

An Engaging Literary Enterprise for Shakespeare's *A Midsummer Night's Dream*:

The Difficulties of Friendship and Love: During the Renaissance and Today

A MIDSUMMER NIGHT'S DREAM



Unit Rationale

Rationale for Unit Design

What role does love and friendship play in society? How far will someone go to gain someone else's love? What effect does jealousy have on friendship? How does Shakespeare weave love and friendship throughout his play *A Midsummer Night's Dream*?

The unit is designed for English II honor students. All of the students in the four English II honors classes are freshman. Each of the classes has close to thirty students, and most of the students in these classes are female. My main concern with the implementation of this unit is that the students will struggle and become frustrated with the language, but I hope to help the students overcome this frustration by showing the students that they can understand the story without understanding every word in the play (NCTE 3.1.1).

The intention of this unit is for students to realize the connections of William Shakespeare's *A Midsummer Night's Dream* to society's struggle today by reading and understanding the play. Although this play was written many years ago, the issues dealing with love and friendship still have importance in society today especially for adolescents. The activities within this unit will not only help the students understand the play but also help them understand the power of love and friendship in society today and during the Renaissance.

The Renaissance was a cultural movement that spanned the 14th to the 17th century that produced many great artists such as Leonardo Da Vinci and William Shakespeare. In addition to art and literature, this movement also influenced philosophy, politics, science, and religion. Many of the artists, writers, and scientists during this time period have produced works that have transcended time and still have relevance in today's society. William Shakespeare, considered one of the greatest English writers of all time, is credited with coining close to 1,000 words,

many of which, including words such as bedroom, are still used today. Additionally, Shakespeare's plays and sonnets in general deal with themes and subjects that many people today can still relate to. (NCTE 2.2)

This unit is legitimate because it responds to the psychological needs of students, has literary significance, and aligns with the state standards.

Psychological or Human Development

According to Peter Smagorinsky in *Teaching English by Design*, "Literature often deals with common human experiences about the pressures, changes, dilemmas, aspirations, conflicts, and so on that make growing up (and being grown up) such a challenge" (141). This unit fulfills the psychological needs of students because the theme, which deals with the difficulties of love and friendship, is a common human experience and is especially prevalent in the lives of adolescents. In high schools, students are constantly dealing with the dilemmas and conflicts associated with love and friendship. During my unit, I will assign the student to respond to the text with their personal thoughts and feelings through the Reading Logs prompts.

Literary Significance

This unit is also legitimate due to its literary significance since Shakespeare's plays are still being performed four hundred years after they were written and because they are still being adapted into films. To demonstrate its literary significance, I will be showing the film version of the play that was created in recent years. Shakespeare is considered to be one of the greatest English writers of all time, so by having the students read these works, I will ensure that my students experience a great piece of literature. To demonstrate how important this play is, I will also be assigning the students to read a literary critique of the play for one of the reading logs, so

that they can have a greater understanding of why others consider Shakespeare's works to be so important in the literary world.

Alignment with Standards

Finally, this unit is legitimate because it uses language arts to meet many course standards. As a beginning English teacher, I am determined and excited to meet these standards. For this unit, students will produce an interpretation with the Reading Logs and the Shakespearean Talk Show, explain informational texts with the Reading Logs, generate different types written responses to literary themes with the Reading Logs, the Biopoem, and the Letters to Characters, produce a new collection of vocabulary and build grammar usage skills with the Reading Logs, produce an oral presentation and use multiple sources of information with the Shakespearean Talk Show.

Counterarguments

Although I have outlined many reasons why this unit is legitimate in the English II classroom, some may claim that including Shakespeare should be taken out of the literary canon completely because it is outdated and emphasizes the white supremacist nature of the literary canon. Contrary to this belief, many of the themes within Shakespeare's plays are still relevant to readers today. In fact, many of his plays continue to be adapted into films even today. Additionally, these themes are relevant to individuals from multiple cultures since they deal with subjects that are common to all humans such as love and friendship. Some could even argue that Shakespeare's language is too difficult for young students to understand. However, there have been many books published recently that focus on helping students understand the play's language such as *No Fear Shakespeare*. I think that tools such as these are excellent supplementary sources when reading Shakespeare's works, but it is important that they are used

only after the students have read and attempted to understand the original words. This unit will attempt to help students not only understand the language but also feel comfortable with it through the Reading Logs prompts, the Vocabulary Notebook, and the class discussions.

The primary question is this: Why is Shakespeare's *A Midsummer Night's Dream* relevant to high school freshman? The answer to this question is that this play will not only help students understand Shakespearean plays that they will read in future high school classes and college classes but also help them deal with issues of love and friendship in their own lives. Additionally, this unit provides students with excellent reading strategies and vocabulary strategies, introduces students to the significance of literary criticism, and allows students to create writings in various formats. Basically, the skills that this unit introduces to the students will definitely be beneficial for them both in their immediate lives and in their future school careers.

Philosophy for Teaching English

This unit will display my philosophy of education as a constructivist since the unit is centered around active learning activities as opposed to lectures on the play. One example of this is the Shakespearean Talk Show. To complete this assignment, which requires students to interact with the play and perform a scene, students must work collaboratively in groups. Additionally, as stated before, I am a firm believer in meeting South Carolina course standards, so I have created a unit that meets many of the core state standards. Also, I believe that it is very important to include grammar lessons in the context of literary enterprises, which are assignments that branch beyond traditional assessment and allow students to not only demonstrate their understanding in new and interesting ways but also learn as they complete them. So, for this unit, I will examine the major grammatical errors each day from the Reading

Logs, and will create mini-grammar lessons based on these errors. Additionally, it is essential that students are engaging in critical thinking. This unit will encourage critical thinking with the Reading Logs since students will be asked to do a thorough examination of a theme or term. Also, students will be asked to look at a literary critique of the play and will be asked to make a case for or against the argument in the article. I also believe that it is essential to help students get into a state of what Smith and Wilhelm in their book *Going With the Flow* call a flow when they are participating in literary enterprises. The assignments I have created should encourage flow because they have clear and concise guidelines, allow for social interaction with peers with the Shakespeare Talk Show, provide a sense of competence with the text with the Biopoems and Reading Logs are challenging at the appropriate level.

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A Midsummer Night's Dream:

The Difficulties of Friendship and Love: During the Renaissance and Today

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Unit Overview

The Renaissance was a cultural movement that spanned the 14th to the 17th century that produced many great artists such as Leonardo da Vinci and William Shakespeare. In addition to art and literature, this movement also influenced philosophy, politics, science, and religion. Many of the artists, writers, and scientist during this time period have produced works that have transcended time and still have relevance in today's society. William Shakespeare, considered one of the greatest English writers of all time, is credited with coining close to 1,000 words, many of which, including words such as bedroom, are still used today. Additionally, Shakespeare's plays and sonnets in general deal with themes and subjects that many people today can still relate to.

The following unit is designed for English II honors students at a rural high school. The intention of this unit is for students to realize the connections of William Shakespeare's *A Midsummer Night's Dream* to society's struggle today by reading and understanding the play. Although this play was written many years ago, the issues dealing with love and friendship still have importance in society today especially for adolescents. The activities within this unit will not only help the students understand the play but also help them understand the power of love and friendship in society today and during the Renaissance.

Unit Objectives

Goal for Response to Texts or Literature (NCTE 3.1.2)

Students will be able to:

- Produce a literary interpretation (E2-1.5, E2-1.6)
 - Reading Logs
 - Shakespearean Talk Show
 - Biopoem
 - Planning the Wedding/Drawing Comic Strip (*MSND* Projects)

English Course Standards Addressed:

E2-1.5 Analyze the effect of the author's craft (including tone and the use of imagery, flashback, foreshadowing, symbolism, irony, and allusion) on the meaning of literary texts.

E2-1.6 Create responses to literary text through a variety of methods (for example, written works, oral and auditory presentations, discussions, media productions, and the visual and performing arts)

Goal for Response to Informational Texts (NCTE 3.1.2)

Students will be able to:

- Explain informational texts (E2-2.2)
 - *A Midsummer Night's Dream* Discussion Web

English Course Standards Addressed:

E2-2.2 Compare/contrast information within and across texts to draw conclusions and make inferences

Goal for Writing (process and product) (NCTE 3.1.2)

Students will be able to:

- Generate written responses to literary themes (E2-4.2, E2-4.4)
 - Shakespearean Talk Show

- Reading Logs

English Course Standards Addressed:

E2-4.2 Use complete sentences in a variety of types (including simple, compound, complex, and compound-complex)

E2-4.4 Use grammatical conventions of written Standard American English including subject-verb agreement, pronoun-antecedent agreement, agreement of nouns and their modifiers, verb formation, pronoun case, formation of comparative and superlative adjectives and adverbs, and idiomatic usage.

Goal for Communication (NCTE 3.1.2)

Students will be able to:

- Produce an oral presentation (E2-6.4, E2-6.5)
 - Shakespearean Talk Show

English Course Standards Addressed:

E2-6.4 Use vocabulary (including Standard American English) that is appropriate for the particular audience or purpose

E2-6.5 Create written works, oral and auditory presentations, and visual presentations that are designed for a specific audience and purpose

Goals for Word and Language Study (NCTE 3.1.2)

Students will be able to:

- Produce a collection of new vocabulary (E2-3.1, E2-3.3)
 - Vocabulary Notebook

English Course Standards Addressed:

E2.-3.1 Use context clues to determine the meaning of technical terms and other unfamiliar words

Goals for Research

Students will be able to:

- Use information from multiple sources (E2-6.5)
 - Shakespearean Talk Show

English Course Standards Addressed:

E2-6.5 Create written works, oral and auditory presentations, and visual presentations that are designed for a specific audience and purpose

Unit Rubric:

Major Assignments:

- Shakespearean Talk Show
- *MSND* Projects

Minor Assignments:

- Vocabulary Notebook
- Biopoem
- Reading Logs
- *A Midsummer Night's Dream* Discussion Web

Reading Logs PEG



Description: Throughout this unit you will be prompted to answer certain questions based on our readings in class for homework. Each day, you will be assigned a new question that you should answer based on that day's readings. The questions will ask you to interpret a theme, to character, or event. At the beginning of class each day, you will turn in your log from the night before and will receive a new question. I will use your responses to craft each day's short grammar lessons and to facilitate discussion (NCTE 2.4).

Parameters for the Reading Logs: Each log should answer the question fully. For questions that ask for a verbal response, the answer should be at least a half a page in length and should be written in complete sentences and follow standard grammatical conventions of Standard American English. (NCTE 3.1.6) (NCTE 3.1.7) (NCTE 3.2.3 WRITTEN)

Objectives:

You will be able to:

- Produce an interpretation (E2-1.5, E2-1.6)
- Generate written responses to literary themes (E2-4.2, E2- 4.4)

State Standards

E2-1.5 Analyze the effect of the author's craft (including tone and the use of imagery, flashback, foreshadowing, symbolism, irony, and allusion) on the meaning of literary texts.

E2-1.6 Create responses to literary text through a variety of methods (for example, written works, oral and auditory presentations, discussions, media productions, and the visual and performing arts)

E2-4.2 Use complete sentences in a variety of types (including simple, compound, complex, and compound-complex)

E2-4.4 Use grammatical conventions of written Standard American English including subject-verb agreement, pronoun-antecedent agreement, agreement of nouns and their modifiers, verb formation, pronoun case, formation of comparative and superlative adjectives and adverbs, and idiomatic usage.

Grading Rubric

Student answers all questions with sufficient detail and explanation (40 points). Student gives a thorough and thoughtful interpretation (30 points).	70 points	
Student answers in complete sentences.	10 points	
Student uses grammatical conventions of written Standard American English	5 points	
Student's written response is at least a half a page in length (without skipping lines)	15 points	

List of Questions

- Compare and contrast the three couples and/or their relationships: Lysander and Hermia, Demetrius and Helena, and Oberon and Titania?
- In this act (4), several characters look back at prior infatuations (a foolish or all absorbing passion) with disbelief. Identify which characters look back at these infatuations and explain what they were infatuated with. Then, explain what you think Shakespeare is saying about love and infatuation.

Biopoems



Description: During this unit, you will be asked to look closely at the characters within the play. For this assignment, you will choose a character from the scenes that we have read so far and create a Biopoem based on how you view the character at this point. (NCTE 3.3.2)

In addition to writing the poem, you should include a personal drawing, a magazine clipping, or a web image that represents your chosen character. (NCTE 3.2.3 VISUAL)

You will present your completed assignment to the class and they will be displayed in the classroom. This is a minor grade. (NCTE 3.2.4)

Parameters: The Biopoem should follow the template below and the example shown in class.

- Line 1: First name
- Line 2: Four traits that describe character
- Line 3: Lover of — [list three things or people]
- Line 4: Who feels — [three items]
- Line 5: Who needs — [three items]
- Line 6: Who fears — [three items]
- Line 7: Who gives — [three items]
- Line 8: Who would like to see — [three items]
- Line 9: Resident of —
- Line 10: First name

Objectives:

You will be able to:

- Produce an interpretation (E2-1.6)

State Standards

E2-1.6 Create responses to literary text through a variety of methods (for example, written works, oral and auditory presentations, discussions, media productions, and the visual and performing arts)

Grading Rubric

Biopoem

Name: _____

_____ (50 points) Have 10 lines that thoroughly and accurately describe the character (2 points will be deducted for each line that is either missing or not complete)

_____ (50 points) Include an image that reflects the character described

Final Grade: _____ (out of 100)

Vocabulary Notebook

Description: Throughout this unit, we will be reading *A Midsummer Night's Dream* by William Shakespeare. There will be many words in this play that you are unfamiliar with, so for this assignment, you will be asked to define a few words prior to reading each act. At the end of this unit, you will be tested on these vocabulary words.

