



EXPEDITIONARY  
LEARNING

# Grade 10: Module 2B: Unit 1: Lesson 12

## Author's Craft: The Poetry of the Play



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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.9-10.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

**Supporting Learning Targets**

- I can analyze the theme of control in *A Midsummer Night's Dream*.
- I can analyze the poetic language or verse in *A Midsummer Night's Dream*.

**Ongoing Assessment**

- *A Midsummer Night's Dream* structured notes, 1.2.1–107 (from homework)

**Agenda**

Opening

- A. Engaging the Reader: Discussing the Focus Question (3 minutes)
- B. Reviewing Learning Targets (1 minute)

Work Time

- A. Feeling Shakespeare's Rhythm (25 minutes)
- B. Drama Circle: Act 2, Scene 1, Part 1 (15 minutes)

Closing and Assessment

- A. Previewing Homework (1 minute)

Homework

- A. Reread 2.1.33–60 and 2.1.153–194 and complete the structured notes.

**Teaching Notes**

- In this lesson, students begin reading Act 2, Scene 1 of *A Midsummer Night's Dream*. In the first half of the lesson, students participate in a full-class read-aloud designed to help them “feel” the rhythm of Shakespeare’s poetry in the play. In the second half of the lesson, students read the play using the Drama Circle routine they are familiar with from previous lessons.
- This lesson’s focus on poetic language aims to introduce students to the fact that Shakespeare deliberately set up rhyme, rhythm, and meter in this play. In Lesson 14, students will analyze how Shakespeare used this language to differentiate his characters and set certain tones throughout the play.
- Students continue to study the play’s thematic concept of control. They will track this thematic concept throughout the rest of this module, practicing argumentative writing about control in their End of Unit 2 Assessment (Argumentative Essay: Controlling Others in *A Midsummer Night's Dream*) and narrative writing in this module’s final performance task (Character Confessions essay).
- Parts of this lesson draw inspiration from Lesson 5 on *A Midsummer Night's Dream* in *Shakespeare Set Free*; refer to that book for more details and additional activities.
- Students skip some lines in this scene, in order to focus their attention on the lines that propel the plot



forward and that develop the characters and themes in the play.

- In advance: Review Act 2, Scene 1 Teacher's Guide, Part 1.
- Post: Learning targets.

Lesson Vocabulary	Materials
<p>verse; rhythm, meter, stressed syllable, iambic pentameter; jest (2.1.46), lurk (2.1.49), civil (2.1.157), madly (2.1.177), pursue (2.1.189)</p>	<ul style="list-style-type: none"> <li>• Evidence of Control note-catcher (from Lesson 10; one per student)</li> <li>• Play Map (from Lesson 8; one per student)</li> <li>• Tips for Reading Shakespeare handout (from Lesson 9; one per student)</li> <li>• <i>A Midsummer Night's Dream</i> (book; one per student)</li> <li>• Act 2, Scene 1 Teacher's Guide, Part 1 (for teacher reference)</li> <li>• <i>A Midsummer Night's Dream</i> structured notes, 2.1.33–60, 153–194 (one per student)</li> <li>• <i>A Midsummer Night's Dream</i> supported structured notes, 2.1.33–60, 153–194 (optional; for students who need additional support)</li> <li>• <i>A Midsummer Night's Dream</i> structured notes teacher's guide, 2.1.33–60, 153–194 (for teacher reference)</li> </ul>

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: Discussing the Focus Question (3 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students to sit with their Albany discussion partners to discuss the focus question from last night's structured notes:             <ul style="list-style-type: none"> <li>* "Who controls this scene? How do you know?"</li> </ul> </li> <li>• After 2 minutes, cold call one or two pairs to share out. Students may have different answers; some may say Bottom controls the scene, others may say Quince, and others may argue that no one is in control. Each of these answers can be supported with evidence from the text.</li> <li>• Invite students to add to their <b>Evidence of Control note-catchers</b>.</li> </ul>	



- Tell students that they will begin reading Act 2 today, and they will be introduced to a new character, Robin Goodfellow, who causes a lot of trouble for everyone else in this play.



