EL

EXPEDITIONARY
LEARNING

Grade 10: Module 2B: Unit 2: Lesson 1
Characters and Consequences

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	Ongoing Assessment
• I can analyze how specific events create consequences that propel the action of the play. • I can analyze how specific dialogue reveals aspects of a character. • I can determine the meaning of words and phrases in a text.	• *A Midsummer Night's Dream* structured notes, 3.2.90-123 (Unit 1, Lesson 17 homework) • Consequences flow chart

Agenda	Teaching Notes

1. Opening
 	
   A. Engaging the Reader: Partners Share Focus Question from Homework and Reviewing Learning Targets (5 minutes)
 	
   B. Vocabulary Activity: I Have/Who Has (10 minutes)
 	
2. Work Time
 	
   A. Drama Circle: 3.2.124–365 (17 minutes)
 	
   B. Written Conversations between Discussion Partners (8 minutes)
 	
3. Closing and Assessment
 	
   A. Adding to the Consequences Flow Chart (5 minutes)
 	
4. Homework
 	
   A. Reread 3.2.124–365 and complete the structured notes.
	• Students continue to perform and read in the Drama Circle and use the Written Conversation protocol to bolster their comprehension of how the dialogue in a scene reveals aspects of the characters involved. After working with different protocols (besides whole group or partnered discussion) toward the end of Unit 1, students now use the Written Conversation to conduct a nearly completely independent discussion about the text. The discussion question is open-ended; students' Written Conversations will differ greatly. Consider collecting the Written Conversation note-catchers to gain insight into students' comprehension of the scene and ability to use dialogue as a way to analyze character.
	
	• In Work Time B, students use all the vocabulary words from Unit 1 in an I Have/Who Has activity. This activity is fun and interactive, and lets students learn from one another as they work with vocabulary words, rather than relying just on written definitions. I Have/Who Has is a whole class activity in which students refer to their structured notes from Unit 1, Lesson 9-17 to review the definitions of the vocabulary words they have defined so far. The first student reads, "Who Has____ (a definition)?" another student in the room responds with "I have (the correct word)" and then reads the prompt: "Who has ___?" Then, the student holding the correct word announces it, and the process repeats. This way, the class works together to review the definitions of each of the vocabulary words from Unit 1, reviewing important vocabulary from the play.
	
	• In advance: Cut I Have/Who Has document into strips.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
propel, aspects; derision (3.2.125), conjure (3.2.161), chide (3.2.223), bashfulness (3.2.301), hinders (3.2.334)	• Consequences flow chart (from Unit 1, Lesson 17; one per student) • *A Midsummer Night's Dream* structured notes, from Unit 1, Lessons 9–17 (students' completed copies) • I Have/Who Has sentence strips (one per student; cut up in advance; see Teaching Notes) • *A Midsummer Night's Dream* (book; one per student) • Written Conversation note-catcher (one per student) • Consequences Flow Chart anchor chart (new; teacher-created) • *A Midsummer Night's Dream* structured notes, 3.2.124–365 (one per student) • *A Midsummer Night's Dream* supported structured notes, 3.2.124–365 (optional; for students who need additional support) • *A Midsummer Night's Dream* structured notes teacher's guide, 3.2.124–365 (for teacher reference)

Opening	Meeting Students' Needs
A. Engaging the Reader: Partners Share Focus Question from Homework and Reviewing Learning Targets (5 minutes)	

- Ask students to take out their structured notes from Unit 1, Lesson 17 homework. Invite students to pair-share their responses to the focus question.

- After students have discussed their responses, cold call one or two students to share what they discussed with their partners. Tell students that their thinking about Oberon and Puck's desire to control others will come in handy during this lesson, when they will read on to discover the consequences of these characters' actions.

- Invite students to take out their **Consequences flow charts**. Then read the first target aloud to students:

  * "I can analyze how specific events create consequences that propel the action of the play."