General Parameters: You should complete the vocabulary squares for each act prior to the day we begin reading that act. In the first square, you should define the word and in the second square, you should place a picture that demonstrates the meaning of the word. In the third square, you should write the line from the play in which it was used and a correct citation, and in the fourth square you should create a sentence that uses the word correctly. Follow the example for vexation below. The vocabulary squares can be either typed or hand written (**NCTE 3.3.2**)

Objectives:


You will be able to:

- Produce a collection of new vocabulary (E2-3.1)

State Standard

E2-3.1 Use context clues to determine the meaning of technical terms and other unfamiliar words

Vexation

<p>Definition: anger produced by some annoying irritation; something that causes annoyance</p> <p>Synonyms: irritation, agitation, annoyance</p>	<p>Picture:</p> 
<p>Line from play:</p> <p>“full of vexation come I, with complain”</p> <p>Line Citation and Character who spoke it:</p> <p>(1.1.23) Egeus</p>	<p>Your sentence: Filled with vexation, I yelled at the students in the back of the classroom who refused to stop talking during the lesson.</p>

Vocabulary List

Act 1, Scene 1 and Scene 2

Feigning
Extenuate
Dowager
Idolatry
Lamentable
Extempore
Obscenely

Act 2, Scene 1 and Scene 2

Shrewd
Foresworn
Dissension
Disdainful
Languish
Heresy

Act 3, Scene 1 and Scene 2

Abide
Entreat
Triumphant
Enamored
Heartily
Consecrated
Rebuke
Derision

Act 4, Scene 1 and Scene 2

Amiable
Coy
Enmity
Marred
Discourse

Act 5, Scene 1

Frantic
Beguile
Abridgement
Premeditated
Audacious

Discretion

Grading Rubric

Each scene of vocabulary counts as one minor grade.

Name: _____

____ (20 points) Definitions and synonyms

____ (20 points) Lines from the play

____ (20 points) Correct citations

____ (20 points) Appropriate pictures

____ (20 points) Appropriate student crafted sentences

Total Points: ____ (out of 100)

MSND Projects



Description: After we finish reading the play, chose one of the following projects below and complete on a separate sheet(s) of paper. This project will count as a major grade (NCTE 2.5).

Parameters:

1. **Plan the wedding**-In the play, Theseus and Hippolyta, Demetrius and Helena, and Lysander and Hermia get married. For this project you will assume the role of a wedding planner as you help **one** of the couples plan their wedding. Your project should include all of the following elements:
 1. Chose an appropriate wedding song that will be played once they are married. (25 points)
 - Include the song lyrics and a one-paragraph explanation for why you chose this song and why it is appropriate.
 2. Create wedding vows for both characters to say during the ceremony. (25 points)
 3. Chose an appropriate place and theme for the wedding. (25 points)
 - Include an image of the location and the decorations for the wedding.
 - Include a one-paragraph justification for your chosen location and decorations.
 4. Select a wedding gift for ALL three couples and include an image/drawing and written justification for each of the wedding gifts. (25 points)
(ALL WORK SHOULD BE TYPED OR WRITTEN IN INK)
2. **Draw a comic strip**-Chose a scene (for example Scene 2 in Act 1) and assume the role of a cartoonist as you draw a comic strip depicting that scene on a white sheet of paper. Your project should include all of the following elements:
 1. Draw at least 6 boxes that contain characters and events that take place in your chosen scene. (25 points)
 - All characters and major events in the scene should be represented in the comic strip.
 2. Include dialogue that you have created based on the lines from the play. (25 points)
 - You should use quotations correctly.
 3. Color your comic strip. (25 points)

- Your final product should look neat and professional.
4. Write a one-paragraph paper explaining why you chose this scene, why you depicted the events and characters the way you did, and how this experience helped you understand the scene overall. (25 points)

Objectives:

You should be able to:

- Produce a literary interpretation (E2-1.5, E2-1.6)

State Standards

E2-1.5 Analyze the effect of the author's craft (including tone and the use of imagery, flashback, foreshadowing, symbolism, irony, and allusion) on the meaning of literary texts.

E2-1.6 Create responses to literary text through a variety of methods (for example, written works, oral and auditory presentations, discussions, media productions, and the visual and performing arts)

Shakespearean Talk Show



Description: For this assignment, you will work within a small group, and each group will choose a scene from the “Scenes for the Final Performance Handout” to perform. You will need to read the lines from the scene that you choose very carefully because you will transform the events that take place in your scene into a talk show format. (NCTE 3.2.2) (NCTE 3.2.3 ORAL) (NCTE 3.2.4)

General Parameters for the Talk Show: Talk shows that you could emulate include *The Oprah Winfrey Show*, *The Tonight Show*, *Dr. Phil*, etc. I advise you to use Youtube.com or some other source to watch these shows, so that you can create a similar script and set. Each group **MUST** have a talk show host who can either be a character within the play, Shakespeare himself, or anyone else that you think is appropriate. For this assignment you will create a script, costumes, and a set for your talk show. You can use the exact words from the play, create a modern version of the text, or do a mixture of both (NCTE 2.5) (NCTE 3.6.1) (NCTE 3.6.2) (NCTE 3.6.3)

HANDOUT 9

DIRECTOR'S NOTEBOOK

In preparation for its performance, each group will keep a director's notebook in which it will record its insights about the delivery of lines, costuming, characterization, staging, music, and set and prop choices.

Required Contents of the Notebook

1. *Script:* Copy your scene and cut, trim, and paste each page onto a larger piece of plain paper. Cross out any lines you intend to cut. Make sure you have room in the margins to enter the following pieces of information to indicate how the scene will be played:

- Vocal pauses, stresses, and inflections
- Tone of voice
- Gestures and facial expressions (those that are explicit in the script as well as those that are not)
- Notes or diagrams of actions and movements
- Definitions of words or phrases you do not understand

2. *Costumes:* Design two costumes: (1) the conceptual costume (the one you would wear if money were no object), and (2) the actual costume (the one you will improvise for this performance). You may draw these, construct them from magazine cuttings, or simply write out a detailed description explaining your choices (styles, materials, colors, etc.), but tell about both your conceptual and actual costumes. (In the director's notebook, there should be costume descriptions from each actor.)

3. *Character Analyses:* Write an analysis for each character who appears in the scene. As you prepare these analyses, question yourself about the characters' motivations in this passage or scene. Also consider what you know about the character up to this point in the play. The following questions should help to guide you:

- What does each character want?
- Do the characters' objectives change in this scene? If so, when and why? Do tactics change? If so, how and why? What obstacles stand in each character's way? What happens when objectives meet obstacles?
- What is distinctive about the way the characters speak? (For example, who uses plain language? Elaborate language? Puns? Riddles? Sarcasm? Why does the character speak this way?)

4. *Staging:* Plan the staging. Draw the set. Then make a model of it using the shoe box or post-board. With script in hand, read the scene and move objects such as Legos, buttons, coins, or dolls to represent the characters. These actions will anticipate the movements the performers will make during your performance. Mark your scripts as you plan the movements.

Objectives:

You will be able to:

- Produce an interpretation (E2-1.6)
- Execute a written response to literary themes (E2-1.6, E2-4.2, E2-4.4)
- Generate an oral presentation (E2-6.4, E2-6.5)
- Use information from multiple sources (E2-6.5)

State Standards

E2-1.6 Create responses to literary text through a variety of methods (for example, written works, oral and auditory presentations, discussions, media productions, and the visual and performing arts)

E2-4.2 Use complete sentences in a variety of types (including simple, compound, complex, and compound-complex)

E2-4.4 Use grammatical conventions of written Standard American English including subject-verb agreement, pronoun-antecedent agreement, agreement of nouns and their modifiers, verb formation, pronoun case, formation of comparative and superlative adjectives and adverbs, and idiomatic usage.

E2-6.4 Use vocabulary (including Standard American English) that is appropriate for the particular audience or purpose

E2-6.5 Create written works, oral and auditory presentations, and visual presentations that are designed for a specific audience and purpose

Scenes for the Final Performance Handout



1.1.20-180 Parental Disapproval

Characters: Theseus, Egeus, Hermia, Lysander, Demetrius

1.1.180-251 Helena's Plan

Characters: Helena, Hermia, Lysander

2.1.60-185 The Fairy Argument

Characters: Puck, Oberon, Titania

2.1.188-267 Helena's Love

Characters: Demetrius, Helena, Oberon, Puck

3.2.122-344 The Lovers' Quarrel

Characters: Demetrius, Lysander, Hermia, Helena

4.1.1-105 Oberon's Trick

Characters: Puck, Oberon, Bottom, Titania

Grading Rubric

Names _____

_____ (40 points) **SCRIPT**: Does the script indicate how the scene will be played? Does the script include most of the following indications?

_____ Vocal pauses, stresses, and inflections

_____ Tone of voice

_____ Gestures and facial expressions

_____ Notes of actions and movements

_____ Use correct Grammar and various sentence structures **(NCTE 3.1.6) (NCTE 3.1.7)**

_____ (10 points) **STAGING**: Did you draw the set?

_____ (10 points) **SET AND PROPS**: Did you design a simple set for the classroom and implement your design? If necessary, did you include props? **(NCTE 3.2.1)**

_____ (40 points) **PERFORMANCE**: Was every group member present? Did your performance reflect your understanding of the language, scene, and of the play as a whole? Did you address the audience with appropriate language?

Total points (out of 100) _____

A Midsummer Night's Dream Discussion Web

Description: During this unit we will be looking at Feminist Criticism and how we can assume the role of a feminist critic and examine *A Midsummer Night's Dream*. For this assignment you will work in groups to read a feminist criticism and answer a controversial question. This will count as a minor grade.

Parameters: Complete the *MSND* Discussion Web handout, which asks you to make arguments that agree **and** disagree with the following statement based on your reading of *MSND* and our discussions in class:

- **William Shakespeare is a feminist.** (A feminist is one who advocates (or supports) equal rights for women)

After you have made arguments for and against this statement, you need to decide as a group whether you are for or against this statement and write a paragraph on the back of the handout explaining your choice and your reasoning.

Objectives:

You will be able to:

- Explain and analyze informational texts (E2-2.2)

State Standards

E2-2.2 Compare/contrast information within and across texts to draw conclusions and make inferences

Elizabeth that Shakespeare is able to use them to explore the desirability of curtailing female power, an exploration which can itself, in safely indirect and encoded form, express the prevalent sense of unease with Elizabeth's female authority.

Noel Purdon points out that Titania's degradation belongs to an ancient mythological tradition of the goddess or queen who is punished or diminished by being made to fall in love with a mortal or animal. Examples of this include Venus with Adonis, Pasiphae, mother of the Minotaur, with a bull; and Selene, a Greek name for the moon-goddess, with Endymion, a shepherd. *A Midsummer Night's Dream* is a play in which, emphatically, women are brought into line, and authority rests in the hands of fathers and husbands, dukes and kings. Even when Hermia and Helena finally get the husbands of their choice, it is not through their own powers but through the overruling of Hermia's father by an even higher patriarchal figure, Theseus—for whom the multiple wedding affirms his own conjugal possession of Hippolyta—and through the aid of another patriarchal figure, the Fairy King.

This is one of the many Shakespeare plays in which mothers, figures of female power within the familial structure, are curiously absent. Only two mothers are mentioned, and even then only to be marginalized and excluded: the mother of the changeling boy, Titania's Indian votaress, is dead, her life sacrificed for her boy-child (II.i.155); Thisbe's mother is the part originally assigned to Starveling (I.ii.55), but she is silently deleted and in Act V he appears instead as the Man in the Moon. Theseus's lecture to Hermia on filial disobedience in Act I figures conception itself as the quasi-divine act of a male progenitor alone, justifying absolute paternal authority:

To you your father should be as a god,
One that composed your beauties, yea, and one
To whom you are but as a form in wax,
By him imprinted, and within his power
To leave the figure or disfigure it.

(I. i. 47-51)

Set against this view, though, and despite being safely placed in the past of the play, Titania's Indian votaress is a memorable figure of female fertility who inspires one of the richest passages in the text which cannot be easily ignored or forgotten. Titania tells how:

Full often hath she gossiped by my side,
And sat with me on Neptune's yellow sands,
Marking th'embarked traders on the flood,

When we have laughed to see the sails conceive
And grow big-bellied with the wanton wind,
Which she with pretty and with swimming gait
Following, her womb then rich with my young squire,
Would imitate, and sail upon the land
To fetch me trifles, and return again
As from a voyage, rich with merchandise.

(II. i. 125-34)

The two women together mocked the 'big-bellied' sails of merchant ships as mere travesties of pregnancy, the votaress triumphantly flaunting the fruitfulness of her own womb. For G. Wilson Knight, this scene represents fairyland deriding the worldly preoccupations of humanity: 'as we watch Titania and her loved friend laughing at the "traders on the flood", imitating their "voyage" on the waters of life, we see fairyland laughing at storm-tossed mortality.' While the observation is valuable, I think we can go further to acknowledge the significance of gender here: Titania and the votaress are emphatically female, and the merchant ships are the vehicles of men's exploits and ventures. From the female viewpoint of the shore, the ships are inconsequential, their cargoes no more than 'trifles' equivalent to pretty flot-sam (I. 155), their sails hollow, filled only with wind.

