

# Education Support Pack

## **A Midsummer Night's Dream**

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with Donna Burton-Wilcock and Dianne Rees

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# Production Credits

Below is a list of the Actors involved in the Production of the sound track for *A Midsummer Night's Dream*:

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<i>Titania, Hippolyta</i> .....	Sally Dexter
<i>Hermia, Cobweb</i> .....	Rebecca Callard
<i>Lysander, Moth, Fairy 2</i> .....	Ben Miles
<i>Demetrius, Peaseblossom</i> .....	Jamie Glover
<i>Helena, Fairy 1</i> .....	Sophie Bold
<i>Puck, Philostrate</i> .....	Matt Lucas
<i>Peter Quince, Egeus</i> .....	Richard Hope
<i>Nick Bottom</i> .....	Desmond Barrit
<i>Francis Flute, Mustardseed</i> .....	Chris Luskham
<i>Tom Snout</i> .....	Barnaby Kaye
<i>Starveling</i> .....	Michael Palmer
<i>Snug</i> .....	Alisdair Simpson
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<b>Sound recorded by</b> .....	Martin Atkinson of MARS

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# Education Support Packs

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# What is Kar2ouche?



Kar2ouche is a multimedia authoring tool, used in a series of Content Libraries focused on enhancing learning in a number of different subjects. In each instance the application's functions and interface are the same; it is just the backgrounds, characters, props and texts that change. Consequently, once students have learned to use Kar2ouche they are able to use it across a range of subjects.

Kar2ouche appeals to a range of learning styles: visual, aural and kinaesthetic. Engaging students of all abilities, Kar2ouche not only helps them develop skills relevant to particular subject areas, it also facilitates the development of more generic thinking skills. Thus students are encouraged to know how and why as well as what.

<p><b>Information – processing skills</b></p>	<p>Using Kar2ouche students can be encouraged to:</p> <ul style="list-style-type: none"> <li>• read for meaning</li> <li>• identify key images, text and ideas</li> <li>• sort the relevant from the irrelevant and extract what is essential</li> <li>• organise and where necessary prioritise ideas</li> <li>• sequence events</li> <li>• develop cultural awareness.</li> </ul>
<p><b>Reasoning skills</b></p>	<p>Using Kar2ouche students can be encouraged to:</p> <ul style="list-style-type: none"> <li>• justify decisions using evidence</li> <li>• make informed choices</li> <li>• work out subtexts</li> <li>• consider alternative perspectives, interpretations, ambiguity and allusion</li> <li>• extract meaning beyond the literal.</li> </ul>
<p><b>Enquiry skills</b></p>	<p>Using Kar2ouche students can be encouraged to:</p> <ul style="list-style-type: none"> <li>• work collaboratively to question text</li> <li>• observe events and predict subsequent action</li> <li>• consider consequences</li> <li>• explore how ideas, values and emotions are portrayed</li> <li>• analyse the relationship between characters.</li> </ul>

<b>Creative thinking skills</b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"><li>• offer individual interpretations of texts or situations</li><li>• create original multimedia texts</li><li>• add imagined scenes and events</li><li>• respond imaginatively to texts and situations.</li></ul>
<b>Evaluation skills</b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"><li>• consider how meanings are changed when texts are adapted to different media</li><li>• review, modify and evaluate work produced</li><li>• reflect critically on written text, their own work and the work of peers</li><li>• compare and contrast their work with the work of others.</li></ul>
<b>Communication</b>	Using Kar2ouche students can be encouraged to: <ul style="list-style-type: none"><li>• engage in collaborative working and dialogue</li><li>• listen, understand and respond critically to others</li><li>• articulate ideas in groups of different sizes</li><li>• use visual aids and images to enhance communication.</li></ul>

# Activities Using Kar2ouche

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You and your students can use Kar2ouche in a range of contexts and in a number of ways. Roughly, Kar2ouche can be used to create:

- storyboards
- animations
- publications.

## Storyboards

These are particularly useful in encouraging students to show their understanding and ability to extract key information. By producing storyboards, students often show their ability to summarise and synthesise key information. Students can be asked to create:

- a summary of a particular event or piece of text in a specified number of frames
- witness reconstructions – step by step – as if for the police
- a summary with speech bubbles or captions containing important quotations
- a storyboard with their own commentary or summary in their own words
- alternative beginnings
- alternative endings
- before and after shots
- additional episodes
- alternative interpretations of a key moment where the text is ambiguous
- outlines of structure
- explorations of subtext through the use of thought bubbles
- illustrations of the difference between what people say and what they may think with reference to evidence
- presentations for class
- illustrations of alternative points of view/debate
- imagined meetings between characters
- photographs/freeze frames for a particular moment
- a proposal for a new film/advert/documentary etc to be presented to a board of executives.