Opening (continued)	Meeting Students' Needs
<p><b>B. Reviewing Learning Targets (1 minute)</b></p> <ul style="list-style-type: none"> <li>• Read the learning targets aloud as students follow along silently:           <ul style="list-style-type: none"> <li>* “I can analyze the theme of control in <i>A Midsummer Night’s Dream</i>.”</li> <li>* “I can analyze the poetic language or verse in <i>A Midsummer Night’s Dream</i>.”</li> </ul> </li> <li>• Tell students that in this lesson, they will look more closely at the way Shakespeare used poetry within this play.</li> <li>• Have students take out their <b>Play Maps</b> (from Lesson 8) and <b>Tips for Reading Shakespeare handout</b> (from Lesson 9) to use as references.</li> </ul>	

Work Time	Meeting Students' Needs
<p><b>A. Feeling Shakespeare’s Rhythm (25 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students to set their chairs up for today’s Drama Circle. Make sure they have their text, <i>A Midsummer Night’s Dream</i>.</li> <li>• Tell them that today’s Drama Circle will work a little bit differently than usual. First, students will participate in a full-class read-aloud to get a feel for how Shakespeare used poetry in this play. Then, they will segue into the Drama Circle routine they are used to, with different students playing the various roles in the scene.</li> <li>• Tell students that they will skip the beginning of this scene in order to have more time to focus specifically on the rhythm of Shakespeare’s language, which is one reason Shakespeare’s writing has such universal appeal. Be sure to set the stage by giving them a brief summary of the skipped lines: Robin Goodfellow, a mischievous fairy, meets up with another unnamed fairy in the woods. They talk about the fact that the king and queen of the fairies (Oberon and Titania) are fighting because they both want custody of a boy that Titania stole from an Indian king.</li> <li>• Finally, tell students that although Robin Goodfellow is never actually called “Puck” in this play, many people know him by that name, and the class will use both names interchangeably. (Consider reading the explanatory note on page 34 of <i>Shakespeare Set Free</i> in lieu of this explanation.) Tell students that the lines you are about to read sum up the kinds of trouble Puck likes to cause.</li> </ul>	<ul style="list-style-type: none"> <li>• If you have many kinesthetic learners in your class, have students walk around the room with their books during the choral read, taking a step for each syllable, stomping hard on the stressed syllables.</li> <li>• You may need to read lines 33–60 two or three times as a class before everyone feels the rhythm smoothly.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Invite students to follow along silently as you read lines 33–60 aloud, starting on page 37 (2.1.33) and ending on page 39 (2.1.60).</li> <li>• Ask students what they noticed about how the words sounded. Listen for them to recognize that there is a rhyme scheme in the lines, and possibly for them to say that there is a beat to the lines.</li> <li>• Explain that the poetry in this play contains rhyme, <i>rhythm</i> (what students might think of as the “beat” of the poetry), and <i>meter</i> (the patterns in the poetry). One way to “feel” the rhythm and meter of the poetry is to read it aloud.</li> <li>• Have students reread lines 33–60 aloud, in unison, as you lead. Have them stomp one foot or slap their knees on each stressed syllable (the part of each word that is emphasized). The first four lines of stressed syllables are italicized below: <ul style="list-style-type: none"> <li>“<i>Eith-er I mis-take your shape and ma-king quite,</i> <i>Or else you are that shrewd and kna-vish sprite</i> <i>Called Ro-bin Good-fel-low. Are not you he</i> <i>That frights the mai-dens of the vil-la-gery ...”</i></li> </ul> </li> <li>• Have students move their seats to form the Drama Circle.</li> <li>• Ask students what they notice about the rhythm, or beat, of these lines. Some guiding questions might be: <ul style="list-style-type: none"> <li>* “How often is there a stressed syllable in each line?”</li> <li>* “How many syllables are in each line?”</li> <li>* “What is the meter, or pattern, of stressed syllables in these lines?”</li> </ul> </li> <li>• Listen for students to say that every other syllable is stressed in these lines, that there are generally 10 syllables per line, and that the pattern is five repetitions of the “not stressed, stressed” beat.</li> <li>• Explain that this meter (five repetitions of the “not stressed, stressed” beat) is called <i>iambic pentameter</i> and is used by many English-speaking poets. (Some people even think that iambic pentameter is the natural meter of a human heartbeat.) Help students understand this meter by explaining that <i>penta</i> means “five,” and there are five beats in the line. You might also tell students that one way to remember this meter is to say: “<i>I am, I am, I am</i>” out loud, placing the stress on the word “am.”</li> <li>• Share that Shakespeare deliberately chose the words in this part of the play for the rhythm and rhyme they would create. This is poetic language or verse.</li> </ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Explain that students will have a chance to look more closely at why Shakespeare used iambic pentameter and other meters in this play in a few days.</li> <li>• After students have read through the scene to line 194 for the second time, ask:               <ul style="list-style-type: none"> <li>* “Why does Oberon want to control Titania?”</li> </ul> </li> <li>• Listen for them to say that he wants to take the Indian boy from her.</li> <li>• Ask students to name other characters who attempt to control others in the play. Listen for them to say that Bottom tries to control the other tradesmen during the play rehearsal or that Egeus tries to control who Hermia will marry.</li> <li>• Explain that the idea of controlling others comes up over and over again in <i>A Midsummer Night's Dream</i>, and students will continue to analyze that theme in the next lesson.</li> </ul>	
<p><b>B. Drama Circle: Act 2, Scene 1, Part 1 (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students that they will skip the next section of this scene, in which Titania and Oberon argue about the Indian boy, and move straight into a conversation between Robin and Oberon.</li> <li>• Assign roles for this reading: Oberon and Robin.</li> <li>• Before beginning the Drama Circle reading, review the conflict between Oberon and Titania to be sure students understand why they are fighting.</li> <li>• Preview for the class that Oberon has a plan to resolve this conflict, and he explains it to Robin in this passage. Challenge students to listen for Oberon's plan during the Drama Circle.</li> <li>• Have students read this scene aloud, starting on page 45 (2.1.153) and ending on page 47 (2.1.194).</li> <li>• After this first read, have students read the scene again. Consider switching roles. Explain that this time you will have them pause to answer questions about what they read. (Refer to the <b>Act 2, Scene 1 Teacher's Guide, Part 1</b> for detailed notes on guiding students through this scene.)</li> </ul>	<ul style="list-style-type: none"> <li>• Consider splitting up the roles (Robin 1, Robin 2, etc.) so more students can participate. This also allows you to differentiate.</li> <li>• Consider creating a nametag for each character to wear during the Drama Circle.</li> <li>• 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.</li> </ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Previewing Homework (1 minute)</b></p> <ul style="list-style-type: none"><li>Distribute the <i>A Midsummer Night's Dream</i> structured notes, 2.1.33–60, 153–194. Tell students that they will reread the same passages 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.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>Reread 2.1.33–60 and 153–194 and complete the structured notes.</li></ul>	<ul style="list-style-type: none"><li>Provide struggling learners with the supported structured notes for additional scaffolding as they read the play.</li></ul>