The most serious challenge to male authority in the play, the only truly equivalent force, is the uncontained fertile female sexuality represented by the Indian votaress, by Titania's league with her and intense maternal affection for her son, and then by Titania's passion for Bottom, which seems to take Oberon by surprise in its consuming intensity (IV. i. 45-60). At the same time Titania's voluptuously and magnificently pregnant votaress is a telling contrast to the chaste, watery, ethereal, imperial votaress described by Oberon in his account of his vision. The opposition highlights the fact that, although the imperial votaress is ostensibly revered for her chastity, this is at odds with the values of the rest of *A Midsummer Night's Dream*. Her perpetual and impregnable virginity renders her not only exceptional, mystical and quasi-divine, but also ghostly and almost deathly as she floats untouched across the scene, and she is identified with a moon which is chilly, insipid and dampening (II. i. 162). By contrast, the Indian votaress sails upon the land, and has a corresponding generous materiality expressed in language not only of richness, abundance, and fullness, but also of merriment and pleasure.

A Midsummer Night's Dream Discussion Web

Reasons				Reasons
	Disagree	<div>Shakespeare is a Feminist.</div>	Agree	

Conclusion (Chose a stance either yes or no and write a brief paragraph on the back of this page explaining why you chose this stance)

Grading Rubric

Name _____

_____ (50 points) Completed the “Disagree” and “Agree” portions of the web completely

_____ (50 points) Wrote a final paragraph in which the group chose a side and justified their choice.

_____ Total points (out of 100)

Daily Lesson Plans and Reflections

Day 1-

Title of Lesson: Introduction to Shakespeare and *A Midsummer Night's Dream*

Subject: English II Honors

Grade Level: 9th Grade

Teacher:

Cooperating Teacher:

University Supervisor:

Overview:

Students will be introduced to William Shakespeare's life, work, and culture as a way of beginning the *A Midsummer Night's Dream* unit. To introduce Shakespeare, I will show the students a Power Point presentation that explains background information about the Renaissance, the Elizabethan Era, and the life of Shakespeare. The students will be required to listen to the presentation but I will ask them to not take notes; instead, I will post the presentation on the class website and they will be required to look over the information because I will be holding them accountable for the information in future classes. After they listen to the presentation on the background information, I will show the students a painting depicting a scene from the play. The students will then be required to write a paragraph predicting the events that will take place in the play or what the play will be about. Once the students have completed their paragraphs, I will ask the students to share their responses with a peer. Once they have discussed with each other, I will ask a few students to share their responses to the class. Then, I will read a children's story based on the play to the students. After reading the children's story, I will ask the students to complete the *A Midsummer Night's Dream* Opinionnaire. This Opinionnaire will be discussed in the next class. The *A Midsummer Night's Dream* Opinionnaire is intended to be an introductory activity for the Shakespearean unit. This activity is a great way to begin this unit because it previews some of the major themes from the play for the students, and it allows them to familiarize themselves with the important themes before they begin to grapple with the difficult language in the play. Additionally, the listed statements in the Opinionnaire also activate the students' prior knowledge because many of the statements apply to their everyday lives. The Opinionnaire will be used to guide both small group and whole-class discussion.

Objective(s): (APS 4)

Students will be able to:

- Produce an opinion about a literary theme (E2-1.6)

English Course Standards Addressed:

E2-1.6 Create responses to literary texts through a variety of methods (for example, written works, oral and auditory presentations, discussions, media productions, and the visual and performing arts)

Prerequisites and Pre-assessment: (APS 3)

- Students have studied Shakespeare in their previous Honors English I class.
- For this activity, the students should provide their opinion of the statements based on their prior knowledge or personal experiences.

Materials/Preparation: (APS 6) (NCTE 4.1)

- *A Midsummer Night's Dream* Opinionnaire
- Vocabulary Notebook PEG
- William Shakespeare Background Power Point
- *Titania and Bottom* painted by John Anster Christian Fitzgerald
- *William Shakespeare's A Midsummer Night's Dream* by Bruce Coville and illustrated by Dennis Nolan: This is a beautifully illustrated children's book that retells the story within the play. This book can help students who are visual learners better understand the plot of the play.

Procedures: (APS 4, 5, 6, 7, 8, 9)

- Bell Ringer (2 minutes)
 - Take out your agenda and write the following assignments down. These are DUE NEXT CLASS:
 - Vocabulary Squares for Act 1
 - Look over Shakespeare Background Power Point
 - I will take attendance as the students complete the bell ringer.
- Vocabulary Notebook (5 minutes)
 - Students will be given the Vocabulary Notebook PEG
 - I will briefly describe the assignment and the requirements.
- Shakespeare Power Point (20 minutes) (NCTE 3.1.3)
 - Medieval Theatre
 - Renaissance
 - Queen Elizabeth I
 - Life and Theatre in the Elizabethan Era
 - The Globe
 - The Puritans
 - William Shakespeare
 - Shakespeare and the English Language (NCTE 3.1.4) (NCTE 3.1.5)

- Greek and Roman Myths
- Students will be quizzed on this information next week. **(NCTE 4.10-Formal)**
- During the Power Point presentation, I will periodically ask the students what they remember from their previous English class about Shakespeare **(NCTE 4.10)**
- Analysis of artwork (10 minutes) **(NCTE 4.3) (NCTE 4.5) (NCTE 4.6) (NCTE 4.9)**
 - Students will be asked to analyze a picture depicting a scene from the play and to write a one-paragraph response to the following questions:
 - What do you think this play is about? What kind of events, characters, setting, and themes do you think will be in this play? What do you think the conflict will be? How will it be resolved?
 - Students will share their responses with a peer that is close to them. **(NCTE 4.2-Small-Group)**
 - Once the students have shared with each other, I will ask the students the questions above so that they can begin to predict and think about the events that will unfold in the play **(NCTE 4.2 Whole-Group) (NCTE 4.10)**
- *A Midsummer Night's Dream* (20 minutes)
 - Students will listen to a children's story based on the play **(NCTE 2.6)**.
 - As I read the children's book, I will periodically ask the students questions that demonstrate their understanding of the story. Also, these questions will encourage the students to begin thinking about the characters. For instance, I will ask the students what they think about the personalities of some of the characters **(NCTE 3.3.1) (NCTE 3.5.3)**
- *A Midsummer Night's Dream Opinionnaire* (2 minutes) **(NCTE 4.8)**
 - Students will complete the Opinionnaire individually. **(NCTE 4.2- Individual)**
 - These will be discussed at the beginning of the next class as a way to begin the reading.

Assessment: (APS 3)

- Produce an opinion about a literary theme (E2-1.6)
 - Students will complete the *A Midsummer Night's Dream* Opinionnaire (view handout), which consists of the main themes from the play that will be examined throughout the unit. I will model an answer for the first question for them. This assignment will not be graded. This will be used throughout the reading of the play as a way of remembering how the play connects to issues today.
- Informal Questioning **(NCTE 4.10)**
 - Students will periodically be asked questions to check their understanding and their background knowledge. These questions will be asked during the Shakespeare Power Point as well as during the reading of the children's book based on the play.

Follow-Up Activities:

I intend to use this Opinionnaire throughout the unit to help the students monitor their own reading. When reading certain sections that are addressed by the statements in the Opinionnaire, I will ask the students to recall their original opinion about the statement and then reflect briefly on whether their reading of the play has changed their opinions in any way. I will also revisit this list at the end of the unit as a means of reviewing the major themes and events within the play.

Reflections on Curriculum and Instruction (APS 5, 6, 7):

To begin this lesson, I had the students copy down the due dates for the important assignments that are coming up in the next few class periods as a bell ringer. After they completed the bell ringer, I gave each student a copy of the Vocabulary Notebook PEG. After describing the assignment and answering the questions, I began the Shakespeare Background Power Point. Since the students voiced their complaints about having to copy a great amount of notes in their previous English 1 class on Shakespeare, I decided to simply tell the students to listen to the presentation in class and go home and look over the Power Point and take notes if they needed to for homework. During this presentation, I periodically asked the students if they could remember information about Shakespeare from their previous English class. Many of the students surprised when they recalled certain pieces of information pertaining to Shakespeare and the time period. Throughout the Power Point, I attempted to make the information interesting by connecting certain aspects of the Elizabethan Era with aspects of life today. For instance, when I discussed the Statues of Apparel laws, I connected the regulations with the dress code at the high school (NCTE 2.2). At the end of the Power Point, I placed a painting of a scene from the play. I asked the students to write a brief paragraph predicting what the play would be about based on the painting. After they completed this writing assignment, I allowed the students to talk to each other about their predictions, and then we discussed them as a class. Once I had completed the Power Point and answered any questions that the students asked, I told the students that we would be reading a children's book based on the play. In an attempt to get them more excited and involved, I allowed the students to sit on the floor in front of me. Even though all of the students did not sit on the floor, I feel that this activity built a greater sense of community in my classroom. As I read the story, I would ask the students what they thought about certain characters as a way of getting them ready for reading the play. For instance, when I read about the character Bottom, I asked the students how they felt about Bottom and what kind of character he was, and the students replied that Bottom was very annoying and seemed to want all of the attention. This was a great way to introduce the personalities of each of the characters. Once I finished the Children's book, I gave the students the Opinionnaire to fill out for homework. I modeled how to answer the first question. This Opinionnaire will be used during the next class period as a way of introducing major events and themes in the play.

Overall, I feel that this lesson was successful because my students met the objective that had been established for that day and had entered into a state of flow by the end of class. My main objective for this lesson was to have students produce an opinion about a literary theme. These themes were presented through the children's book that I read in class, and the students were given the opportunity to have an opinion about those themes through my informal questioning as I was reading the book and through the Opinionnaire. Even though I had asked the students to complete the Opinionnaire for homework, many of the students eagerly began to work on the assignment in class. I think that their eagerness demonstrates that the students definitely had become engaged and had entered into a state of flow by the end of the class. I feel that my students first entered into a state of flow as they were created a visual image and interpretation of the play during the read aloud time. Many of the students were already attempting to map out a plot summary for the play. I think that this activity encouraged flow because the students felt a sense of control and competency since they were allowed to explain how they felt about the characters' personalities and because the reading level of the book was at a level that everyone could understand. In addition, the students probably entered into a state of flow because I provided them with instant feedback. As I was reading the story, I would ask the students questions to see if they understood the material and would give them words of encouragement if they answered the questions correctly. The students also entered into a state of flow when I gave them the Opinionnaire. This assignment also encouraged flow because I the students had a sense of control and competency since the Opinionnaire asked for their personal opinion. Also, I gave the students clear goals because I told them exactly what I expected them to do for this assignment and modeled a possible response for the first statement.

Although my lesson was successful, there are a few things about my lesson that I would change or alter for the next time I teach this lesson. First, I would complete the Opinionnaire in class because it does not take up a great deal of time and because the students really wanted to complete the Opinionnaire since they were already so interested and engaged in the material by that point. Also, I would have liked to have the students actually copy the notes, but again, I felt that it would be better for me to simply tell them the notes so that they did not have to copy pages and pages of notes and because I think sometimes the students understand better when they can simply listen to the material.



Opinionnaire

Each of the following statements expresses an opinion. Rate each statement from 1 (strongly disagree) to 5 (strongly agree).

1. It is okay to force someone to marry you.
2. Parents have the right to tell their children who to marry.
3. Women should obey their husbands.
4. It is okay for spouses to trick one another when they are angry at each other.
5. Love is real.
6. True love always faces obstacles.
7. It is okay to betray a friend if it benefits you.
8. Friends should not steal other friends' boyfriends/girlfriends.
9. It is okay for a boyfriend/girlfriend to threaten or hurt you as long as they love you.
10. Dreams can affect reality.

Day 2-

- Opinionnaire-Students will choose one of the statements that they feel the strongest about on the Opinionnaire, and they will write a paragraph justifying their rating. After the students have completed this paragraph, we will discuss their ratings and paragraphs.
- Return poetry tests-I will go over these tests and answer any questions for the students.
- Pass out the literary terms list for drama and the story map for MSND
- Define literary terms-drama, comedy, stage directions, dialogue, monologue, soliloquy
- Read Act 1-I will ask the students to volunteer to read parts for the play. After we read scene 1, we will complete the Reading Guide Handout for Act one as a class.
- Act 1 Vocabulary

Reflection-

To begin this lesson, I asked the students to place their *A Midsummer Night's Dream* Opinionnaire, which I gave them last class to complete for homework, on their desks. I instructed the students to choose the statement that they felt strongest about and write a paragraph justifying their rating. The students really enjoyed this activity because it gave them a chance to connect personally to a theme or idea from the play. The students entered into a state of flow during this activity because this activity met many of the essential requirements for flow. First, this activity gave the students a sense of control and competency because the statements were very easy to understand, yet the concepts addressed in the statements dealt with difficult issues that people still debate about today. In addition, many of the issues addressed in the statements are issues that they deal with in high school. For example, one statement asked if it was okay to steal a friend's boyfriend or girlfriend. The students voiced their various opinions concerning these statements as we went over the Opinionnaire as a class. After talking about the Opinionnaire, I gave the students their poetry tests back and defined some of the drama terms for them on the Pro-Board. Once they had taken all the notes, I asked the students to take on the role of actors and read the play out loud. Many of the students volunteered to read, but it was quite funny when one of my male students wanted to play the role of Hippolyta opposite his friend, one of my other male students, who was playing the role of Theseus. The students read act one out loud at the front of the room while the other students followed along in their own books at their desks. During the reading, the students stayed focused and entered into a state of flow as they created a version of the play. I think that this activity encouraged flow because the students were provided with instant feedback. I would periodically stop the students as they were reading to ask them questions about the plot so that I could check their understanding. When the students answered I would immediately tell them if they were correct or attempt to help them correct their answers. In addition, this activity encouraged flow because it incorporated the social aspect of the flow requirements since the students would answer each other's questions and describe the plot to each other if anyone became confused. After we finished reading the play, we answered the questions on the Reading Guide Handout as a class. This handout asked the students to look at certain quotes from the play and explain who said the

lines, what they meant, and what literary devices (if any) were used in the lines. By completing this worksheet, the students met my main objective for the day since they recognized literary devices in the play.