In all of these students can add sound, their own digital images, special effects and recordings of their own voices.



If time is limited, you can complete partial storyboards for your students to complete in the lesson. Partially completed storyboards may comprise, for example:

- the first and last frame – students make the frames for the central section
- storyboards that contain blank thought bubbles, blank speech bubbles and/or blank text boxes
- storyboards with questions in text boxes or caption windows
- storyboards with text in the caption window – students create the pictures
- storyboards with odd frames missing
- sequencing activities
- a quiz – ‘who says what?’, ‘what happens next?’ etc.

Students can also create their own incomplete storyboards for other students to complete.

## Animations



Students who have access to Kar2ouche out of class time, enjoy creating animations. As with storyboards, animations enable students to demonstrate their understanding and ability to extract key information. Most of the activities listed below *can also be created as still storyboards*. Students may be told that they have been commissioned to create a:

- news programme
- documentary
- TV chat show/interview
- film trailer
- advertisement
- musical score
- fashion show to show fashions of time.

## Publications



As a plenary, students can either present their storyboards to the class using a data projector or on screen. Alternatively, they can use the print facility to create publications in Kar2ouche. The sorts of publications students create, could include:

- a newspaper front page – using Kar2ouche to compose the pictures (students may choose to create broadsheets and tabloids to compare the differences)
- Storybooks – picture above, story below (concentrating on structure/settings etc)
- cartoon strips (or film strips)
- graphic novels
- estate agents' details
- diary entries (with photos/pictures)
- letters (with pictures)
- photo albums
- magazine spreads
- advertising posters
- 'wanted' posters
- guides
- catalogues
- book and magazine covers.

In all of these activities students may be asked to consider audience and purpose. You can stipulate this audience.

The possibilities are almost endless. As you get used to the software and use it within your area of expertise, other activities will suggest themselves.

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# Kar2ouche and Special Needs

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It may be a truism to say that all children have special educational needs, but it does mean that teachers are always considering ways of differentiating the lessons that they teach in order to meet the requirements of individual students. A totally flexible learning and teaching tool, Kar2ouche is easily adapted to these needs so that the teacher and/or learning support assistant can create lessons that appeal to the full ability range from the least to the most able.

However, looking at the more widely used definition of special needs as referring to those students who experience some kind of sensory or learning difficulty, on average 20% of students in comprehensive schools fall into this category. A number of studies have shown that computers can enhance the learning experience of these children.

‘From 1988-90 the Palm Project explored the effects of computers on students’ autonomy in learning. The project found that students not only were more autonomous but also more motivated.’

Glendon Ben Franklin in Leask, M Ed. (2001) *Issues in Teaching Using ICT*, Routledge.

In particular, multimedia products, such as Kar2ouche, appeal to a wide range of learning styles and have the advantage of being able to reinforce learning in a multi-sensory way through the use of visual and auditory stimuli. The fact that Kar2ouche enables students to create storyboards, animations and publications, plus manipulate and interpret text, also appeals to those with a preference for a kinaesthetic approach to learning.

Special needs children are often prevented from functioning effectively in lessons because much of the work required is based on reading and writing, skills that are often underdeveloped. In Kar2ouche all of the text is provided with a soundfile so that students can access information even if their reading skills are impaired. Listening to increasingly complex texts extends a student’s vocabulary whilst also increasing his or her attention span. By following the text as they listen, students begin to recognise words and are provided with a real context for their learning.

In addition Kar2ouche enables children to record their own voices, thus providing an alternative to writing. This provides immediate gratification and the ability to communicate with their peers in a way that increases their confidence. ‘Nothing motivates children with special needs more than success, especially when their peer group can see that success is demonstrated on an equal basis without allowances being made.’ (Angela McGlashon in Gamble, N and Easingwood, N (2000) *ICT and Literacy*, Continuum.) Once confidence has been built, the speech and thought bubbles offer the opportunity for students to write

in small bite-size chunks. This can be increased gradually by requiring students to produce a paragraph in the caption window and subsequently maybe use the writing frames and scaffolds provided in the education support packs that accompany the software.

