelings toward her. He still does not love her and he wants her gone.



Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/ Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Demetrius	1L12 (covered in lesson 13)	Helena	2.1.195	Demetrius is tired of her following him around. He used the information she gave him to go to the forest and find Hermia and now he wants nothing to do with her.	2.1.221-226	Demetrius tries to control Helena by threatening her. Then, he tries to scare her by telling her he will leave her alone at the mercy of the “wild beasts.”	2.2.250	Demetrius’ harsh words only make Helena more determined to follow him. His words make her sad, but he does not succeed in controlling her because she continues to follow him.



Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/ Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Robin/Puck	2L2: 3.2.366-493 2L3: 4.1.133-193	Demetrius and Lysander	3.2.418- 421	Puck wants to control Demetrius and Lysander because he has been ordered to do so by Oberon in order to make Lysander love Hermia again. He also finds it entertaining to trick them.	3.2.424, 432 3.2.481	Puck uses Demetrius' voice to trick Lysander and uses Lysander's' voice to trick Demetrius in the woods. Then, he puts the flower nectar on Lysander's eyes once again.	4.1.176-177	Demetrius awakens and loves Helena and Lysander awakes and loves Hermia. All is well.



Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/ Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Bottom	1L10: 1.2.1-107	Peter Quince and the tradesmen	1.2.23-26	Bottom tries to control Quince and the tradesmen because he believes he is a great actor and wants to show off.	1.2.49-52, 68-71	Bottom tries to “steal the show” by interrupting Quince repeatedly. First, he attempts to play the part of Thisbe, the female character in the play. Then, he tries out the part of the lion. His showing off takes over, and Quince has a hard time giving out parts.	1.2.86	Bottom's attempt to control Peter Quince and the tradesmen is not successful. He still has the part of Pyramus, and the reader/audienc e sees how foolish he is.



Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/ Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Oberon	1L12 L14 (consequences)	Titania	2.2.20-28	Oberon wants to control Titania because he wants the Indian boy from her.	2.1.183	Oberon plans to use the love-in-idleness flower to make Titania fall in love with the first thing she sees. Then, he will steal the Indian boy.	4.1.60-61	Oberon's plans to control Titania works. She gives him the Indian boy easily.
	1L12: 2.1.195-276 2.2.33-89	Demetrius	2.1.273-274	Oberon wants Demetrius to love Helena as much as she loves him. He feels badly for Helena.	2.1.269-272	Oberon tells Puck to use the flower nectar on Demetrius so he will fall in love with Helena. He instructs Puck to identify Demetrius by his Athenian clothes.	2.2.85 (stage direction)	Puck anoints Lysander's eyes instead of Demetrius' because identifies him by his clothes, which are similar to Demetrius'. Lysander wakes up and falls in love with Helena, forgetting all about Hermia.



Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/ Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Titania	1L15: 3.1.76-208	Bottom	3.1.139- 140	While under Oberon's spell, Titania falls immediately in love with Bottom and wants him to stay in the forest with her.	3.1.141-143, 150, 155, 159	Titania tries to control Bottom by complimenting him, telling him about her powers, and offering her fairies as servants	3.1.185	Titania is successful in controlling Bottom. He stays in the forest with her almost without question.



Act 1, Scene 1 Teacher's Guide, Part 2

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.130–151	“How now, my love? ... come to confusion.”	What are Hermia’s and Lysander’s moods during this conversation? <i>Hermia is sad, because she says she wants to cry (“the tempest of my eyes”). Both she and Lysander are upset and frustrated that they can’t be together. They complain that love is never easy (“the course of true love never did run smooth”) and list several reasons why (mismatched ages, class status, disapproval by others, or misfortune—“War, death, or sickness”).</i>
1.1.131	“How chance the roses there do fade so fast?”	Lysander uses another rose metaphor to describe Hermia here. What is he referring to when he says, “the roses there”? <i>He means the pink color in her cheeks has faded; she is pale because of sadness and worry.</i>
1.1.133	“the tempest of my eyes”	How does Hermia say the “roses” in her cheeks will bloom again? <i>She says that they need to be watered, which will happen when she cries. (Explain that a “tempest” is a storm.)</i>
1.1.145–151	“Making it moment any ... come to confusion.”	Lysander is describing love in these lines. What is his argument about love? <i>Lysander argues that love is fleeting (“swift as a shadow, short as any dream,” “the jaws of darkness do devour it up”).</i>