Act 1 Reading Guide

- A. Who said it? What does it mean?
- B. Literary techniques

(1.1.2-6)

“Draws on apace. Four happy days bring in Another moon. But, O, methinks how slow This old moon wanes! She lingers my desires Like to a stepdame or a dowager Long withering out a young man’s revenue.”	A. B.
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(1.1.17-18)

“Hippolyta, I wooed thee with my sword And won they love doing thee injuries,”	A.
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(1.1.43-45)

“As she is mine, I may dispose of her, Which shall be either to this gentleman Or to her death, according to our law”	A.
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(1.1.48)

“To you, your father should be as a god,”	A. B.
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(1.1.72)

“You can endure the livery of a nun”	A.
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(1.1.136)

“The course of true love never did run smooth.”	A.
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(1.1.172-173)

“I swear to thee by Cupid’s strongest bow, By his best arrow with the golden head”	A. B.
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(1.1.232-257)

Soliloquy	A.
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(1.1.240-241)

“Love looks not with the eyes, but with the mind,
And therefore is wing’d Cupid painted blind.”

A.
B.

(1.2.11-13)

“Marry, our play is “The most lamentable
comedy and most cruel death of Pyramus and
Thisbe.”

A.
B.

Day 3-

- Shakespeare quiz-Students were quizzed on the Shakespeare’s background based on the Power Point presentation that I showed on the first day.
- Introduce reading log assignment-Students were given the Reading Log PEG, which asks the students to respond to a question about the reading each day. I will use the responses to craft a mini-grammar lesson and facilitate discussion.
- Define literary terms-symbol
- Read Act 2-I will ask the students to volunteer to read parts for the play. After we read Act 2, we will complete the Reading Guide Handout for Act 2 as a class.
- Act 2 Vocabulary

Reflection-

To begin this lesson, I gave the students a quiz on the Shakespearean background information that I presented on the first day of the unit. The quiz consisted of ten short answer question and one extra credit question. After they finished the quiz, the students received the Reading Log PEG. I read through the PEG for this assignment with them as a way of describing the requirements. Once they understood the assignment, the students copied the first question on a piece of notebook paper. The first question asked the students to compare and contrast the three couples in the play: Hermia/Lysander, Helena/Demetrius, and Titania/Oberon. Then, the students copied notes about symbols on their Drama Literary Terms handout. I decided to have the students copy notes about symbols on this day because we would be reading one of the most important symbols (“love-in-idleness”) in this play on this day. Once we had completed the notes, the students helped me place the background board that I had painted to look like a forest scene in the front of the room. Also, I asked for volunteers to read and, again, I had an overwhelming number of students volunteer. After assigning the parts, I helped the students who were reading for the roles of the Fairy King and Queen put on wings and crowns. Also, I gave

the student who would be playing Puck for the reading, a purple flower, which represented the “love-in-idleness.”

The students loved wearing the costumes and some of my students even wore their costumes to lunch. After reading Act 2, we completed the Reading Guide Handout for Act 2 as a class.

My main objective for this lesson, which was for the students to understand and identify important literary devices in the play, was definitely met because the students answered all the questions I posed during the reading and all the questions on the Reading Guide Handout that were asked after the reading. In addition, the students definitely entered into a flow during this lesson, which became obvious when the students wanted to wear their costumes to lunch and when they returned from lunch since they immediately picked up their books and were waiting on the bell to ring so that they could start. Similar to day two, the reading of the play in class encouraged flow because it incorporated the social aspect of the flow requirements since the students would help each other understand the plot of the play. Also, this activity encouraged flow because the students were given immediate feedback since I would periodically stop the reading and ask them questions that checked their understanding. I think that this lesson also encouraged flow because it placed focus on the immediate experience. The students were excited about wearing costumes and becoming actors. It became more about living and breathing the words than simply reading the words on the page. Interestingly, the students who were not performing or reading in the front of the class maintained focus and remained on task as well. The students that remained in their seats watching the performances would laugh or make comments about the story as the students were reading. Overall, this lesson was very successful and definitely encouraged flow (NCTE 2.3).

Act 2 Reading Guide

- A. Who said it? What does it mean?
- B. Literary techniques

(2.1.18-24)

“The King doth keep his revels here tonight
Take heed the Queen come not within his sight.
For Oberon is passing fell and wrath,
Because that she as her attendant hath
A lovely boy, stolen from an Indian king;
She never had so sweet a changeling.
And jealous Oberon would have the child”

A.

(2.1.126)

“The fairy land buys not the child of me”

A.

(2.1.163-164)

“Cupid all armed. A certain aim he took
At a fair vestal throned by the west,”

A.

B.

(2.1.174-178)

“And maidens call it love-in-idleness.
Fetch me that flow’r; the herb I showed thee once:
The juice of it on sleeping eyelids laid
Will make or man or woman madly dote
Upon the next living creature that it sees.”

A.

B.

(2.1.183-194)

A.

B.

(2.1.210-213)

“I am your spaniel; and, Demetrius,
The more you beat me, I will fawn on you.
Use me but as your spaniel, spurn me, strike me,
Neglect me, lose me;”

A.

(2.1.268-271)

“A sweet Athenian lady is in love
With a disdainful youth. Anoint his eyes,
But do it when the next thing he espies
May be the lady.”

A.

(2.2.33-40)

“What thou seest when thou dost wake,
Do it for thy true love take.
Love and languish for his sake.
Be it ounce, or cat, or bear,
Pard, or boar with bristled hair,
In thy eye that shall appear
When thou wak’st, it is thy dear.
Wake when some vile thing is near.”

A.

(2.2.118-123)

“Content with Hermia? No, I do repent
The tedious minutes I with her have spent

A.

Not Hermia, but Helena I love.
Who will not change a raven for a dove?
The will of man is by his reason swayed,
And reason says you are the worthier maid.”

Day 4-

- Turn in Reading Logs-Students were instructed to turn in their reading logs in the basket, so that I can grade them and determine what type of grammar instruction the students need.
- Watch Act 1 and Act 2 of *A Midsummer Night's Dream*-Students will watch the movie based on the play. The students will watch the first two acts, which is approximately fifty minutes in length. The movie will help the students to review the events that we have read in class so far and help them understand parts that they may not understand. After watching the film, I will ask the students how the movie differs from the play (NCTE 3.6.2) (NCTE 3.6.3)
- Character Biopoems-Students will be asked to choose a character from the portion of the play that we have read in class so far and describe their interpretation of this character up to this point in the reading. Students will also be asked to include an illustration of the character by either drawing a picture, finding an image in a magazine, or printing an image from the internet.

To begin this lesson, I asked the students to turn in their first reading log. These logs will be graded and returned in a later lesson. When I return these reading logs, I conduct a minor grammar lesson based on the major mistakes I notice in their responses. After the students turned in their reading logs, they moved to a comfortable position and watched Act 1 and Act 2 of the film version of *A Midsummer Night's Dream*. This portion of the film consumed the majority of the time in class, but during the last twenty minutes of class, I assigned the Character Biopoem assignment. The students began this assignment in class and were instructed to complete the assignment for homework. A few students will be asked to present their completed Character Biopoems in a later lesson.

My main objective for this lesson was for the students to produce an interpretation for the play. The students accomplished this objective by working on the Character Biopoem assignment since it asked the students to create the poem and picture based on how they interpreted or viewed the character at this point in the story. In addition to meeting the objective for this lesson, the students also somewhat entered into a state of flow. I say that the assignment somewhat encouraged flow because the students initially seemed uncomfortable with the assignment and thought it was difficult. I feel that the assignment itself was not difficult, but the fact that the students had to think beyond the text's literary meaning took the students out of their comfort zone, which made the assignment undesirable at first. However, as the students

continued to work on the assignment and began to realize that it was possible to complete, they began to feel more comfortable and enter into a state of flow. I think that my students have remained in a state of flow throughout my unit. This was made evident to me today when I had several students claim that they wanted to read for a certain part today and were upset when I said that we would be watching the film today instead of reading. Generally, students love to watch films in class, so this was surprising and exciting for me to hear that they would have preferred to read the play.

The Character Biopoem assignment encouraged flow for many reasons including the fact that it gave the students a sense of control and competence, presented the students with clear goals, and focused the students on an immediate experience. The Character Biopoem assignment gave the students a sense of control and competence because the assignment was based on their personal interpretation of the characters. The assignment also presented the student with clear goals because I gave each student a PEG and gave them an oral example of possible response. This assignment also encouraged flow because the assignment focused on the immediate experience since the students knew that they needed to complete this assignment so that they could eventually present it to their classmates. It was obvious that this assignment encouraged flow because the students maintained focus on the assignment and would occasionally talk to each other about their response. None of the students deviated from the assignment or were off task. Overall, this assignment was very effective and encouraged flow in my students during this lesson.

Day 5-

- Root Test
- Collected Character Biopoems
- Read Act 3
- Act 3 Reading Guide Handout
- Act 3 Vocabulary

Reflection-

(The cooperating teacher) began this lesson because she was testing the students on an assignment that she had given them several months prior. Students were required to know a list of root words and their meanings for this test. (The cooperating teacher) gave the students a few moments to look over their materials prior to the test since the students seemed frantic as they walked in the door. The few extra minutes really seemed to calm the students' nerves, which I thought was very interesting. After the students had completed their test, I instructed them to turn in their Character Biopoems, which had been assigned during last class. Then, students were asked to take out their books so that we could begin reading Act 3. Act 3 is the longest act in *A Midsummer Night's Dream*, so I was worried that we would not be able to read the entire act

in class; however, we were able to not only complete the reading but also the reading guide handout and the vocabulary.

My main objective for this lesson was for the students to produce their own interpretation of the play by acting out the events as they read the play. Since this was the third day of the reading, the students felt comfortable getting up and acting out the events and were very excited. I had several students raise their hands as soon as I told them to get their books out because they wanted to read as a certain character. Again, I had no problem getting volunteers to read, dress up, and act. The students met this objective because they were able to not only read the words of the play, but show their classmates the events that were unfolding based on their own interpretation. This scene was especially fun for the class because this is the scene where Bottom is turned into a donkey. Also, this scene contains a lot of characters, so there was an opportunity for a lot of students to read parts and be involved in the performance. In addition, some of the parts were really small and had few lines, so many of my students that do not talk a great deal in class were excited that they could participate without having to speak a great deal.

During this lesson, my students definitely entered into a state of flow. I think that this activity encouraged flow because it incorporated the immediate experience, social, and clear goals and feedback flow qualifications. Students were focused on the immediate experience because they wanted to act appropriately in front of their peers, so they tried to read carefully and perform in accordance with the words and stage directions from the text. In addition, this activity encouraged flow because students were using their social skills to communicate or convey the story to their peers. Oftentimes, students would ask each other what they should be doing at that moment or when they were saying a particular line. This cooperative reading encouraged flow because it allowed the students to talk to each other and learn from each other rather than from the teacher. Furthermore, this lesson encouraged flow because the students were provided with clear goals and immediate feedback. The main goal for the students as they are reading is to perform the events and actions in the play the best way they see fit. So, students also have a sense of control over the experience because it is based on their interpretation. Finally, students received instant feedback not only from me but also their peers. Oftentimes, students in the “audience” would yell out, “You are supposed to be sleeping,” and then the person would comply. I thought this was amazing because it demonstrated that the students were not only paying attention to the text but also that they were absorbed in the performance of it. It became increasingly important to the students that the play was performed correctly or at least followed the stage directions. This demonstrated that the students were in a state of flow because they had become invested in the performance and interpretation.

Act 3 Reading Guide

A. Who said it? What does it mean?

B. Literary techniques

(3.1.16-22)

“Not a whit! I have a device to make all well.
Write me a prologue, and let the prologue seem to
say we will do no harm with our swords, and that
Pyramus is not killed indeed. And, for the more
better assurance, tell them that I, Pyramus, am not
Pyramus, but Bottom the weaver. This will put them
out of fear.

A.

(3.1.121-126)

“I see their knavery. This is to make an ass of
me, to fright me, if they could. But I will not stir
from this place, do what they can. I will walk up
and down here, and I will sing, that they shall hear
I am not afraid.”

A.

(3.1.154-161)

“Out of this wood do not desire to go.
Thou shalt remain here whether thou wilt or no.
I am a spirit of no common rate.
The summer still doth tend upon my state,
And I do love thee. Therefore go with me.
I'll give thee fairies to attend on thee,
And they shall fetch thee jewels from the deep
And sing while thou on pressed flowers dost sleep.”

A.

(3.2.33-36)

“I led them on in this distracted fear
And left sweet Pyramus translated there.
When in that moment, so it came to pass,
Titania waked and stratightway loved an ass.”

A.

(3.2.49-51)

“If thou, I fear, hast given me cause to curse.
Being o'er shoes in blood, plunge in the deep
And kill me too.”

A.

(3.2.172-175)

“Lysander, keep thy Hermia. I will none.
If e’er I loved her, all that love is gone.
My heart to her but as guest-wise sojourned,
And now to Helen is it home returned,
There to remain.”

A.

(3.2.117-119)

“Lo, she is one of this confederacy!
Now I perceive they have conjoined all three
To fashion this false sport in spite of me.”

A.

(3.2.296-298)

“You juggler, you cankerblossom,
You thief of love! What, have you come by night
And stol’n my love’s heart from him?”