The soundfiles and recording facility can therefore be seen to enable the learner to develop greater independence and this encourages them to continue with tasks that may once have been beyond them. Using Kar2ouche makes a range of curriculum areas far more accessible to non-readers and also to children whose first language is not English. These children often find reading the language far more difficult than speaking it.

As well as children with learning difficulties, Kar2ouche enhances the learning of children with behavioural problems, such as attention deficiency syndrome. In trials, these students found the multi-sensory and creative approach motivating, non-threatening and rewarding. It has been shown in a range of research that, students who experience difficulties interacting socially often find using computers less intimidating or confusing. However, ideal for pair or small group work, Kar2ouche can be used by the teacher to encourage collaborative learning thereby supporting these students as they begin to develop the ability to express themselves in a social situation. Having rehearsed ideas in a small group they are then more confident when required to present their ideas to the class or an adult.

For students with visual impairment, the teacher can go into the password-protected area to increase the size of the font. The sound files also help these children. Likewise the brief sound-clips support dyslexic children many of whom find processing large amounts of information in a single unit difficult. They can also control the pace of the reading and repeat it as necessary thus allowing them to consolidate learning. For those whose hearing is impaired the combination of text and exciting visual material is motivating and by being able to attach pre-recorded soundfiles, students are provided with an effective means to communicate with their hearing peers. The record and playback facility also allows children with less severe hearing problems to rehearse their enunciation in a safe environment before sharing with others.

Every effort has been made to make Kar2ouche a fully flexible learning and teaching tool, to enable children of all abilities to have fun whilst engaging in activities that challenge them appropriately as they develop skills, knowledge and understanding in a range of curriculum subjects. To this end we are continuing to listen to teachers, support research projects and use findings to develop additional features that will help to move learning forward.

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# This Pack

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So why use Kar2ouche®? for teaching Shakespeare? The relevance and excitement of Shakespeare lies in its infinite capacity for adaptation. The play is, after all, a script to be interpreted by the director, worked on by actors and finally performed. Students can use Kar2ouche to engage directly with this process, to explore levels of meaning and to think independently about the numerous possibilities available in staging a performance. By visualising scenes students find the language more accessible, deepen their understanding of character and theme, and gain a greater insight into the play's structure.

One of the benefits of using Kar2ouche is its versatility. It allows you as a teacher to use it in the ways you consider most appropriate with your classes. The variations are almost limitless. Although costumes and setting are pretty fixed in each Content Library, you will be able to use other Content Libraries to provide other historical settings or create modern versions. However, students should be encouraged to avoid getting too hung up on the costume and setting, by being reminded that language is the key to appreciating the breadth of Shakespeare's appeal. The Elizabethan theatre was relatively limited in terms of setting, costume, lighting and special effects but Shakespeare overcame this through the sheer physicality and evocative power of his language.

The following lesson suggestions are for those occasions when you want some hints on getting started or due to pressure of time a complete unit of work for a particular year group. The **Education Support Pack**, written by experienced teachers, provides both of these. Those who take out K2 membership will receive supplements to these materials as part of the termly mailings.

## Introduction

Included in this Content Library are three embedded activities. These activities make use of the new activity screen in Kar2ouche. The activity screen contains step-by-step instructions to guide students through a number of tasks, and includes links to audiofiles and storyboards used during the lesson. This eliminates the need to have more than one application open on screen at one time.

Included here are the teacher notes for each activity, along with a copy of the step-by-step instructions that the students will see in the activity screen.

The activities included are:

Activity 1 True Love

Activity 2 Stars In Their Eyes

Activity 3 Quiz Time



## Getting Started

These are brief lesson suggestions, providing examples of just some of the ways Kar2ouche can be used to enhance your students' learning through visualisation, debate, speculation and exploration. These are not full-blown lesson plans or units of work; rather, they provide a range of stimuli to be adapted for your own creative lesson planning. This section has been divided into three parts.

- 1 **Introducing the play** – ideas showing how Kar2ouche can be used to establish storylines and context.
- 2 **Closer reading** – suggestions for using Kar2ouche to develop understanding of plot, character, themes, images, relationships, the author's craft etc.
- 3 **Extending study** – prompts for extension activities – more challenging tasks, ideas for the student who finishes early and things to do at home/out of the lesson.

