



EXPEDITIONARY  
LEARNING

# **Grade 10: Module 2B: Unit 1: Lesson 15**

## **Author's Craft: Poetry and Prose**



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

CCSS.ELA-LITERACY.RL.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

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 poetry and the prose language in *A Midsummer Night's Dream* and how each contributes to meaning and tone.

Ongoing Assessment

- *A Midsummer Night's Dream* structured notes, 2.2.90–163 (from homework)

Agenda

1. Opening
  - A. Engaging the Reader: Discussing the Focus Question (10 minutes)
  - B. Reviewing Learning Targets (1 minute)
2. Work Time
  - A. Drama Circle: Act 3, Scene 1, Part 1 (20 minutes)
  - B. Author's Craft: Poetry and Prose (13 minutes)

Teaching Notes

- In this lesson, students begin reading Act 3, Scene 1 of *A Midsummer Night's Dream* using the Drama Circle routine used in previous lessons.
- This lesson's focuses on Shakespeare's craft and builds on Lesson 12 (in which students learned to recognize the rhyme, rhythm, and meter of Shakespeare's poetry). Today, students analyze how Shakespeare used differing language (poetry and prose) to differentiate his characters and set certain tones throughout the play.
- 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.



3. Closing and Assessment

A. Preview Homework (1 minute)

4. Homework

A. Reread 3.1.1–75 and complete the structured notes.

- In advance: Review Act 3, Scene 1 Teacher's Guide, Part 1.
- Post: Learning targets.



Lesson Vocabulary	Materials
prose; abide (3.1.12), prologue (3.1.17), assurance (3.1.20), chink (3.1.63), cranny (3.1.69)	<ul style="list-style-type: none"> <li>Evidence of Control note-catcher (from Lesson 10)</li> <li>Play Map (from Lesson 8)</li> <li>Tips for Reading Shakespeare handout (from Lesson 9)</li> <li>Act 3, Scene 1 Teacher's Guide, Part 1 (for teacher reference)</li> <li>Author's Craft: Poetry and Prose in <i>A Midsummer Night's Dream</i> handout (one per student)</li> <li><i>A Midsummer Night's Dream</i> structured notes, 3.1.1–75 (one per student)</li> <li><i>A Midsummer Night's Dream</i> supported structured notes, 3.1.1–75 (optional; for students who need additional support)</li> <li><i>A Midsummer Night's Dream</i> structured notes teacher's guide, 3.1.1–75 (for teacher reference)</li> </ul>

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: Discussing the Focus Question (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Invite students to sit with their Buffalo discussion partners to discuss the focus question from last night's structured notes: "What are the consequences of Oberon's attempts to control others using the 'love-in-idleness' flower?"</li> <li>After 2 minutes, cold call several pairs to share out. Listen for students to say that Titania is going to fall in love with someone as a result of being anointed with the flower (but we don't know who yet), that Lysander falls in love with Helena because Robin makes a mistake, and that Hermia's heart will be broken as a result.</li> <li>Invite students to add these consequences to their <b>Evidence of Control note-catcher</b> in Oberon's row.</li> <li>Then, encourage students to think about how Lysander controls others in the scene they reread for homework. Ask:             <ul style="list-style-type: none"> <li>* "Who does Lysander try to control while he is under Oberon's spell?"</li> </ul> </li> <li>Cold call a student to respond. Invite students to continue discussing Lysander's attempt to control Helen as they fill out the corresponding row in their Evidence of Control note-catchers.</li> <li>Tell students they will begin reading Act 3 today, which features Bottom and the other tradesmen rehearsing for their play.</li> </ul>	