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## Supporting Materials



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

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
2.1.153–160	“Thou rememb’rest ... I remember.”	Explain that Oberon is setting context for Robin here; he is asking Robin if he remembers a certain day. (Likened this to two friends reminiscing. One might say, “Do you remember that time when we ...?”)
2.1.161–163	“That very time I saw ... Cupid all armed.”	Who is Cupid? <i>Cupid is the Roman god of love. He is often pictured with wings and a bow and arrows. When he shoots people with an arrow, they fall in love. In this case, Oberon is saying he saw Cupid “all armed,” meaning he was holding his bow and arrows.</i>
2.1.163–172	“A certain aim he took ... upon a little western flower.”	Oberon remembers Cupid aiming his bow and arrow at a young woman. What happened? <i>He missed. His arrow hit a flower instead of the girl.</i>
2.1.172–174	“It fell upon a little western flower ... And maidens call it ‘love-in-idleness.’”	What happened to the flower after Cupid’s arrow hit it? <i>It changed color from white to purple.</i>  What is the name of the flower? <i>Love-in-idleness.</i>



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

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
2.1.175–182	“Fetch me that flower ... in forty minutes.”	<p>What does Oberon want Robin to do? <i>Go get him the flower (“Fetch me that flower”) and be back quickly (“be thou here again / Ere the leviathan can swim a league”).</i></p> <p>What does the flower do? <i>If you put the juice of the flower on someone’s eyelids while they are asleep, it will make them fall in love (“madly dote”) with the next person they see when they wake up.</i></p> <p><i>Explain to students that leviathan refers to a whale. He is saying be back quickly, before a whale can swim about three nautical miles.</i></p>
2.1.183–192	“Having once this juice ... I’ll make her render up her page to me.”	<p>What is Oberon’s plan? How is Oberon trying to exert control over Titania? <i>He’s going to use the flower to make Titania fall in love with someone (or something). While she’s under the spell, he’ll make her give the Indian boy to him. Then he’ll reverse the spell with another plant.</i></p>

If there is time, ask students to make a prediction: “What will happen next? Will Oberon’s plan work out the way he plans?”