A.

(3.2.308-310)

“Her height, forsooth, she hath prevailed with him.
And are you grown so high in his esteem
Because I am so dwarfish and so low?”

A.

(3.2.482-486)

“When thou wak’st,
Thou tak’st
True delight
In the sight
Of thy former lady’s eye.”

A.

Day 6-

Title of Lesson: Reading Act 4 of *A Midsummer Night's Dream*

Subject: English II Honors

Grade Level: 9th Grade

Teacher:

Cooperating Teacher:

University Supervisor:

Overview:

This lesson will begin with the students turning in their real world projects, which was an assignment that the cooperating teacher gave them before I began teaching. Also, students will be asked to put their vocabulary for Act 4 on their desk so that I can walk around and check it. As I check their vocabulary, the students will copy the next Reading Log questions on a piece of paper. I will also hand their previous reading logs back as they are copying the next question. After they have completely copied the question, I will teach a mini-grammar lesson based on the errors from their previous reading logs. Then, the students will present their Character Biopoems to their classmates. Finally, the lesson will end with the class reading Act 4 of the play and completing the Reading Guide for Act 4.

Objective(s): (APS 4)

Students will be able to:

- Recognize literary devices in a play (E2-1.6)

English Course Standards Addressed:

E2-1.5 Analyze the effect of the author's craft (including tone and the use of imagery, flashback, foreshadowing, symbolism, irony, and allusion) on the meaning of literary texts.

Prerequisites and Pre-assessment: (APS 3)

- Students have studied Shakespeare in their previous Honors English I class.
- Students have been finished reading *A Midsummer Night's Dream*.

Materials/Preparation: (APS 6) (NCTE 4.1)

- Power Point presentation
- Act 4 Vocabulary Handout
- Act 4 Reading Guide Handout

Procedures: (APS 4, 5, 6, 7, 8, 9)

- Bell Ringer (5 minutes)
 - Turn in Real-World Project in black box in back of room
 - Put Act 4 Vocabulary Squares on your desk
 - Reading Log 2 due next time
- Reading Log 2 (5 minutes)
 - Students will copy the following question on a piece of paper and answer for homework.
 - In this act, several characters look back at prior infatuations (a foolish or all absorbing passion) with disbelief. Identify which characters look back at these infatuations and explain what they were infatuated with. Then, explain what you think Shakespeare is saying about love and infatuation.
- Reading Log 1-Grammar Lesson (10 minutes)
 - Play Title
 - Need to be underlined or in italics NOT in quotation marks
 - *A Midsummer Night's Dream*
 - Contractions
 - When turning assignments in, (especially formal essays) do not use contractions
 - Cannot *rather than* can't
 - Present tense
 - When talking about literature, you should use present tense
 - Titania does not want to give up the boy *rather than* Titania did not want to give up the boy.
- Present Character Biopoems (10 minutes)
 - Students will present their Character Biopoems to the class by reading their poems and showing their image. (NCTE 4.8)
- Read Act 4 (30 minutes)
 - Students will be selected to take on the role of actor as we read Act 4 of the play in class (NCTE 4.2-Whole class).
 - Costumes will be provided for students who are playing certain roles such as Titania and Oberon.
 - As the students read the play, I will periodically stop them to ask them questions that test their comprehension and interpretations.
- Reading Guide for Act 4 (30 minutes)

- After reading the act, students will be given the Act 4 Reading Guide handout to complete in groups (**NCTE 4.2-Small Group**).
- This handout asks students to look at certain quotes and determine the speaker, the meaning, and, sometimes, the literary devices.
- We will discuss the answers as a class after the groups have finished. (**NCTE 4.5**)

Assessment: (APS 3)

- Recognize literary devices in a play (E2-1.6)
 - Students will complete the Act 4 Reading Guide in which they must look at certain quotes to determine speaker, meaning, and literary devices. (**NCTE 4.10**)

Reflection-

This lesson began with the students turning in previous homework assignments and writing down the second Reading Log question. After copying the second question down, I taught a mini-grammar lesson on the errors that I noticed in the previous Reading Log responses. Many of the students were surprised to hear that they needed to write in the present tense when writing about literature, so I know that my lesson was helpful and should improve their writing in the future. Following the grammar lesson, I had the students present their Character Biopoems to their classmates. Some of the students were hesitant to present while others were very excited about reading their poems and showing their images. Following their presentations, we read Act 4 of the play as a class with the students assuming roles and performing the scenes for their classmates. Once we finished reading this act, students worked in groups to complete the Reading Guide Handout. After the students finished the handout, I discussed the answers with the class as a whole.

My two main objectives for this lesson was to recognize literary devices in the play, which the students met by completing the Reading Guide Handout for Act 4 and to produce a response to literature, which the students met by presenting their Character Biopoems to the class. My students really enjoyed creating the Character Biopoems, and I posted a few of the best poems in the classroom. The students also entered into a state of flow during this lesson. The students became very engaged during the reading of Act 4 of the play, which was obvious because all of the students followed along in the book silently without any specific instruction from me to do so. I think that the students became engaged during this lesson because this lesson encouraged flow. This lesson encouraged flow because it gave the students a sense of control and competency since the students were comfortable reading in front of the class by this point, an opportunity for social interaction since the students were talking to each other to perform the scenes, and a focus on the immediate experience since the students needed to read and perform the scene correctly for their classmates. Overall, this lesson was successful because the students were assuming literary roles as actors and audience members, which helps I think helps them understand that literature is important and vital to the real world not just the academic world.

Day 7-

- Watch Act 3 and Act 4 of *A Midsummer Night's Dream*-Students will watch the movie based on the play. The movie will help the students review the events that we have read in class so far and help them understand parts that they may not understand. After watching the film, I will ask the students how the movie differs from the play.
- Shakespearean Talk Show and *MSND* Projects-Student will be provided with the PEGs for these two major assignments and the due dates so that they can begin working on them. The Shakespearean Talk Show assignment will be completed mostly in class, but the *MSND* Project is an outside class assignment.

Reflection-

This lesson began with the students watching Act 3-4 of *A Midsummer Night's Dream*. Students were instructed to watch the film as a review, but the students were also asked to recognize the differences between the text and the film. After the film, the students were given two major assignments and their due dates.

My main objective for the students during this lesson was for them to compare the film and the text and to produce an interpretation or response to the play. My students successfully met both of these objectives. After watching the film, I asked the students several informal questions that prompted them to compare the film and the text we had been reading. They were quick to discuss how the characters had been depicted. Many believed that Bottom had been depicted incorrectly. Several of the students actually stated that they thought Bottom was an annoying and rude person in the play, but he seemed almost pathetic and weak in the movie. Also, many students voiced their dislike of the setting in the movie because it was more modern. By answering my informal questions and making comments such as these, my students demonstrated that they could compare the film and the play. For my other main objective, I gave the students two major assignment PEGs after watching the film. These assignments ask the students to take on new roles and create a response to the text based on their own interpretation. For the Shakespearean Talk Show assignment, students were asked to get into groups of five or six since the scenes usually consisted of four or five characters and each group were required to have a talk show host. The students became really excited about this assignment as soon as I gave them the handouts. The students quickly chose scenes and began brainstorming which talk show they would emulate and who would be each character. In addition to the Shakespearean Talk Show assignment, I also gave the students the *MSND* Project assignment. I instructed the students that they would work alone on these projects at home. Many of the females expressed

their excitement about getting to plan the couple's wedding. By planning out these projects and working on them, the students met my second objective.

In addition to meeting the objectives, this lesson helped my students enter into a state of flow because it appealed to the social, clear goals, immediate experience, and sense of control requirements for flow. Because students were given the opportunity to work in self-chosen groups, this activity met the social requirements. The students all knew each other well and wanted to work together, which I think encouraged them to enter into a state of flow and kept their attention on their assignment. In addition, the students were provided from the beginning with clear goals because I gave each group a PEG and rubric for the assignment. This assignment also kept the students focused on the immediate experience because they were asked to create a presentation that they would perform in front of their peers. The students would need to create something that they thought was worthy of their peers' praise, so that they would not feel uncomfortable when they presented. Finally, this lesson also gave the students a sense of control and competency. The student were given the opportunity to choose their group members and the scene that they wanted to perform, so the students were definitely given a sense of control over the assignment. Furthermore, the students knew that they understood their chosen scene because we had already discussed it in detail in class, so the students also had a strong sense of competency in regards to this project. Overall, I think that this lesson successfully encouraged flow because my students were excited about their responses and because the students stayed on task even though they were in self-chosen groups.

Day 8-

Title of Lesson: Performing Act 5 of *A Midsummer Night's Dream*

Subject: English II Honors

Grade Level: 9th Grade

Teacher:

Cooperating Teacher:

University Supervisor:

Overview: This lesson will begin with the students turning in their homework from the previous night, the second reading log and Act 5 vocabulary, in the red apple basket. After turning in their homework, the students will read and act out the final act of the play. Once the students have finished reading the play, I will ask them questions about possible themes for the play and what they can take away from this play. I will ask several informal higher order questions about the text as a whole to bring closure to the text. After discussing the final questions for the play, the students will complete Act 5 Reading Guide Handout individually. Then, I will go over the

handout with the entire class. Once the students have completed this assignment, I will ask the students to get into their groups for the Shakespearean Talk Show assignment. Students will be given the rest of the class period to work on their presentations and director's notebook for this assignment.

Objective(s): (APS 4)

Students will be able to:

- Recognize literary devices in a play (E2-1.5)
- Produce a response to a play (E2-1.6)

English Course Standards Addressed:

E2-1.5 Analyze the effect of the author's craft (including tone and the use of imagery, flashback, foreshadowing, symbolism, irony, and allusion) on the meaning of literary texts.

E2-1.6 Create responses to literary texts through a variety of methods (for example, written works, oral and auditory presentations, discussions, media productions, and the visual and performing arts)

Prerequisites and Pre-assessment: (APS 3)

- Students read *Romeo and Juliet* in their previous Honors English I class.
- Students have been reading and listening to *A Midsummer Night's Dream* for the past few lessons.

Materials/Preparation: (APS 6) (NCTE 4.1)

- *A Midsummer Night's Dream* text
- Fairy wings and crowns
- Act 5 Power Point Presentation
- Act 5 Reading Guide Handout
- Shakespearean Talk Show Handouts

Procedures: (APS 4, 5, 6, 7, 8, 9)

- Bell Ringer (2 minutes)
 - Turn in 2nd Reading Log
 - Turn in Act 5 Vocabulary notebook
- Read Act 5 (25 minutes)
 - Students will be selected to take on the role of actor as we read Act 5 of the play in class (NCTE 4.2-Whole class).
 - Costumes will be provided for students who are playing certain roles such as Titania and Oberon.

- As the students read the play, I will periodically stop them to ask them questions that test their comprehension and interpretations.
- Discussion of *A Midsummer Night's Dream* (5 minutes) **(NCTE 4.5)**
 - Students will be asked about possible themes for the play.
 - Students will be asked to explain how the play fits the definition of a comedy.
 - Students will be asked whether their answers to the Opinionnaire from the first day have changed or stayed the same.
 - Also, students will be asked how these questions help us determine themes for the play.
- Act 5 Reading Guide (20 minutes)
 - After reading the act, students will be given the Act 5 Reading Guide handout to complete individually **(NCTE 4.2-Individual)**.
 - This handout asks students to look at certain quotes and determine the speaker, the meaning, and, sometimes, the literary devices.
 - We will discuss the answers as a class after the groups have finished.
- Shakespearean Talk Show (38 minutes)
 - Students have already selected their groups and scene **(NCTE 4.2 Small-Groups) (NCTE 4.9) (NCTE 4.8) (NCTE 4.6)**
 - Students will work on their interpretation of their chosen scene until the end of class.

Assessment: (APS 3)

- Recognize literary devices in a play (E2-1.5)
 - Students will recognize literary devices by answering my informal questions as we read the play as a class and by completing the Reading Guide handout in small groups after we have read the play. Both of these assignments are informal and will not be graded. **(NCTE 4.10)**
- Produce a response to a play (E2-1.6)
 - Students will produce a response to the play by answering my higher-order questioning and by completing the Shakespearean Talk Show. The higher-order questions are informal and will not be graded. The Shakespearean Talk Show is formal and will count as two minor grades. **(NCTE 4.10)**

Reflection-

This lesson began with the students turning their second reading log and Act 5 vocabulary in the red apple basket. After all the work has been turned in, students were selected to read and portray certain roles in Act 5 of the play. Although this was the fifth day of reading, the students seemed to still be excited about volunteering to read. After the parts had been chosen, we read the final act as a class, and I asked students questions periodically as we read which they were able to answer easily. Following the reading, I informed the students that we

had finished the play to which I had mixed responses. Some students actually stated that they were upset that we had finished the play because they had enjoyed it so much. Also, some students stated that they liked this play much more than *Romeo and Juliet* because it ended happy instead of with all the characters dying. After students voiced their responses, I asked the students a few final questions about the play as a means of summing up the entire unit. In addition, I asked the students to respond to the Opinionnaire again to see if they had changed their rankings or if their beliefs held strong throughout the course of the play. The only real issue that came up in the class was that of Demetrius marrying Helena even though it was just a spell. Some believed it to be okay while others thought it was an outrage. After discussing final issues in the play, the students completed the reading guide for Act 5 reading guide and then worked in their groups on their Shakespearean Talk Show assignment. It was at this point that I realized that several of the students were stressed out about the amount of workload and confused about several parts of the assignment, so I condensed the assignment and created a new rubric for the students. Many of the students informed me that they had decided to create a video of their performance rather than perform in class, which I was really excited about.