Act 1, Scene 1 Teacher's Guide, Part 2

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.154	"Then let us teach our trial patience."	<p>Based on this line, what does Hermia think she and Lysander should do?</p> <p><i>Hermia thinks she and Lysander should be patient and wait it out. She says that love always has to deal with trouble ("it is a customary cross").</i></p> <p>How does this conversation help move the action of the play forward?</p> <p><i>This shows that Hermia and Lysander are not afraid of Egeus and Theseus. They intend to stay together, no matter what. This pushes the play forward, because now Egeus, Theseus, and Demetrius will have to respond.</i></p>
1.1.158–170	"Therefore, hear me, Hermia ... There will I stay for thee."	<p>What is Lysander's plan?</p> <p><i>He wants to elope with Hermia (sneak away and marry her secretly). Since they will not be in Athens, he says, Theseus won't be able to punish her. He says he will wait for her in the forest tomorrow night.</i></p>
1.1.171–181	"My good Lysander ... truly will I meet with thee."	<p>What does Hermia think of Lysander's plan?</p> <p><i>She likes it. She agrees to meet him in the woods tomorrow night: "Tomorrow truly will I meet with thee."</i></p>



Act 1, Scene 1 Teacher's Guide, Part 2

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.184–206	“Call you me ‘fair’? ... Would that fault were mine!”	<p>What is Helena’s mood? <i>She is sad and jealous because Demetrius loves Hermia instead of her: “O, teach me how you look and with what art / You sway the motion of Demetrius’s heart!”</i></p> <p>How does Hermia respond to Helena’s complaints? <i>She says that she tries to ignore Demetrius, but he won’t leave her alone: “I frown upon him, yet he loves me still.”</i></p> <p>Point out the way that Shakespeare plays with words in this exchange: When Hermia says it isn’t her “fault” that Demetrius loves her, Helena says that she wishes she had Hermia’s “fault”—that is, her beauty.</p>
1.1.207–231	“Take comfort ... Demetrius dote on you!”	<p>What do Hermia and Lysander reveal to Helena? <i>They tell her their plan to run away into the woods and elope the following night: “He no more shall see my face. / Lysander and myself will fly this place,” “Through Athens’ gate we have devised to steal,” “There my Lysander and myself shall meet.”</i></p>
1.1.228–229	“We must starve our sight / From lovers’ food till morrow deep midnight.”	<p>What is “lovers’ food”? What does Hermia mean when she says she and Lysander must “starve [their] sight from lovers’ food”? <i>“Lovers’ food” means looking at (and spending time with) the person you love. Hermia means that she and Lysander should “starve” themselves by not having “lovers’ food,” or not seeing each other until the next night, when they meet in the woods.</i></p>



Act 1, Scene 1 Teacher's Guide, Part 2

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.233–235	“Through Athens I am thought as fair as she. / But what of that? Demetrius thinks not so. / He will not know what all but he do know.”	Helena thinks that Demetrius is blind to something everyone else in Athens can see. What is he blind to? <i>Helena says that everyone else in Athens knows she is just as beautiful as Hermia (“as fair as she”), but Demetrius doesn’t see it (“Demetrius thinks not so”).</i>
1.1.238–247	“Things base and vile ... perjured everywhere.”	Helena personifies love in this monologue. What qualities does “Love” have, according to her? <i>Love is “blind,” has poor judgment, is easily tricked (“so oft beguiled”), and a liar (“So the boy Love is perjured everywhere”).</i>
1.1.248–251	“For, ere Demetrius looked on Hermia’s eyne, / He hailed down oaths that he was only mine; / And when this hail some heat from Hermia felt, / So he dissolved, and show’rs of oaths did melt.”	Helena confirms a rumor brought up by Lysander in the passage we read yesterday. What is the rumor? <i>Lysander told Theseus that Demetrius had dated Helena in the past. Helena just confirmed that by saying, “He hailed down oaths that he was only mine.” She also confirms that Demetrius broke her heart by dumping her for Hermia: “And when this hail some heat from Hermia felt, / So he dissolved, and show’rs of oaths did melt.”</i>