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 poetry and the prose language in <i>A Midsummer Night’s Dream</i> and how each contributes to meaning and tone.”</li></ul></li><li>• Explain that students will look more closely at the way that Shakespeare used poetry and <i>prose</i> or regular, non-rhyming language within this play today.</li><li>• Have students take out their <b>Play Map</b> and <b>Tips for Reading Shakespeare handout</b> to use as references.</li></ul>	
Work Time	Meeting Students' Needs
<p><b>A. Drama Circle: Act 3, Scene 1, Part 1 (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to set their chairs up for today’s Drama Circle.</li><li>• Assign roles for this reading: Bottom, Quince, Snout, and Starveling.</li><li>• Before beginning the Drama Circle reading, review what students know about the “play within a play” in <i>A Midsummer Night’s Dream</i>. Listen for them to say that the group of tradesmen, directed by Peter Quince, have decided to perform a play for Theseus and Hippolyta’s wedding. They have been meeting in the woods to prepare for the play. Although Quince is the director, Bottom has emerged as the vocal leader of the group.</li><li>• Have students read this scene aloud, starting on page 69 (3.1.1) and ending on page 73 (3.1.75).</li><li>• After this first read, have students read the scene again. Consider switching roles for this second read. Explain that this time you will pause to answer questions about what they read. (Refer to the <b>Act 3, 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 (Bottom 1, Bottom 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.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Author's Craft: Poetry and Prose (13 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students to turn and talk to their neighbor about the language of this part of the play: How does it differ from the language of Act 2?</li> <li>• After a minute, cold call several pairs to share their answers. Listen for students to say that this section of the play is not written as poetry, while all of Act 2 was. (Students might also point out that this part of the play does not rhyme or that it does not have a clear rhythm, both of which also point to its being written as prose.)</li> <li>• Ask students what these two kinds of written language styles are called. Listen for them to say that Act 2 was written as poetic language or verse, while Act 3 is written as prose.</li> <li>• Distribute the <b>Author's Craft: Poetry and Prose in <i>A Midsummer Night's Dream</i> handout</b>. Explain that some characters in this play speak entirely in verse, while others speak entirely in prose.</li> <li>• Tell students to work in pairs to fill in the top row of the table on the handout: "Characters who speak in verse" and "Characters who speak in prose." Circulate while students work to check for accuracy.</li> <li>• After a few minutes, when most students have successfully categorized the characters, cold call several pairs to share answers. Listen for students to recognize that Bottom and the other tradesmen speak in prose, while all of the other characters speak in verse.</li> <li>• Read the next part aloud as students follow along silently: <ul style="list-style-type: none"> <li>* "In this play, verse and prose have different effects. Place a 'V' on the line below to represent verse, and a 'P' to represent prose."</li> </ul> </li> <li>• Guide students through the four spectrums on the handout, coming to a general consensus about where the "P" and "V" should fall in each case. Listen for students to recognize that, in this play, prose sounds less rhythmic, formal, musical, and educated than verse.</li> <li>• Explain that Shakespeare made these choices about language intentionally because he wanted the language of his play to convey certain messages about the characters and the content. Tell students to work with their partners to answer the last question on the page: "What message(s) did Shakespeare want to convey about his characters by writing some of their lines as verse and others as prose?" Circulate while students work.</li> </ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>After a few minutes, refocus whole group and review their ideas about why Shakespeare wrote the dialogue this way. Listen for students to say that Shakespeare wanted Bottom and the other tradesmen to sound less educated and less well-mannered than everyone else in the play as a type of comic relief. These characters exist to be laughed at, and their manner of speaking is a big part of the joke.</li></ul>	
Closing and Assessment	Meeting Students' Needs
<p><b>A. Preview Homework (1 minute)</b></p> <ul style="list-style-type: none"><li>Distribute the <b><i>A Midsummer Night's Dream</i> structured notes, 3.1.1–75</b>. 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 3.1.1–75 and complete the structured notes.</li></ul>	<ul style="list-style-type: none"><li>Consider providing the supported version of the structured notes to students who need help summarizing Shakespeare's dense text and defining key vocabulary words.</li></ul>



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## Supporting Materials



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Act 3, 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 students to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
3.1.9–11	“There are things in this comedy ... which the ladies cannot abide.”	What is Bottom worried about? <i>He thinks that women in the audience will not be able to handle seeing Pyramus kill himself during the play.</i>
3.1.16–22	“Not a whit! ... This will put them out of fear.”	What is Bottom’s solution for this problem? <i>He says they should write a prologue explaining that the death is not real, and that Bottom is just an actor.</i>  What makes this part of the scene funny? <i>The men are taking this job very seriously, and they believe that their play will be so realistic that people in the audience will react as though it is real. The reader, however, suspects that the men are not going to do a very good job, and that the audience will be completely aware that what is happening on stage is not real. The prologue, therefore, will be completely unnecessary and will make the men look foolish.</i>



Act 3, 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 students to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
3.1.23–26	“... and it shall be written in eight and six. No, make it two more. Let it be written in eight and eight.”	<p>What are the men talking about when they say “eight and six” or “eight and eight”?</p> <p><i>They are referring to the meter of the poetry their script will be written in. (Remind students that they learned about these aspects of poetry in Lesson 11.) “Eight and six” refers to the number of syllables in every other line. (Ask students what the tradesmen might call iambic pentameter, and listen for them to say “ten and ten,” because it has ten syllables per line.)</i></p> <p>How does this exchange add to the comedy of the scene? Again, it shows that the men are taking themselves and this job very seriously, which is funny when contrasted with how badly they are bumbling through it.</p>
3.1.27–45	“Will not the ladies be afeared of the lion? ... he is Snug the joiner.”	<p>What potential problem does Snout raise, and how do the men decide to address it?</p> <p><i>Snout says that women in the audience will be afraid of the lion in the play. The men decide to write another prologue explaining that the lion isn’t real.</i></p> <p>Why is it funny that Bottom uses the word “defect”?</p> <p><i>He means to say “effect,” but he mixes his words up. This is another way for Shakespeare to show the audience that the men are not supposed to be taken seriously. The word choice is also funny because a “defect” is a mistake or problem, and it is becoming clear that the men’s play might include some defects....</i></p>