My main objectives for this lesson were for the students to recognize literary devices in the play, which they met by completing the reading guide, and to produce a literary response, which they met by completing both the reading guide and by working on the Shakespearean Talk Shows. At this point in the assignment, many of the groups already had a well-thought out idea and began working on their scripts. The student easily met both of my objectives, which were aligned with state standards.

In addition to meeting the objectives, the students also entered into a state of flow during the lesson. I think that the students entered into this flow because it met the social and clear goals and feedback requirements for flow. Students were social as they read and performed the scenes and as they worked in groups on their Shakespearean Talk Shows. Also, this assignment encouraged flow because I helped the students have clear goals. Since the students had become confused about the requirements for the project and since I know that clear goals are so essential, I decided to change my rubric and give further instruction on the assignment. Also, I gave each group immediate feedback because I walked around the room and asked the students what they were working on and how they had decided to complete the project. I encouraged their ideas and tried to give them new ones as I spoke to each group.

Act 5 Reading Guide

- A. Who said it? What does it mean?
- B. Literary techniques

(5.1.7-18)

“The lunatic, the lover, and the poet
Are of imagination all compact.
One sees more devils than vast hell can hold:
That is the madman. The lover, all as frantic,
Sees Helen’s beauty in a brow of Egypt.
The poet’s eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to
heaven,
And as imagination bodies forth
The forms of things unknown, the poet’s pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.”

A.

B.

(5.1.60-63)

“A tedious brief scene of young Pyramus
And his love Thisbe, very tragical mirth.’
‘Merry’ and ‘tragical’? ‘Tedious’ and ‘brief’?
That is hot ice and wondrous strange snow!”

A.

B.

(5.1.87-89)

“I will hear that play,
For never anything can be amiss
When simpleness and duty tender it.”

A.

(5.1.132-133)

“His speech was like a tangled chain—noth-
ing impaired, but all disordered.”

A.

B.

(5.1.155-156)

“Whereat, with blade, with bloody blameful blade,
He bravely broached his boiling bloody breast.”

A.

B.

(5.1.440-443)

“If we shadows have offended,
Think but on this and all is mended:
That you have but slumbered here
While these visions did appear.”

A.

B.

Day 9-

Title of Lesson: Reviewing *A Midsummer Night's Dream*

Subject: English II Honors

Grade Level: 9th Grade

Teacher:

Cooperating Teacher:

University Supervisor:

Overview:

This lesson will begin with the students watching the final Act of the movie adaptation of *A Midsummer Night's Dream*. After finishing the film, the class will discuss the vocabulary for the final act so that the students will have the correct definitions for the test on the next day. Once the students have the correct definitions for the vocabulary terms, I will discuss a common grammar error that I noticed in their previous Reading Log assignment. Then, as a class, we will discuss the elements of the plot structure for the play. Once this is completed, the students will complete the Crossword Puzzle as a means of review. This assignment will help them because it asks about important characters, vocabulary terms, and literary terms that will be on their test next time. Finally, this lesson will end with the students working on their Shakespearean Talk Shows in their chosen groups.

Objective(s): (APS 4)

Students will be able to:

- Recognize literary devices in a play (E2-1.6)

English Course Standards Addressed:

E2-1.5 Analyze the effect of the author's craft (including tone and the use of imagery, flashback, foreshadowing, symbolism, irony, and allusion) on the meaning of literary texts.

Prerequisites and Pre-assessment: (APS 3)

- Students have studied Shakespeare in their previous Honors English I class.
- Students have been finished reading *A Midsummer Night's Dream*.

Materials/Preparation: (APS 6) (NCTE 4.1)

- Review Power Point presentation
- William Shakespeare's *A Midsummer Night's Dream* directed by Michael Hoffman

- Act 5 Vocabulary Handout
- *A Midsummer Night's Dream* Crossword Puzzle

Procedures: (APS 4, 5, 6, 7, 8, 9)

- Watch Act 5 of *A Midsummer Night's Dream*
 - Students will watch the end of the movie version of the film as a means of review.
- Act 5 Vocabulary Terms
 - Students will explain the definitions of the words for each other so that all the students will have the correct definitions to study.
- Reading Log Grammar Lesson
 - Students will be shown examples of a common comma error in their Reading Logs, and they will be asked to correct the statements below.
 - Use a comma with a coordinating conjunction (FANBOY) to connect **two independent clauses**
 - Demetrius loves Hermia but Hermia loves Lysander.
 - Demetrius loves Hermia. Hermia loves Lysander.
 - Demetrius loves Hermia, but Hermia loves Lysander.
 - Oberon is mad at Titania, yet Titania will not give him the child.
 - Oberon is mad at Titania. Titania will not give him the child.
 - Puck plays a trick on Bottom and turns his head into a donkey's head.
 - Puck plays a trick on Bottom. Turns his head into a donkey's head. (missing a subject)
 - Theseus is in love with Hippolyta, and wants Hippolyta to marry him.
 - Theseus is in love with Hippolyta. Wants Hippolyta to marry him. (missing a subject)
 - Theseus is in love with Hippolyta and wants Hippolyta to marry him
 - Students will discuss their responses to the Reading Guide question. (**NCTE 4.5**)
- Plot Structure of *MSND*
 - Students will describe the plot structure of the play. (**NCTE 4.2 Whole Class**) (**NCTE 4.5**) (**NCTE 4.3**)
 - Exposition: Introduces characters and setting; provides basic information about relationships between characters and an initial **conflict** between them.
 - Hermia doesn't want to marry Demetrius, the man her father has picked.
 - Rising Action: Suspense builds; "the plot thickens." Characters make decisions in response to the opening conflict; these decisions complicate the action. Opens up the plot, allowing for different possibilities of resolution.
 - Hermia and Lysander elope; others follow them to the woods.

- Turning Point: Characters or circumstances change (for the worse or the better) due to an action upon which the main plot hinges. The central or focal point of the play, hence the main purpose of the action.
 - After ridiculous confusion, the lovers are matched appropriately.
- Falling Action: The unraveling of complications leads to the **resolution of conflict**.
 - The lovers' choices receive official sanction; Egeus's desire to punish Hermia's disobedience is overruled.
- Resolution: In comedies (and romances), celebration of a new order, new identities and a harmonious end to conflict, frequently expressed through marriage(s).
 - There are three marriages and a wedding feast.
- *MSND* Crossword Puzzle
 - Students will complete this handout individually as a means of reviewing for the test. The crossword asks the students to identify characters, literary terms, and vocabulary terms. **(NCTE 4.2 Individual)**
 - The first three students to complete the crossword correctly will receive a prize.
 - After the prizes have been awarded, we will discuss the answers.
- Shakespearean Talk Show
 - Students will work in their groups on their Shakespearean Talk Show presentations. **(NCTE 4.2 Small Group)**

Assessment: (APS 3)

- Recognize literary devices in a play (E2-1.6)
 - Students will complete the *A Midsummer Night's Dream* Crossword Puzzle handout, which asks them to recognize certain literary devices such as oxymoron and simile in quotes from the play. Students will also be asked informal questions as we discuss the plot structure of the play. **(NCTE 4.10)**

Reflection-

This lesson began with the students completing the film version of the play. After watching the film, I presented a mini-grammar lesson to the students based on the errors that I noticed in their previous Reading Logs. The primary error in their previous Reading Logs was using a comma with a conjunctive adverb, so I crafted several sentences and asked the students to correct them. The students could not only correct the sentences but also tell me why they were incorrect. This was puzzling to me at first because I had had so many students putting commas in sentences that did not need one. So, I told the students that although they had a grasp on this particular rule that they may not be revising and editing their papers sufficiently. My feeling is that the students had not been looking back over their work to check for errors, so I tried to stress the importance of reviewing a piece of writing before turning it in. After completing the grammar lesson, I talked to the students about the plot structure of the play. To do this, I created a Power Point slide that had the plot mountain. On this mountain, I could click

the various levels and it would define the term. After defining each term, I would ask the students to explain what that term referred to in the play. The students did a great job with this activity and it was a great review for their upcoming test. Following the plot review, I gave each student a crossword puzzle that asked questions that were similar to ones that the students would see on the test. The first three students that completed this activity received a prize (candy and a sticker). The students became really excited about the activity as soon as I stated that it was a race and that there would be prizes involved. At first, I did not let the students use any of their materials on the crossword. After noticing that the students were struggling on a few questions, I allowed them to pull their books. I knew that they needed more than their books to answer some of the questions, so I told them that they could take out all of their vocabulary work. After a few more minutes, I let the students take their Reading Guides out. At this point, students began to finish the crosswords. This activity was a great way to review because it encouraged the students to collect all of their materials for the test in one stack. In addition, this activity demonstrated to the students what information they did not know. For instance, if they could not answer certain questions until they pulled their vocabulary work out, then they knew that they needed to study their vocabulary. After the review game, I answered any final questions about the play since the test was the next class period, and then I let the students work in their groups on their projects.

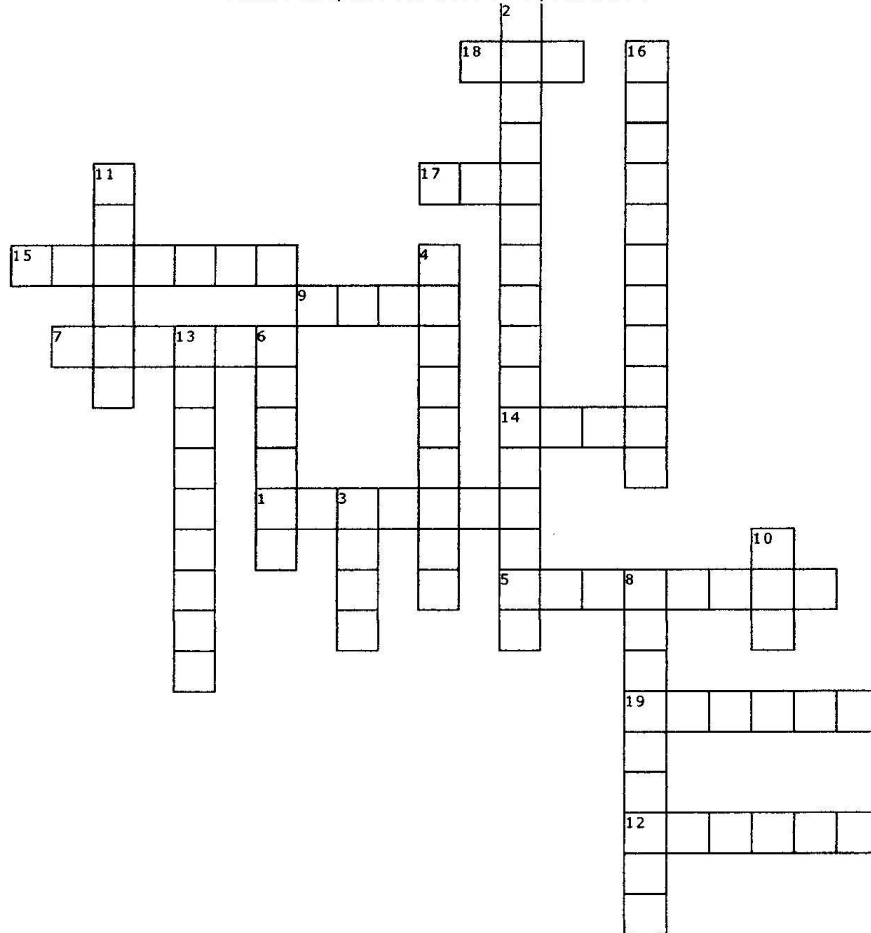
My main objective for this day was to have the students recognize literary devices from the play. The students accomplished or met this objective by completing the *A Midsummer Night's Dream* crossword puzzle because it asked them to look at quotes and identify the literary device that was being used such as simile or oxymoron. All of the students were able to accomplish this objective by the end of the activity. In addition to meeting the objectives, the students also entered into a state of flow during this lesson. I think that the students entered into a state of flow during this lesson because it provided them with a sense of control and competence, immediate feedback, and focus on the immediate experience. First, this activity provided the students with a sense of control and competence because the assignment was something they could accomplish based on our daily readings and discussions of the play. In addition, students were provided with immediate feedback since each word in the crossword is dependent on one another's, so a student must have the first word correct in order to correctly put the second word in. Furthermore, the students entered into a state of flow because they were focused on the immediate experience. The students were focused on defeating their peers and winning a prize rather than how this activity was going to help them in the future. I know that my students were in a state of flow because they were actively engaged, working on the crosswords silently and frantically. This activity was really successful because it helped the students meet the objectives, helped them study and be prepared for their test, and kept them actively engaged or in a state of flow.

Name: _____

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A Midsummer Night's Dream - Review

Please complete the crossword puzzle below



Across:

1. Another word for marriage
5. Lamentable comedy
7. Tells Hermia's plan to Demetrius
9. What course, according to Lysander, never did run smooth?
12. Spoiled or ruined
14. How many days and nights did Theseus and Hippolyta have to wait for their wedding day?
15. Which one of the Mechanicals wanted to play all of the parts?
17. Hermia can marry Demetrius, die, or become a ---
18. Reserved or shy
19. His speech was like a tangled chain

Down:

2. What other name was Puck known by?
3. Who leads Demetrius and Lysander on a wild goose chase through the woods?
4. Oberon's magic spell is removed from all his victims but one. Name him.
6. In and around which city does the play take place?
8. A ---Night's Dream
10. Oberon is angry with Titania because she will not give him her ---
11. To you, your ----- should be as a god.
13. Without preparation or practice
16. Author of the play

Day 10-

- *A Midsummer Night's Dream* Test-Students will be given as much time as they need to complete the test on *A Midsummer Night's Dream*. This test consists of multiple choice, matching, short answer, fill in the blank, and true/false questions. The test asks them to identify characters, vocabulary, and quotes from the play.
- Work on Shakespearean Talk Shows-After students have completed the test, they will be allowed to get into their groups to prepare or rehearse their talk shows.