- Remind students that *propel* means to "push forward." Remind them that they have recorded information about characters' actions and the consequences of these actions on their Consequences flow charts. Invite students to turn and talk, referencing their flow charts as needed:

  * "What are some examples of characters' actions or events in the story that propelled the plot forward?"

- Cold call a few students to share what they discussed.

- Read the next learning target aloud with students:

  * "I can analyze how specific dialogue reveals aspects of a character."

- Clarify that the word *aspects* means qualities or characteristics. Invite students to turn and talk:

  * "What does this target ask you to do?"

- Cold call one or two students to share what they discussed. Clarify that this target asks students to think about how a character's words can reveal his or her personality traits. Emphasize that Shakespeare wrote each line of *A Midsummer Night's Dream* on purpose. The dialogue in the play not only serves to move the plot forward, but can also let the reader get to know the characters and how they are feeling.

- Provide a brief example from a part of the play they have already read. Read aloud from Act 2, Scene 1, lines 210–211: "I am your spaniel, Demetrius,/The more you beat me I will fawn on you."

- Note that Shakespeare's use of the word "beat" in these lines does not mean Shakespeare is saying it is acceptable to beat a dog or a person; he is using it to demonstrate how extreme the difference in feeling is between Demetrius and Helena.

Opening (continued)	Meeting Students' Needs

• Remind students that to "fawn on" someone means to give him or her love and affection. Ask them to turn and talk:
 	
   * "What aspects of Helena's character does this line reveal?"
 	
• Listen for students to discuss Helena's lack of confidence, her loyalty to Demetrius, or her sadness in knowing he will not love her. Call on one or two volunteers to share what they discussed. Summarize by reinforcing how what the characters say in the play can say a lot about who they are and how they feel.
 	
• Tell students that after reading in the Drama Circle, they will focus on this target. If necessary, share that there will be an argument in the scene that may reveal some characteristics of some of the key characters in the play.
 	
• Read the last learning target aloud with students:
 	
   * "I can determine the meaning of words and phrases in a text."
 	
• Explain that in the next activity, students will practice this learning target by reviewing the vocabulary words from Unit 1 in an I Have/Who Has activity.	

B. Vocabulary Activity: I Have/Who Has (10 minutes)
• Invite students to get out their **A Midsummer Night's Dream structured notes, from Unit 1, Lessons 9–17**. Distribute the **I Have/Who Has sentence strips.** Be sure to hand out all strips, since each one relies on the strip before and after. Some students may have two strips. You may also participate. Be sure to keep a master copy of the strips to quickly help students if they get stuck or to correct them if an incorrect answer is given.
 	
• Ask students to make sure they know the definition of both their "I Have" and "Who Has" words by checking the vocabulary definitions in their structured notes. Students must be able to state the definition of the words without the assistance of the structured notes and determine if the responder to the "Who Has" prompt is accurate. They should put their notes away after checking their word.
 	
• Let students know they will participate in an I Have/Who Has vocabulary activity. Briefly review the directions:
 	
  1. Be sure the person with the first strip on the I Have/Who Has sentence strips goes first, since the protocol will take students full circle (with this first person responding to the last person's definition)
 	
  2. The first person to go reads the "Who has_____?" on his or her strip.
 	
  3. Students listen carefully to the definition, and the student with the corresponding vocabulary word reads, "I have _____." That student then reads his or her "Who has _____?"
 	
  4. I Have/Who Has continues until it returns to the person who read the first definition.	

Opening (continued)	Meeting Students' Needs
• Before students begin, clarify directions as needed. Be sure that students understand that each strip is connected to a strip before and after. It isn't important to start at the "beginning," as the game will eventually return to the first person if done properly. • Begin by choosing a student to read his or her "Who has_____?" first. • After an initial practice round, have students swap strip and repeat the activity once more.	