Act 1, Scene 1 Teacher's Guide, Part 2

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.252–257	"I will go tell him ... thither and back again."	<p>What does Helena decide to do? <i>Helena decides to go tell Demetrius about Lysander and Hermia's plan to elope: "I will go tell him of fair Hermia's flight."</i></p> <p>What does Helena hope to get out of telling Demetrius about Hermia's plan? <i>She hopes that telling Demetrius about Hermia's plan to elope will make him thank her, and that it will give her an opportunity to see him again when she tells him the news.</i></p>

Ask these follow-up discussion questions after students have read all the way to Line 257. Encourage them to support their ideas with evidence from the text whenever possible:

What new conflicts have emerged in this section of the play?

- Hermia and Lysander decide to run away and elope, rather than face the consequences set out by Egeus and Theseus.
- Helena is sad and jealous that Demetrius loves Hermia instead of her.
- Helena decides to ruin Hermia and Lysander's secret plan by telling Demetrius about it.

Why do you think Hermia and Lysander tell Helena their plan to elope?

What do you predict will happen next? Why?



A Midsummer Night's Dream Structured Notes, 1.1.130–257

.....
Name:

.....
Date:

What is the gist of 1.1.130–257?

Focus Question: What specific dialogue or incidents in this section provoke Helena to make the decision to reveal Hermia and Lysander's plans to Demetrius? Be sure to cite specific evidence from the text to support your answer.



A Midsummer Night's Dream Structured Notes, 1.1.130–257

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
devour (1.1.150)		
sway (1.1.197)		
visage (1.1.215)		
dote (1.1.231)		
oaths (1.1.249)		



A Midsummer Night's Dream Supported Structured Notes, 1.1.130–257

Name: _____

Date: _____

Summary: *Left alone after Theseus, Egeus, and Demetrius leave to prepare for Theseus and Hippolyta's wedding, Lysander and Hermia discuss their fate. The two plan to meet the next night in secret and escape to Lysander's aunt's house, far away from Athens. Helena, who is in love with Demetrius, arrives, and the two tell her of their plan. Helena is upset that Demetrius loves Hermia even though Hermia does not love him back. She plans to tell him about Hermia and Lysander's planned escape in order to win his favor.*

Focus Question: What specific dialogue or incidents in this section provoke Helena to make the decision to reveal Hermia and Lysander's plans to Demetrius? Be sure to cite specific evidence from the text to support your answer.



A Midsummer Night's Dream Supported Structured Notes, 1.1.130–257

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
devour (1.1.150)	to swallow up or eat hungrily	
sway (1.1.197)	to move or swing back and forth	
visage (1.1.215)	face	
dote (1.1.231)	to express love or affection	
oaths (1.1.249)	promises	



A Midsummer Night's Dream Structured Notes

Teacher's Guide, 1.1.130–257

Summary: *Left alone after Theseus, Egeus, and Demetrius leave to prepare for Theseus and Hippolyta's wedding, Lysander and Hermia discuss their fate. The two plan to meet the next night in secret and escape to Lysander's aunt's house, far away from Athens. Helena, who is in love with Demetrius, arrives and the two tell her of their plan. Helena is upset that Demetrius loves Hermia even though Hermia does not love him back. She plans to tell him about Hermia and Lysander's planned escape in order to win his favor.*

Focus Question: What specific dialogue or incidents in this section provoke Helena to make the decision to reveal Hermia and Lysander's plans to Demetrius? Be sure to cite specific evidence from the text to support your answer.

One of the incidents in this section that makes Helena decide to tell Demetrius about Hermia and Lysander's plans is the timing. She arrives right when the two are talking about their plans, so the two make the decision to let her in on their secret. Helena's jealousy, which shows in the dialogue between her and Hermia, is another factor that drives her to make this decision. She feels terrible that she cannot get Demetrius to love her, and the timing of the scene helps her connect her jealousy with a way to win over Demetrius: telling him Hermia and Lysander's secret plan.



A Midsummer Night's Dream Structured Notes

Teacher's Guide, 1.1.130–257

Vocabulary

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