Act 3, 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 students to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
3.1.46–60	“But there is two hard things ... present the person of Moonshine.”	<p>What problem does Quince bring up next, and how do the men decide to address it?</p> <p><i>The play calls for a scene to occur by moonlight. The men decide that they can either leave a window open to let the moonlight in, or they can have a man dress up as “the man in the moon” and call himself by the name Moonshine.</i></p> <p>Why is it funny that Quince uses the word “disfigure”? <i>It is another mix-up. He means to say “figure,” meaning “represent,” but instead he says “disfigure,” which means to mutilate or scar something so it is no longer recognizable. Again, Shakespeare is hinting to the audience that the version of the play these men perform might be a “disfigured” form of the original script.</i></p>
3.1.60–70	“Then there is another thing ... through that cranny shall Pyramus and Thisbe whisper.”	<p>What is the next problem Quince brings up, and how do the men decide to address it?</p> <p><i>The play calls for Pyramus and Thisbe to talk to each other through a hole in a wall, but the men cannot bring a wall onto the stage. They decide to have a man dress up as a wall, covered in plaster, and hold his fingers up to represent the hole in the wall.</i></p>

Author's Craft: Poetry and Prose in *A Midsummer Night's Dream*

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

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

Characters who speak in prose:

Characters who speak in verse:

In this play, verse and prose have different effects. Place a “V” on the line below to represent verse, and a “P” to represent prose:

← less rhythmic more rhythmic →

← less formal more formal →

← less musical more musical →

← sounds less educated sounds more educated →

What message(s) did Shakespeare want to convey about his characters by writing some of their lines as verse and others as prose?



*A Midsummer Night's Dream* Structured Notes, 3.1.1–75

.....  
**Name:**

.....  
**Date:**

**What is the gist of 3.1.1–75?**

**Focus Question: How does Shakespeare show the audience that the men's play will be funny? Be sure to cite the strongest evidence from the text to support your answer.**



*A Midsummer Night's Dream* Structured Notes, 3.1.1–75

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
abide (3.1.12)		
prologue (3.1.17)		
assurance (3.1.20)		
chink (3.1.63)		
cranny (3.1.69)		



*A Midsummer Night's Dream* Supported Structured Notes, 3.1.1–75

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

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

**Summary: 3.1.1–75**—The tradesmen meet to rehearse their play in the woods. Bottom worries that the play will be too scary for the women in the audience (because it contains a death and a lion). The men decide to write prologues telling the audience that the things they see on stage are not real, so the women won't be afraid. Bottom also suggests that a person should play the part of “the man in the moon” in order to show moonlight. He even says that a person should play the part of a wall since they cannot bring a wall onto the stage.

**Focus Question: How does Shakespeare show the audience that the men's play will be funny? Be sure to cite the strongest evidence from the text to support your answer.**



*A Midsummer Night's Dream* Supported Structured Notes, 3.1.1–75

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
abide (3.1.12)	Definition	
prologue (3.1.17)	Put up with	
assurance (3.1.20)	An introductory speech or text	
chink (3.1.63)	Guarantee	
cranny (3.1.69)	Crack	





*A Midsummer Night's Dream* Structured Notes

Teacher's Guide, 3.1.1–75

**What is the gist of 3.1.1–75?** *The tradesmen meet to rehearse their play in the woods. Bottom worries that the play will be too scary for the women in the audience (because it contains a death and a lion). The men decide to write prologues telling the audience that the things they see on stage are not real, so the women won't be afraid. Bottom also suggests that a person should play the part of "the man in the moon" in order to show moonlight. He even says that a person should play the part of a wall since they cannot bring a wall onto the stage.*

**Focus Question: How does Shakespeare show the audience that the men's play will be funny? Be sure to cite the strongest evidence from the text to support your answer.** *Shakespeare shows that the play will be funny by having Bottom and the other men come up with more and more ridiculous "solutions" to the problems they anticipate their play may have. For example, when the men decide to write prologues explaining that "I am a man as other men are" (not a lion), the reader knows these prologues will make them look ridiculous on stage, since it will be obvious to the audience that the actors are not actually the characters they play. Another reason the play will be funny is because the men decide to have actors play the roles of inanimate objects, like the moon or a wall.*



*A Midsummer Night's Dream* Structured Notes

Teacher's Guide, 3.1.1–75

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
abide (3.1.12)	Definition	
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