Work Time	Meeting Students' Needs

A. Drama Circle: 3.2.124–365 (17 minutes)
 • Invite students to gather in the Drama Circle. Be sure students have their text, ***A Midsummer Night's Dream***. Ask students to turn to Act 3, Scene 2 (lines 124–365).
 • Share with students that in the beginning of Scene 2, Robin tells Oberon that Titania is in love with an ass. As Oberon and Robin observe, Hermia finds Demetrius in the forest and asks him where Lysander is. Oberon and Robin realize that there has been a mistake: Robin has used the potion on Lysander instead of Demetrius.
 • Invite students to turn and talk to refresh their memories:
    * "How did Puck make the mistake of putting the poison on Lysander's eyes instead of Demetrius'?"
 • Listen for students to remember Oberon's instructions to look for "Athenian" clothes, which both Lysander and Demetrius wear. Puck saw Lysander first and assumed he was the man Oberon wanted to influence with the love-in-waiting flower. Turn and talk:
    * "What was Helena's reaction to Lysander waking up and falling in love with her?"
 • Listen for students to describe Helena's anger at Lysander because she believed he was mocking her. Probe some students who need more support to discuss by asking:
    * "What does this say about Helena as a character?"
 • Students may discuss Helena's lack of confidence, or her skepticism at Lysander's sudden love for her. Ask:
    * "How does Oberon continue to attempt to control others once he realizes Puck has made a mistake?"
	• This read-aloud builds comprehension of this scene. Consider having stronger readers complete the read-aloud while others listen and follow along.
	 • Gauge your students' understanding of the text as you read aloud and consider pausing to discuss important elements, especially vocabulary and language. This will bolster students' comprehension so they can dig deeper during the Written Conversation activity in Work Time B.

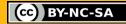| Work Time (continued)	Meeting Students' Needs
• Listen for students to discuss how Oberon sends Puck into the woods to quickly find Demetrius. He wants to place a spell on him so he'll fall in love with Helena, as he originally intended. • Remind students that Oberon's desire to control Demetrius forces the world of the nobles and the world of the forest beings to collide. Ask: ∗ "How do you think the interaction between the forest beings and the nobles will play out?" • Listen for students to discuss how Hermia may fight with Helena since Lysander now loves her, or how Demetrius may be relieved to find that Lysander no longer loves Hermia. • Reinforce the idea that much of the comedy in this scene is a result of Oberon and Puck's mistake. • Invite students to volunteer for roles. Choose roles and remind students to read loudly and clearly, with appropriate expression. Begin the read-aloud of 2.1.195–276. Pause to discuss and clarify as needed.	

B. Written Conversations between Discussion Partners (8 minutes)
 	
• Distribute and display the **Written Conversation note-catcher**. Review the directions: In a Written Conversation, students will write simultaneous notes to their partner about the reading selection, swapping them every 2 minutes for a total of two cycles and keeping quiet along the way. The point of the activity is for students to have a discussion with their partner, without talking, to capture their thoughts without being interrupted or distracted as they reflect. Students should write for the whole time allotted for each note. They may put down words, phrases, questions, connections, ideas, wonderings—anything related to the question or responding to what their partner has said, just as they would in an out-loud conversation. Spelling and grammar do not count; these are just notes.
 	
• Read the prompt for the Written Conversation aloud with students:
 	
  ∗ "What does the dialogue in 3.2.124–365 reveal about the characters? Each partner should choose particular piece of dialogue that struck you and say what it says about the character(s)."
 	
• As students begin their Written Conversations, circulate and clarify the directions as needed. Look for students to build on each other's responses, not just agree or disagree. As students write, quietly ask probing questions to push their thinking:
 	
  ∗ "Why do you think that?"
 	
  ∗ "How can you build on that idea?"
 	
  ∗ "How can you sum up what you and your partner have discussed?"
 	
  ∗ "Can you say more about that?"
	• When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.
	
	• Providing models of expected work supports all students but especially challenged learners.
	
	• During Work Time B, you may want to pull a small group of students to support in finding evidence from the novel. Some students will need more guided practice before they are ready for independent work.