*A Midsummer Night's Dream* Structured Notes, 2.1.33–60, 153–194

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

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

**What is the gist of 2.1.33–60?**

**Summary, 2.1.61–152:** *Oberon and Titania argue about their jealousies. Titania is jealous of Oberon's love for Hippolyta, whom he followed to this land from India. Oberon is jealous of Titania's love for Theseus, whom she forced to abandon multiple girlfriends before he met Hippolyta. Titania reminds Oberon that their constant arguing has consequences for mortal humans; their fighting has made the weather terrible for growing crops and enjoying nature. Oberon suggests that Titania put an end to the fighting by offering him the Indian boy. She refuses, saying that she was very close with his mother in India before she died giving birth to him. She insists that she will raise him herself. Both angry, Oberon and Titania agree to stay out of each other's way until after the wedding, when Titania will return to India with the boy.*

**What is the gist of 2.1.153-194?**



*A Midsummer Night's Dream* Structured Notes, 2.1.33–60, 153–194

**Focus Question: How do both Robin and Oberon express a desire to control others? Be sure to cite the strongest evidence from the text to support your answer.**

**Vocabulary**

<b>Word</b>	<b>Definition</b>	<b>Context clues: How did you figure out this word?</b>
jest (2.1.46)		
lurk (2.1.49)		
civil (2.1.157)		
madly (2.1.177)		
pursue (2.1.189)		



*A Midsummer Night's Dream* Supported Structured Notes, 2.1.33–60, 153–194

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

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

**Summary, 2.1.33–60:** *A fairy describes Robin's character, since he is known in the land for being a sly trickster. Robin takes pride in his reputation, retelling the many ways he plays his tricks on others.*

**Summary, 2.1.61–152:** *Oberon and Titania argue about their jealousies. Titania is jealous of Oberon's love for Hippolyta, whom he followed to this land from India. Oberon is jealous of Titania's love for Theseus, whom she forced to abandon multiple girlfriends before he met Hippolyta. Titania reminds Oberon that their constant arguing has consequences for mortal humans; their fighting has made the weather terrible for growing crops and enjoying nature. Oberon suggests that Titania put an end to the fighting by offering him the Indian boy. She refuses, saying that she was very close with his mother in India before she died giving birth to him. She insists that she will raise him herself. Both angry, Oberon and Titania agree to stay out of each other's way until after the wedding, when Titania will return to India with the boy.*

**Summary, 2.1.153–194:** *Oberon reminds Robin of a time he watched Cupid shoot an arrow, which landed on a flower now called "love-in-idleness." He instructs Robin to get him the flower, so that he can use its power to make Titania fall in love with the first creature she sees. He hopes she will become so distracted by her love that he will be able to steal away the Indian boy.*

**Focus Question:** **How do both Robin and Oberon express a desire to control others? Be sure to cite the strongest evidence from the text to support your answer.**



*A Midsummer Night's Dream* Supported Structured Notes, 2.1.33–60, 153–194

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jest (2.1.46)	to joke	
lurk (2.1.49)	to remain in or around a place secretly	
civil (2.1.157)	respectful, tame	
madly (2.1.177)	desperately or extremely	
pursue (2.1.189)	to chase after	



*A Midsummer Night's Dream* Structured Notes

Teacher's Guide, 2.1.33–60, 153–194

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**Focus Question: How do both Robin and Oberon express a desire to control others? Be sure to cite the strongest evidence from the text to support your answer.**

*Robin tries to control others through joking and tricks. He takes pride in manipulating people and gets satisfaction out of the jokes he plays. Oberon shows a desire to control people through planning and manipulation. His idea of using the love-in-idleness flower shows that he will use a clever plan to try to control Titania and get the boy from her.*



*A Midsummer Night's Dream* Structured Notes

Teacher's Guide, 2.1.33–60, 153–194

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