Reflection-

This lesson began with the students taking the test on *A Midsummer Night's Dream*. The students were nervous about the test as they entered the classroom, so I gave them a few minutes at the beginning of the lesson to look over their materials and ask me questions. Although the students were worried about the test, I was not worried for them because I knew that they knew the material. I was confident in their ability because I knew that we had been practically living and breathing this play for a solid month. The majority of the students completed the test in a hour. After completing the test, most of the students looked relieved and felt confident in their attempts. The grades on these tests were fantastic; in fact, I only had four students not pass this test. I think that their performance on this test demonstrates the effectiveness of flow in a classroom. After the test, I allowed the students to again work in their groups on their talk shows.

My two objectives for this lesson were for students to recognize literary techniques in the play and to produce a response to the play. Students met the first objective by completing the test on the play because it asked the students to read quotes from the play and to identify and explain the literary term that was used. The students met the second objective by working on their Shakespearean talk shows after the test. At this point, several of the students had decided to film their shows rather than perform them in class, and some groups had actually already finished their filming and were simply finalizing their script and set drawing in class.

Again, my students entered into a state of flow as they worked on their Shakespearean talk shows. As stated previously, this activity encourages flow because it provides the students with a sense of control because the student chose their groups and their scene and social interaction since students were working in groups to complete the assignment. The students really enjoyed this activity and, since it encouraged flow, the students stayed focused and engaged.

A Midsummer Night's Dream Test

Part I Characters. Write the appropriate LETTER of the character described. The letters can be used more than once. (1 pt each)

- | | | |
|-------------|----------------|--------------|
| A. Theseus | F. Egeus | K. Hermia |
| B. Lysander | G. Demetrius | L. Puck |
| C. Oberon | H. Bottom | M. Hippolyta |
| D. Titania | I. Cobweb | N. Quince |
| E. Flute | J. Philostrate | O. Helena |

1. demands that Hermia marry Demetrius
2. a man who plans to marry his former enemy
3. uses a love potion to teach his wife a lesson
4. plays the part of Pyramus in the play
5. Helena's love
6. Hermia's love
7. is engaged to the duke
8. a fairy servant of Titania
9. actor who plays Thisby
10. Helena's best friend
11. the queen of the fairies
12. fairy who loves pranks
13. recites the prologue during the play
14. feels mocked by the man she loves and her best friend
15. disobeys her father's orders
16. wants to play all the parts of the play
17. gives Bottom the head of a donkey
18. fairy that falls in love with Bottom
19. fairy that takes the Indian child from his wife
20. puts the love potion on Lysander instead of Demetrius

Part II True/False. Mark each true statement **A** and each false statement **B** (1 pt each).

21. At the beginning of the play, Hermia is in love with Lysander and Helena is in love with Demetrius.
22. Puck carries out Oberon's orders exactly, making no mistakes.
23. The mechanicals rehearse their play by moonlight in the wood.
24. In the end, Theseus allows Lysander to marry Hermia, but he exiles Demetrius.

25. The title of the play presented by the mechanicals at court is “Pyramus and Thisby”

Part III Multiple Choice. Circle the letter of the best answer to each of the following items. (2 pts each)

26. Egeus is angry because

- a. he was not invited to Theseus’s wedding
- b. Demetrius and Lysander are fighting
- c. Theseus is too busy to talk to him
- d. Hermia loves Lysander

27. If Hermia refuses to marry Demetrius, she will either be put to death or

- a. Be denied food and water
- b. Be sent to a convent (become a nun)
- c. be forced to live in the forest
- d. be locked in her room

28. The mechanicals (actors) are gathered at Peter Quince’s house to

- a. Wrap wedding presents
- b. Organize a dramatic performance
- c. discuss building a theatre
- d. help Pyramus and Thisby elope

29. Oberon and Titania are arguing because

- a. Oberon wants Titania to go to Theseus’s wedding
- b. Titania will not give Oberon one of her servant boys
- c. Titania is in love with Demetrius
- d. Puck has stolen Titania’s fairies

30. The love potion Oberon uses on Titania is made from

- a. fruit
- b. honey
- c. fairies’ wings
- d. flowers

31. What two props are the mechanicals worried about presenting accurately on stage?

- a. The moon and a wall
- b. A wall and a forest
- c. a hawthorn bush and a cloak
- d. a calendar and the moon

32. What does Titania give Bottom to ensure he has everything he wants?

- a. A thousand wishes
- b. A magic potion
- c. an elfin coat
- d. four fairy servants

33. After the wedding feast, Theseus calls for entertainment because he

- a. wants something to do until it is Time to go to bed
- b. wants to give an award for the best play
- c. is bored with his guests
- d. wants to hire actors at the palace\

34. What kind of play is “Pyramus and Thisby”?

- a. An unintentional comedy
- b. A song and dance review
- c. a classical tragedy
- d. a puppet show

35. Oberon blesses all of the following EXCEPT

- a. The newlyweds
- b. The married couples’ future children
- c. the mechanicals
- d. the palace

Part IV Vocabulary. Read the paragraph below and fill in the blanks using the word bank below. You will not use all of the words in the word bank, and you should only use the words once. (2 pts each)

A group of high school students decided that they wanted to perform a scene from *Shakespeare's A Midsummer Night's Dream*. Mike, a very (36) _____ student, did not want to perform the scene because he was very reserved and did not like to talk in front of his peers. Jamie, the producer of the play, suggested to Mike that he play the lion in the scene since he could perform this part (37) _____ or without practice. Since Jane was (38) _____ or filled with love at the sight of Billy in his Bottom costume, she wanted to play Flute. On the day of the performance in front of the school, all of the actors were (39) _____ because they were so excited and nervous about the show. However, the students knew they were (40) _____ when the entire student body began to stand and clap!

Word Bank for Vocabulary

Extempore	Coy	Discretion
Feigning	Triumphant	Enamored
Marred	Frantic	Audacious

Part V Literary Elements. **Identify** and **explain** the literary technique used in the following quotes. (2 pts. each)

41. "His speech was like a tangled chain—noth-/ing impaired, but all disordered."
42. "Lamentable comedy"
43. "This old moon (waned). She lingers my desires/like to a stepdame or a dowager"
44. "I was with Hercules and Cadmus once"
45. "Whereat, with blade, with bloody blameful blade,/He bravely broached his boiling bloody breast."

Part VI Quote identification. Match the quote on the left with the letter of the player who said it on the right. You can use the names/letters more than once. (2 pts. each)

- | | |
|--|---------------|
| 46. "The course of true love never did run smooth." | A. Theseus |
| 47. "To you, your father should be as a god." | B. Puck/Robin |
| 48. "The fairy land buys not the child of me." | C. Titania |
| 49. "Use me but as your spaniel, spurn me, strike me," | D. Helena |
| 50. "You juggler, you cankerblossom" | E. Hermia |
| 51. "Titania waked and stratightway loved an ass." | F. Bottom |
| 52. "It shall be called 'Bottom's Dream' be-/cause it hath no bottom;" | G. Lysander |
| 53. "Egeus, I will overbear your will," | |
| 54. "The lunatic, the lover, and the poet/Are of imagination all compact." | |
| 55. "If we shadows have offended,
Think but on this and all is mended:
That you have but slumbered here" | |

Part VII Short Answer. Answer THREE of the following. (5 pts each)

56. Explain how jealousy plays a part in the play. Include two specific examples.
57. Briefly explain/discuss two examples from the play that support Lysander's quote: "The course of true love never did run smooth." Be specific.
58. Briefly explain/discuss two examples from the play that support Puck's statement: "Lord what fools these mortals be." Be specific.
59. Briefly explain/discuss two similarities between *A Midsummer Night's Dream* and *Romeo and Juliet*. Be specific.

Day 11-

- Shakespearean Talk Shows-Students will present their talk shows to the class. Students will be asked to be respectful towards each other as each group presents. Students will be given a few minutes at the beginning of the class period to collect their materials and prepare their presentation.
- Double Bubble-Students will listen to “The Power of Love” by Huey Lewis and read the lyrics twice. Students will then compare characters, ideas, and themes from this song to those that can be found in *A Midsummer Night’s Dream* using a Double Bubble map (NCTE 2.4) (NCTE 2.6) (NCTE 3.3.1)

This was by far the most exciting day in this unit for me because the students were finally presenting their Shakespearean talk shows. I was excited about this assignment because it was something that I had crafted myself and I was nervous about the results. There were only four groups in this class, and two groups had filmed their shows and two groups performed in class. All four presentations were fantastic! One group of students chose to transform their scene where Oberon attempts to take the Indian child from Titania into a gang scene where the Indian child’s mother was shot in a drive by and Oberon is thug who wants the child to a member in his gang. I thought that this was really inventive, and the students did a great job of not only performing the events in the scene but also adding a comedic effect to the overall scene. It was one of my favorite presentations out of all four classes. Another group decided to transform the scene where Hermia and Helena fight into a Jerry Springer type show where all the characters were high school students. Overall, these talk shows were fantastic and really demonstrated how excited the students were about the play and how much they had been in a sense of flow throughout the unit.

After all the groups had presented, I then had the students listen to the song, “The Power of Love” by Huey Lewis. I then asked the students to compare this song with the play in a double bubble. Once the students had completed their double bubble maps, we completed a double bubble map on the Pro-Board as a class. The students compared some of the essential themes and ideas that were presented in these two texts. My main objective during this lesson was to have the students compare texts from different disciplines. The students were able to effectively compare the two plays, explaining the similarities and differences in the way love was presented in each. After completing the double bubble, the students were instructed to turn their paper over and write one solid and well-thought out theme for the play as a whole that they could take into their personal lives. The students read their themes aloud after they had finished writing.

The students entered into a state of flow during this lesson because it gave the students a sense of control and competence since they were giving their personal responses to the texts and a sense of immediate feedback since the students received feedback from me and the other students as they read their responses aloud.

Day 12-

- Feminist Literary Criticism-I will define literary criticism and feminist literary criticism for the students.
- Male and Female Depictions-Students will compose a T-Chart as a class that lists the depictions of males and females in *A Midsummer Night's Dream* based on their readings and our discussions.
- "The Play's Depiction of Female Power"-Students will read a portion of an actual feminist literary criticism in groups and will answer a few questions based on their understanding of the text. (NCTE 3.3.1)
- *A Midsummer Night's Dream* Discussion Web-Students will complete the discussion web in groups based on their readings and our discussions (NCTE 3.5.4)

This lesson was the final day of the unit, and for this lesson I wanted the students to understand why Shakespeare is so revered and why this play is important for them to read by looking at Feminist Literary Criticism. This lesson began with me defining literary criticism and, in particular, feminist criticism. After defining feminist criticism and why it is important, we created a t-chart in which we compared the depictions of males and females in the play as a class. I created a class t-chart on the Pro-Board as they copied the responses on their own papers. After completing the t-chart, I asked the student if Shakespeare seemed to favor a gender over another. The students stated that Shakespeare seemed to evenly represent the genders. There were times when males had bad attributes and times when females had bad attributes. I thought that this was really insightful of the students. After completing the t-chart, I let the student get into groups of three or four and read a portion of a feminist criticism and answer a few questions. Once the students had read and answered the questions, I had the groups complete the discussion web handout in which they had to use their t-chart and feminist criticism to make arguments that agreed and disagreed with the statement: Shakespeare is a feminist. After making arguments for both sides, I asked the students to complete a paragraph on the back of the handout in which they chose whether they agreed or disagreed with the statement.

My main objective for this lesson was for the students to analyze the play using a feminist criticism perspective. The students definitely were able to meet the objectives for this lesson since they completed the t-chart and the discussion web handout. In addition to meeting the objective, the students also entered into a state of flow as they completed the handout. I think that the student entered into a state of flow during this assignment because it provided them with a sense of control and competency since they had materials at their disposal that gave them all the information that they needed to complete the assignment, social interactions since they were completing the assignment in groups, a focus on the immediate experience because the groups had to present once they had finished, and an appropriate challenge since the assignment asked them to make arguments for both sides rather than just the side that they agreed with.

Teacher Research Essay

Unit Title: The Difficulties of Friendship and Love: During the Renaissance and Today

It has relationship drama, jealousy, verbal insults, defiant children, and marital problems. No, I am not referring to the latest reality show on television; I am referring to the Renaissance theatre, and, in particular, William Shakespeare's theatre. The renaissance was a cultural movement that was inspired by classical Greek and Roman texts and art work. It produced some of the most revered artists of all time including Leonardo Da Vinci, Michelangelo, Christopher Marlowe, Edmund Spenser, and William Shakespeare. William Shakespeare flourished during the Renaissance, producing some thirty-seven plays and adding close to one thousand words to the English vocabulary. Each of his plays is considered today to be a masterpiece, and many of his plays are part of the high school canon or curriculum. Oftentimes, students question why Shakespeare is considered to be so important and why they have to study his works when they cannot even understand his language.