Work Time (continued)	Meeting Students' Needs
• After 2 minutes have passed, tell students to swap. Remind them that the second partner should respond to the first partner's thinking. • After 2 more minutes have passed, tell students to swap again. This time, students should read what their partner wrote and build on the conversation. • When 2 more minutes have passed, students should swap again, completing the first cycle. At this point, the partner should make a conclusion. Remind students that they may continue to talk about the same subject(s) during the second cycle if they feel they need to discuss further. • Repeat the cycle once more.	

Closing and Assessment	Meeting Students' Needs
A. Adding to the Consequences Flow Chart (5 minutes) • Remind students that they created flow charts based on the consequences of key characters' actions in *A Midsummer Night's Dream*. They will add to their charts today, since the reading they did in the Drama Circle reveals even more consequences of characters' desires to control others. • Ask students to again locate their Consequences flow charts (which they used in Opening A). • Tell student you would like them to add to their charts today to summarize the action from the section they read aloud in the Drama Circle. Point out Oberon's line in the Forest Beings section on the **Consequences Flow Chart anchor chart**. Invite students to turn and talk: * "How would you summarize the consequences we read about today that resulted from Oberon's desire to control others?" • Listen for students to discuss the repercussions of Oberon's desire to control Demetrius, especially the argument that results between the four Athenians.	

Homework	Meeting Students' Needs
• Reread 3.2.124–365 and complete the structured notes.	• Consider providing the supported version of the structured notes to students who need help summarizing Shakespeare's dense text and defining key vocabulary words.

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

I Have/Who Has Sentence Strips

Directions: Cut apart the strips and distribute one strip to each student.
In the "I have" sentences, the first word in quotation marks is a definition for a vocabulary word.

I have "ridiculously."

Who has consent?

I have "permission for something to happen or agreement to do something."

Who has vexation?

I have "the state of being annoyed, frustrated, or worried."

Who has cunning?

I have "crafty in the use of special resources (as skill or knowledge) or in attaining an end."

Who has beseech?

I have "to ask (someone) urgently and fervently to do something."

Who has relent?

I have "to give in or become less harsh."

Who has odious?

I have "repulsive or gross." Who has devour?
I have "to swallow up or eat hungrily." Who has knavery?
I have "dishonesty; lying, cheating, stealing." Who has sway?
I have "to move or swing back and forth." Who has enamored?
I have "in love with." Who has visage?
I have "face." Who has attend?
I have "serve." Who has dote?

I have "to express love or affection."

Who has lamenting?

I have "grieving or expressing great sorrow."

Who has oaths?

I have "promises."

Who has lamentable comedy?

I have "tragic comedy (oxymoron)."

Who has perish?

I have "to die."

Who has tedious?

I have "long and boring."

Who has tyrant?

I have "a harsh and unforgiving ruler."

Who has mockery?

I have "a mean imitation."

Who has entreat?

I have "to beg."

Who has scorn?

I have "hatred."

Who has disdainful?

I have "hateful, scornful."

Who has ensue?

I have "result."

Who has jest?

I have "to joke."

Who has swifter?

I have "faster."

Who has lurk?

I have "to remain in or around a place secretly."

Who has remedy?

I have "solution."

Who has civil?

I have "respectful or tame."

Who has mortals?

I have "humans."

Who has madly?

I have "desperately or extremely."

Who has monstrous little?

I have "giant little (oxymoron)."

Who has pursue?

I have "to chase after."

Who has fawn?

I have "to show affection or try to please." Who has abide?
I have "to put up with." Who has valor?
I have "courage in the face of danger!" Who as prologue?
I have "an introductory speech or text." Who has woo?
I have "to seek the affection or love of someone." Who has assurance?
I have "guarantee." Who has vile?
I have "evil or repulsive." Who has chink?

I have "crack."

Who has virtuous?

I have "morally excellent; virginal."

Who has cranny?

I have "small, narrow opening."

Who has preposterously?

What does the dialogue in 3.2.124–365 reveal about the characters? Each partner should choose a piece of dialogue that struck him/her and say what it says about the character(s).

I Say	My Partner Responds	I Build	My Partner Concludes

A Midsummer Night's Dream Structured Notes, 3.2.124–365

Name:

Date:

What is the gist of lines 3.2.124–365?

