



EXPEDITIONARY
LEARNING

Grade 10: Module 2B: Unit 2: Lesson 8

Leaving the Play: All's Well That Ends Well



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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 analyze the development of the theme of control in *A Midsummer Night's Dream*.
- I can analyze how Robin's speech reveals his character.

Ongoing Assessment

- QuickWrite: How is the theme of parental control similar and different in each text? (from homework)
- Students' comments during Mix and Mingle



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: Share Responses to Homework Question (5 minutes)Reviewing Learning Targets (2 minutes)Work Time<ol style="list-style-type: none">Drama Circle: 5.1.380–455 (10 minutes)Determining Other Themes in the Play (10 minutes)Mix and Mingle: Returning to the Authorship Question (17 minutes)Closing and Assessment<ol style="list-style-type: none">Preview Homework (1 minute)Homework<ol style="list-style-type: none">Reread 5.1.380–455 and complete the structured notes.	<ul style="list-style-type: none">Throughout their study of the play, students have been asked to focus on one specific theme: “control.” This was done both because this theme is likely of interest to adolescents and because the focus helps to better support students as they prepare to write their argument essay. However, as was noted in Unit 1, part of Shakespeare’s universal appeal is that his plays include many rich themes. This lesson focuses on Shakespeare’s craft, and allows students to think about how Shakespeare crafted a text in which other themes simultaneously come through.In Work Time C, students reflect on the universal appeal of Shakespeare’s works and the question surrounding his true authorship. Consider revisiting the first half of Unit 1 before teaching this lesson to refresh your memory.In advance: Locate and post the Gallery Walk images from Unit 1, Lesson 1.<ul style="list-style-type: none">Review Mix and Mingle in Checking for Understanding techniques (see Appendix).Prepare the Mix and Mingle strips.Post: Learning targets.



Lesson Vocabulary	Materials
universal appeal	<ul style="list-style-type: none"> • <i>A Midsummer Night's Dream</i> (book; one per student) • Gallery Walk images (from Unit 1, Lesson 1) • Mix and Mingle questions (one question per student) • Tips for Reading Shakespeare handout (Unit 1, Lesson 8) • Play Map (from Unit 1, Lesson 8) • <i>A Midsummer Night's Dream</i> structured notes, 5.1.380–455 (one per student) • <i>A Midsummer Night's Dream</i> supported structured notes, 5.1.380–455 (optional; for students who need additional support) • <i>A Midsummer Night's Dream</i> structured notes teacher's guide, 5.1.380–455 (for teacher reference)

Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Share Responses to Homework Question (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to sit with their Rochester discussion partner and share their responses to the homework question: <ul style="list-style-type: none"> * “How is the theme of parental control similar and different in each text?” • Cold call student pairs to share their answers. Listen for students to say something like: “The main similarity is that in both texts, young lovers are forbidden from being together, so they run away in order to be together. The main difference is that “Pyramus and Thisbe” ends in tragedy—both young lovers kill themselves after a series of mistakes, but <i>A Midsummer Night's Dream</i> ends happily—the young lovers who have been forbidden from being together end up happily married. 	
<p>B. Reviewing Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the two learning targets as you read them aloud: <ul style="list-style-type: none"> * “I can analyze the development of the theme of control in <i>A Midsummer Night's Dream</i>.” * “I can analyze how Robin's speech reveals his character.” • Share with students that they will be finishing the play in today's lesson. Once they finish reading, they will take one last look at how the theme of control shows up right to the end of the play. 	



Work Time	Meeting Students' Needs
<p>A. Drama Circle: 5.1.380–455 (10 minutes)</p> <ul style="list-style-type: none"> • Invite students to bring their text, <i>A Midsummer Night's Dream</i>, and set their chairs up for today's Drama Circle. • Assign roles for this reading: Theseus, Robin, Oberon, and Titania. • Have students read this scene aloud, starting on page 167 (5.1.380) and ending on page 173 (5.1.455). • Draw students' attention to lines 440 and 444 and read aloud. Invite students to turn and talk to paraphrase what Robin is saying here. Cold call student pairs to offer their paraphrases. Listen for students to understand that Robin is saying that if you didn't like what the actors have done here with this play, just pretend this was all a dream in which the actors appeared. • Ask: <ul style="list-style-type: none"> * "What connections can you make to the title of the play, the story of the play, and what Robin is saying here?" • Listen for students to connect the ideas of a dream influencing reality or the intermingling of dreams and reality. • Draw students' attention to lines 453–455 and read aloud. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * "What is it that Robin is looking for from the audience in these lines?" • Cold call students and listen for them to recognize that Robin wants them to clap for the performance. 	<ul style="list-style-type: none"> • Consider splitting up the roles (Robin 1, Robin 2, etc.) so more students can participate in the Drama Circle. This also allows you to differentiate, as some roles have fewer lines than others. • Consider creating a name tag for each character to wear during the Drama Circle. • 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.
<p>B. Determining Other Themes in the Play (10 minutes)</p> <ul style="list-style-type: none"> • Remind students that the source of Shakespeare's universal appeal is that the themes or topics he wrote about are interesting and relevant to young and old, rich and poor, educated and uneducated, the powerful and the powerless, bullies and victims, etc. Ask: <ul style="list-style-type: none"> * "Based on what you read in the play and what you know about people's interests, what are some themes or topics that appear in the play and might be interesting or relevant to a variety of people? Be sure to include details from the play that reflect the theme or topic you are thinking of." • Give students think time, encouraging them to jot notes if that helps. • Invite students to turn and talk. Circulate and listen for them to use details from the play to support their thinking. 	<ul style="list-style-type: none"> • Some students may benefit from a sentence frame or sentence starter such as, "In this play, the theme of _____ appears when _____."