My best answer to why students must study Shakespeare is that he shows us to ourselves and he is a master at demonstrating human relationships and what motivates as well as destroys them. The issues that Shakespeare presents in his plays are issues that almost every student grapples with in high school or at some point in his or her life. Shakespeare shows that true love will always face obstacles and that it can overcome those obstacles whether it is through death, which is the case with Romeo and Juliet, or with marriage, which is the case with Lysander and Hermia from *A Midsummer Night's Dream*. Additionally, Shakespeare illustrates that friendships can be tested, but, if the friends are determined, the friendship can overcome these tests through the friendships of Hermia and Helena from *A Midsummer Night's Dream*, who overcome jealousy and restore their friendship, and Antonio and Bassanio from *The Merchant of*

Venice, who sacrifice everything to maintain their friendship. But, more importantly, Shakespeare demonstrates to high school students the negative effects of jealousy through characters such as Helena, who succumbs to her jealousy and betrays her friends, and Othello, who allows his jealousy to consume him and eventually kills his wife as a result.

When my cooperating teacher informed me that I would be teaching *A Midsummer Night's Dream* to four Honors English 2 classes filled with freshman, I was nervous but so excited because I love the play and I knew that I would have no problem activating the students' prior knowledge because the play has so many relatable themes. Furthermore, I immediately considered one of Csikszentmihalyi's main points, which is that "more than anything else, men and women seek happiness" (Smith and Welhelm 1). I considered this quote because the play is a comedy, and, therefore, has comical attributes and ends happily with the couples marrying, so I thought that the student would enjoy the basic plot of the play. The only problem was that I knew the students would still feel uneasy about the language and worry that they would not understand the events in the plot. To combat this problem, I created a unit with several "engaging literary enterprises" that would not only help the students understand the play but also demonstrate their understanding to me in a fun and creative way. As a constructivist, I attempted to create assignments that not only asked the students to construct texts based on their understanding but also encouraged active engagement or what Smith and Wilhelm call a state of "flow."

My unit on *A Midsummer Night's Dream* centered on performance because, as all good English teachers know, Shakespeare's plays were meant to be performed not read sitting at a desk. Each day that we read an act of the play, the students were expected to wear costumes, read in front of their peers, and act out the events that unfolded in the text. As a means of

checking their understanding, I incorporated various engaging literary enterprises in my unit including a Character Biopem, in which the students were expected to write a poem that explained the characteristics of a certain character in the play and to include an image that represented that character at that point in the play. This assignment not only demonstrated the students' understanding of the play but also helped all of the students review the characters and the events that had unfolded in the play thus far. I also assigned vocabulary for each act of the play, and I required the students to create vocabulary squares in which they had to include not only the word's definition but also synonyms, a picture depicting the word, and an original sentence using the word.

Another engaging literary enterprise that I incorporated in my unit was somewhat inspired by my cooperating teacher. I asked the student to choose to either plan the wedding of one of the couples in the play or draw a comic strip of one of the scenes from the play. This assignment allowed the students to be creative and really play with the text. Finally, my final enterprise was the Shakespearean talk shows, which were inspired by Smagorinsky's book "Teaching English by Design." This assignment required the students to work in groups to present a scene in front of their peers; however, rather than just present the scene, the students were asked to transform the scene into a talk show format. This forced the students to think about the complex relationships between the characters and what motivated their actions. Overall, my unit successfully and effectively helped students produce texts in engaging ways.

Artifact 1 demonstrates the first "text" that my students produced in an engaging way. Because of the language difficulties in the play, my cooperating teacher and I decided that I would read the entire play in class with the students, guiding them as they read. Initially, I had concerns that the students would become bored with the material in class since everyone

probably has a different reading speed, so I decided to transform a basic reading of a text into an engaging activity that both encouraged flow and the students to produce a literary text. To make the reading more engaging, I decided to paint a mural of a forest scene that would function as the backdrop of the play. Then, I bought costumes and props such as crowns, wings, donkey ears, and a purple flower. Each day, I would ask for volunteers to read the play and wear the costumes in front of the mural. In addition to wearing the costumes, I asked the students to perform the actions and events that unfolded in the play as they were reading. By doing so, the students were created their own version or interpretation of the play, and, therefore, their own literary text.

Initially, I worried that the students would not become engaged in this activity because it asked them to stand in front of their peers in costumes and read a very difficult text. However, the second I pulled the costumes out, the students became very excited and I had several volunteers who wanted to wear the costumes. I think this demonstrates how I tried to set up a supportive construction zone for all of my students and how comfortable they were in my classroom and with their peers. Artifact 1.1 is an image that shows the levels of involvement during the reading. One of my more outspoken students felt very comfortable with his blue fairy wings and crown as he read the lines for Oberon, while one of my quieter students read for a role that did not require him to wear a costume. I think that by requiring different levels of participation and by asking for volunteers rather than calling on certain people, I really helped the students become engaged. Artifact 1.2 is an image that demonstrates the students' commitment to the creation of this literary text. The students lying on ground represent the characters asleep in the forest. This image demonstrates that the students were trying to accurately portray the events in the play. From the images, it is obvious to recognize that the

students entered into a state of flow during this enterprise. This fact became obvious to me when the students wanted to actually wear their costumes to lunch and returned from lunch eager to begin reading again.

This activity encouraged flow because it incorporated all of the aspects that Smith and Wilhelm believe inspire flow in students including a sense of control and competence, a challenge at the appropriate level, clear goals and feedback, a focus on the immediate experience, and social interaction. First, this activity encouraged flow because it gave the students a sense of control, meaning the students were creating their own literary text based on their own interpretation of the play, and a sense of competency, meaning the students felt confident in their ability to read and understand a rather difficult play because they were actually performing the events. Second, I provided the students with clear goals, which were to basically read the play and perform the events to the best of your ability. Also, I gave the students immediate feedback throughout the reading since I would stop them periodically and ask questions that tested their comprehension of the play thus far. These questions encouraged flow because it checked their understanding and gave the class an opportunity to help those who were struggling with the material. This activity also encouraged flow because it prompted the students to focus on the immediate experience since they were performing in front of their classmates and they wanted to do their best for them. Finally, this activity encouraged flow because it incorporated social interaction. Both actors and audience members would work together during the reading to accurately portray the scenes. For instance, there would be times when a certain character was supposed to be asleep and one of the audience members would yell out, “Hey, you are supposed to be asleep Lysander.” This demonstrated that the students were not only working

together to compose this literary text but also that the audience members were just as engaged and focused on the text as the performers.

Artifact 2 is the project that I titled Character Biopoems, and this project was assigned after we had read Acts 1 and 2 of the play and watched the film version of these acts. During class, I provided the students with a performance expectations guide for this literary enterprise that explained the general description of the enterprise and the guidelines for it. By providing my students with this handout, I helped the students take responsibility for their own learning. This activity was meant to function in two ways. First, it was supposed to demonstrate to me the students' level of understanding thus far with the reading. Second, it was supposed to help the students review the material that they had read thus far. This enterprise asked the students to choose a character and to explore the inner workings of this character by describing what they want, what they fear, and what they need. Initially, some of the students felt uneasy about the assignment because it asked them to go beyond the text and to think about what the characters *might* want, need, or fear. However, once I modeled a few possible answers for Puck, the students began to feel more comfortable with the assignment and began to even have fun with the assignment. Artifact 2.1 is centered on the character Helena from *A Midsummer Night's Dream*. Helena was a very interesting character for many of the students, but I feel that this student has recognized the complexity of her character and the complex feelings we as readers have about her. She states that Helena gives annoyance, meaning that her desperation causes both Demetrius and the reader to be annoyed, but, at the same time, we pity poor Helena because of her low self-esteem. Artifact 2.2 was created by one of my best students, and this Character Biopoem demonstrates a firm understanding of not only the character of Bottom but also his motivations in life. For instance, she claims that Bottom would like to see "recognition." I think

that she has discovered one of the reasons why Bottom acts the way he does in the play. Both of these Character Biopoems successfully met the goals I originally created for this assignment. The students included the necessary ten lines and completed each line fully, and the students included an image that represents this character at this point in the play. Artifact 2.2 actually used an image of Bottom from the film version of the play, and she chose one that truly demonstrates the personality that she described because in this image Bottom seems to be shouting for attention and recognition. Both students received an A on this assignment, and most of my students received an A on this assignment because it prompted students to show their personal interpretation of their favorite character and because it encouraged flow.

The construction of the Character Biopoem encouraged flow because it provided students with a sense of control and competence, a challenge at the appropriate level, and clear goals. This enterprise gave the students a sense of control and competence because it asked the students to demonstrate their personal response or interpretation of the play and their favorite character. I think that students always enter into a state of flow when they are able to produce something based on their own interpretation because it provides them that sense that there is no wrong answer, and, therefore, it provides them with a sense of freedom and confidence. Furthermore, this activity encouraged flow because it provided the students with a challenge at the appropriate level since it encouraged the students to “read between the lines” or “read beyond the text,” which allows the students to think critically about the text. Finally, the students entered into a state of flow because I provided the students with clear goals by giving them a performance expectation guide (PEG), which outlined all the requirements of enterprise.

Artifact 3 is the Reading Log enterprise that I created for my *A Midsummer Night's Dream* unit. The Reading Log enterprise asked students to write a written response to a question

posed in class. I used these logs to guide our discussions in class and to craft miniature grammar lessons based on the common grammar errors that I noticed in their writing. Artifact 3.1 compares and contrasts the three couples, Lysander and Hermia, Demetrius and Helena, and Oberon and Titania. In Artifact 3.1, the student compares the way the couples love one another. She stated that Lysander and Hermia are the only couple that has true love since Demetrius does not love Helena and Oberon and Titania are fighting in the beginning. Also, I think that it is interesting that she points out that Helena's love for Demetrius is not real either; in fact, she seems to think that it is more like desperation or infatuation. I think that it is important for students to realize that there is a difference between real love and infatuation. Artifact 3.2 further deals with this love and infatuation issue. This artifact shows the student's examination of love and infatuation in the play and what Shakespeare is attempting to show the reader by bringing this issue into the play. The student claimed that one should inspect their feelings to determine if they are truly in love or merely infatuated. Both students received an A on this assignment since they accurately answered the question; however, I did have to take off a few points for grammar mistakes on the second one because the student made a grammar error that I had discussed in a previous class. These artifacts demonstrate that the students constructed texts in engaging ways because these responses are really thorough and delve into the complexities of the play.

In addition to demonstrating the students' firm understanding of the play, these artifacts also demonstrate that the students entered into a state of flow since the students wrote more than was required and eagerly discussed their answers during the class discussions. This enterprise encouraged flow because it provided the students with a sense of control and competence, an appropriate skill level, and clear goals. The Reading Log enterprise gave the students a sense of

control and competence because it asked the students to respond based on their personal reading and interpretation of the play. Also, this enterprise encouraged flow because it was at the appropriate skill level since it asked the students to compare and contrast important themes, issues, and characters in the play. In addition, it asked the students to think critically about the ideas that are presented in the play and how these ideas can have meaning in their own lives. Finally, this enterprise encouraged flow because I presented the students with clear goals since I provided them with a PEG that explained the description and the parameters of the assignment. I also provided the students with a grading rubric that told them the point value of each aspect of the assignment.

Artifact 4 comes from an enterprise that I created with my cooperating teacher as I was teaching my unit. For this enterprise, I asked the students to choose to either plan the wedding of one of the couples or to draw a comic strip depicting one scene from the play. When I created this assignment, I assumed that the female students would chose to plan the wedding and the male students would chose to draw the cartoon strip; however, I was very wrong since I had several male students plan the wedding for one of the couples in the play. Artifact 4.1 is a wedding plan for Lysander and Hermia's wedding by one of my male students. He chose to place the wedding in the woods since that is where Lysander and Hermia escape to in order to find happiness, and he included an image that demonstrated the beautiful green landscape that they would use. Furthermore, he chose a song that demonstrates that true love can conquer all the obstacles in life since Lysander and Hermia face many obstacles before they reach their wedding day. Finally, he included images and justifications for three gifts that he would give to each of the couples in the play. I really liked that he said he would buy Theseus and Hippolyta something really expensive because their love is based on their wealth and position in society.

He decided to give Lysander and Hermia diamonds because they are pure and can last through anything because Lysander and Hermia's love conquers all obstacles and remains strong.

Finally, he gave Demetrius and Helena flowers because their love is based on the magical juice of a flower. This artifact was very detailed and exceeded my expectations.

Artifact 4.2 is a comic strip that one of my female students composed. Rather than creating a traditional comic strip, this student decided to create a comic book version of a scene in the play. The images are very detailed and her interpretation is not only accurate but comical. She exaggerates the height difference between Helena and Hermia because the characters do in the play, and she drew hearts around Lysander's and Demetrius's eyes to demonstrate that they are madly in love with Helena. Both of these students received an A, and most of my students received similar grades because they accurately completed all of the requirements. This artifact demonstrates that my students entered into a state of flow and constructed texts in engaging ways because I asked the students to assume roles as either wedding planners or cartoonist to demonstrate their understanding of the complex relationships between the characters in the play. In addition to demonstrating their understanding of the play, this artifact also demonstrates that the students entered into a state of flow during this activity because it gave the students a sense of control and competency and clear goals. This enterprise gave the students a sense of control and competency because, again, it was based on their personal interpretation of the play and the characters' relationships. Also, I provided the students with clear goals for this enterprise because I gave each student a PEG with the description and parameters of the assignment. The students really enjoyed this assignment because it provided them with an opportunity to play with the text in a new and interesting way.

Artifact 5 is my final literary enterprise for my unit and it was titled Shakespearean Talk Shows. For this enterprise, I asked the students to work in groups to transform a scene from the play into a talk show format and to present these talk shows to the class. In addition to the presentation, the students were required to draw a picture of their set and write a formal script for their performance. I chose this enterprise because I wanted the students to do more than simply perform the scenes again; in fact, I wanted them to delve deeper into the text and explore the complex emotions, conflicts, and relationships in the play.