Focus question: Throughout the scene, Helena expresses her confusion and anger at being the subject of a mean joke. How is dialogue in the play used to compel the action of the story?

A Midsummer Night's Dream Structured Notes, 3.2.124–365

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
derision (3.2.125)		
conjure (3.2.161)		
chide (3.2.223)		
bashfulness (3.2.301)		
hinders (3.2.334)		

A Midsummer Night's Dream **Supported Structured Notes, 3.2.124–365**

Name:

Date:

What is the gist of lines 3.2.124–365?

Lysander awakens after Puck places the magic potion on his eyes to see Helena. He falls in love with Helena and leaves Hermia alone in the forest. Hermia awakens and cannot find her lover. She searches for him in the forest and finds him following Helena. Helena feels Lysander is making fun of her and mocking her love for a man who does not want her. Oberon is angry with Puck for making a mistake and commands Puck to place the magic potion in Demetrius' eyes. Demetrius also falls in love with Helena, and she feels doubly mocked. Hermia arrives on the scene astounded by Lysander's behavior, hurt and confused that he does not want her. Helena believes all three of the others are making fun of her. All four lovers begin to argue.

Focus question: Throughout the scene, Helena expresses her confusion and anger at being the subject of a mean joke. How is dialogue in the play used to compel the action of the story?

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A Midsummer Night's Dream Supported Structured Notes, 3.2.124–365

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
derision (3.2.125)	To make fun of in a disrespectful way	
conjure (3.2.161)	To make something appear unexpectedly as if through magic	
chide (3.2.223)	To scold or reprimand	
bashfulness (3.2.301)	To be shy or timid	
hinders (3.2.334)	To get in the way or block	

A Midsummer Night's Dream **Structured Notes**
Teacher's Guide, 3.2.124–365

Name:

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What is the gist of lines 3.2.124–365?

Lysander awakens after Puck places the magic potion on his eyes to see Helena. He falls in love with Helena and leaves Hermia alone in the forest. Hermia awakens and cannot find her lover. She searches for him in the forest and finds him following Helena. Helena feels Lysander is making fun of her and mocking her love for a man who does not want her. Oberon is angry with Puck for making a mistake and commands Puck to place the magic potion in Demetrius' eyes. Demetrius also falls in love with Helena, and she feels doubly mocked. Hermia arrives on the scene astounded by Lysander's behavior, hurt and confused that he does not want her. Helena believes all three of the others are making fun of her. All four lovers begin to argue.

Focus question: Throughout the scene, Helena expresses her confusion and anger at being the subject of a mean joke. How is dialogue in the play used to compel the action of the story?

With the verbal battles between friends, the dialogue in this scene compels the action of the story in the way it progresses from Helena's feelings of confusion and disbelief to her anger at the joke, and finally to her sense of righteousness and anger with her friend, Hermia. In the beginning of the scene, Helena is still trying to convince Lysander that he should stop teasing her. She says that if he is not joking at her expense, then "Your vows to her and me, put in two scales,/Will even weigh, and both as light as tales." When Demetrius awakes swearing his love for Helena, her frustration and hurt are clearly evident in the dialogue, in lines 148–164.

Hermia's character plays counterpoint to bring the conflict in the plot to its climax. When Hermia enters the scene and is obviously confused by Lysander's words and rejection of her, Helena is sure that Hermia is part of the joke. The dialogue between Helena and Hermia expresses Helena's hurt that Hermia could behave in a way so opposite their friendship and violate their trust. She is sure that Hermia was the originator of the joke. The action really begins with the fight between Hermia and Lysander, which then turns to angry words between Helena and Hermia, with Hermia attempting to find blame with Helena—she herself is short and Helena is tall and so wooed Lysander with her stature. Hermia goes so far as to threaten to scratch out Helena's eyes. These part of the scene ends with insults flung at Hermia and Helena trying to separate herself from her friend.

A Midsummer Night's Dream **Structured Notes**
Teacher's Guide, 3.2.124–365

Vocabulary

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