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Cold call students to share their thinking.• As suits the needs and interests of your students, emphasize that they may choose to reread this play many times in their life, and likely will notice new themes, and they may understand it even more deeply each time they encounter it.	
<p>C. Mix and Mingle: Returning to the Authorship Question (17 minutes)</p> <ul style="list-style-type: none">• Congratulate students on reading a play by William Shakespeare!• Draw students' attention to the Gallery Walk images from Unit 1, Lesson 1 posted around the room. Remind students of the <i>universal appeal</i> of Shakespeare, which means he and his works are meaningful across time, culture, and age; and that they discussed this idea at the beginning of the module. Tell students that they will reflect on this universal appeal and the authorship controversy now that they have finished reading the play.• Distribute one Mix and Mingle question per student. Instruct students to independently answer each of the three questions. Explain that after about 5 minutes, they will engage in a Mix and Mingle to share the answers they wrote to each question. They should briefly pair up with a student to share the answer to one question and hear an answer to one question; they will then move on to make another pair and share answers. They will continue mixing and mingling until all three questions have been covered.• Provide about 10 minutes for the Mix and Mingle and have students return to their seats. Cold call students to share out an answer to a question they would like to offer to the whole class. Lead a whole class reflective discussion on the relevancy of the authorship question and the universal appeal of Shakespeare.	



Closing and Assessment	Meeting Students' Needs
<p>A. Preview Homework (1 minute)</p> <ul style="list-style-type: none">Distribute the A <i>Midsummer Night's Dream</i> structured notes, 5.1.380–455 and tell students they will reread the same passages from today's Drama Circle for homework. Ask them to use the Play Map (from Unit 1, Lesson 8) and Tips for Reading Shakespeare handout (from Unit 1, Lesson 9) to help them.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Reread 5.1.380–455 and complete the structured notes. <p><i>Note: In the next lesson, students will begin the two-part Mid-unit 2 Assessment. The first part of the assessment pertains to writing an objective summary of a narrative text and asks students to notice similarities and differences between two texts. Students practiced with these skills using the “Pyramus and Thisbe” text. For the assessment, students read a similar story to show what they know about these skills.</i></p>	



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Supporting Materials



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Mix and Mingle Questions

Name: _____

Date: _____

After having read about Shakespeare in Unit 1 and having just finished *A Midsummer Night's Dream*, answer the following questions:

Every day of the year, someone is performing Shakespeare—professional actors, teenagers, church groups, prisoners. For centuries, Shakespeare has had a universal appeal. Based on your experience reading <i>A Midsummer Night's Dream</i> , why do you think this is so?	
As you remember from Unit 1, there is some disagreement over who wrote the plays attributed to Shakespeare. Perhaps this disagreement will always exist. Do you think it matters who wrote them? Explain your thinking.	
Right now there are nearly 500 books available on the subject of Shakespeare for kids. Based on your reading of <i>A Midsummer Night's Dream</i> , why do you think so many people think it's important for young people to read Shakespeare?	



A Midsummer Night's Dream Structured Notes, 5.1.380–455

.....
Name:

.....
Date:

What is the gist of 5.1.380–455?

Focus question: How does Shakespeare use the fairies to provide the conclusion to the play?



A Midsummer Night's Dream Structured Notes, 5.1.380–455

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
consecrate (5.1.432)		
mended (5.1.441)		
slumbered (5.1.442)		
reprehend (5.1.446)		
make amends (5.1.451)		

A Midsummer Night's Dream Supported Structured Notes, 5.1.380–455

.....
Name:

.....
Date:

What is the gist of 5.1.380–455?

Oberon blesses the unions of the King and Queen and the lovers by stating that the fairies will be with them and that no bad fortune shall fall upon their offspring. Puck assures the audience that all was but a dream and that fairies do not really exist.

Focus question: How does Shakespeare use the fairies to provide the conclusion to the play?



A Midsummer Night's Dream Supported Structured Notes, 5.1.380–455

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
consecrate (5.1.432)	To make holy	
mended (5.1.441)	Repaired	
slumbered (5.1.442)	Slept	
reprehend (5.1.446)	To find fault with something	
make amends (5.1.451)	To apologize	

A Midsummer Night's Dream Structured Notes

Teacher's Guide, 5.1.380–455

Name: _____

Date: _____

What is the gist of 5.1.380–455?

Oberon blesses the unions of the King and Queen and the lovers by stating that the fairies will be with them and that no bad fortune shall fall upon their offspring. Puck assures the audience that all was but a dream and that fairies do not really exist.

Focus question: How does Shakespeare use the fairies to provide the conclusion to the play?

The play would be rather anticlimactic for the action to end with Theseus sending everyone to bed. The fairies provide a better conclusion to the play in Puck's description of how fairies, though they flee the daytime, come out to celebrate at night. In doing so, your home is protected from any disturbance, even that of a mouse. The fairies dance and make merry. Oberon's blessing provides the conclusion to his role of arranging the outcomes for the nobles with their weddings by wishing them healthy children and restful sleep. Finally, Puck's speech wraps up the play by assuring the audience that all is well and was but a dream anyway.



A Midsummer Night's Dream Structured Notes

Teacher's Guide, 5.1.380–455

Vocabulary

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consecrate (5.1.432)	To make holy	
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