Most of these activities are suitable for **pair and group work** because by working together students dynamically re-interpret, analyse and create meaning from the text. Acting is a cooperative exercise and in an environment of virtual role-play students should be given the opportunity to discuss and share points of view. In justifying their opinions and debating certain interpretations they will increase the depth of their understanding. By viewing the work other groups produce they will also realise that there is not one definitive way to present a Shakespeare play and, even within the limitations of the software, begin to recognise the play's infinite richness.

Although these activities will deliver a number of the objectives outlined in the National Curriculum, National Literacy Strategy Framework for Teaching English, GCSE and A Level Syllabuses because they are not complete lesson plans, or targeted at a particular year group, the objectives outlined are just suggestions. It is therefore important that you check these and that you are explicit in your requirements of students.

## Unit of Work

In this Education Support Pack we provide one full *Unit of Work* for use with a particular Key Stage. This covers approximately 20 lessons. Recognising that it is not always possible to work with computers, these lesson plans include more traditional classroom activities as well as work with Kar2ouche. You will also find writing frames and worksheets outlined in this section. The format of the plans is *based* on the QCA examples in the National Literacy Strategy and makes reference to the objectives to be covered.

## Storyboards

When you have loaded the Kar2ouche software onto your system, you will find a range of storyboards for use in the classroom. You will find these in the folder **My Storyboards** (found at the following location – C:\Program Files\Immersive Education\Kar2ouche\My Storyboards).

We include:

- an animation of Act 1 Scene 1 so that you can see the potential of the animation facility – a very easy process with the ability to copy frames and make slight adjustments (**My Storyboards/Act 1 Scene 1**)
- a single frame for the start of each scene and act incorporating an appropriate background and all the characters needed to start the scene – a sort of quick-start frame (**My Storyboards/Acts & Scenes**)
- a summary of the play: 10-20 still frames with commentary that will help you to explain the story briefly to your classes – Prerequisites (**My Storyboards/Brief Summary**)
- a range of storyboard frames that when reordered summarise the story – Introducing the Play: Activity 8 (**My Storyboard/Out of Sequence Storyboard**)
- a range of storyboard frames to illustrate students' summaries of the play – Introducing the Play: Activity 9 (**My Storyboard/Pictures for Summary**)
- a slightly more avant-garde use of Kar2ouche to produce Act 1 Scene 1 of Macbeth – again this is just an example of how props and special effects can be used to demonstrate an interpretation of the text – Extending Study: Activity 3. This is stored as a QuickTime movie. To open this:
  - 1 If Kar2ouche is open, CLOSE it first.
  - 2 Open 'My computer' (or go to Windows Explorer).
  - 3 Navigate to the drive on which Kar2ouche is loaded (this will usually be C:\Program Files\Immersive Education\Kar2ouche).
  - 4 Open both 'My Storyboards' and the title on which you are working.
  - 5 Double click on Sample AvantGarde.mov.

## Presentations

Many of the activities culminate in a presentation of some sort. Ideally this will involve a networked data projector and possibly an interactive whiteboard. Alternatively you could use a data projector linked to a standalone computer and disks on which to record the students' work. Other methods of sharing work might include:

- a network management system allowing all students to see the same presentation on their individual computer screens
- saved files in a shared area where students can gain access at their own speed
- students moving around the room to view presentations at the machines on which the work was produced.

You may therefore need to discuss with your ICT coordinator what methods are available to you and your class.

## Getting in touch

We would welcome feedback on the materials we are providing and if you have additional suggestions it would be great to share them with other teachers. You can get in touch with us by:

- e-mailing [esp@kar2ouche.com](mailto:esp@kar2ouche.com)
- writing to – Education Support Packs, Immersive Education, The Old Malthouse, 19a Paradise Street, Oxford OX1 1LD.

## Additional Ideas

Further ideas for teaching Shakespeare in an active way can be found in the following texts.

Adams, R and Gould, G (1977) *Into Shakespeare*, Ward Lock Educational

Gibson, R (1998) *Teaching Shakespeare*, Cambridge University Press

Gibson, R Ed (1992) *A Midsummer Night's Dream*, Cambridge University Press

O'Brien, V (1984) *Teaching Shakespeare*, Edward Arnold

Peck, J and Coyle, M (1985) *How to Study a Shakespeare Play*, MacMillan Education

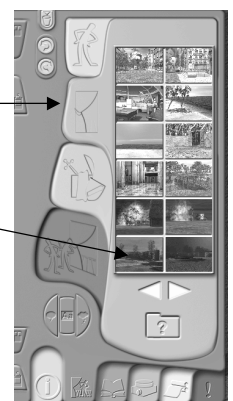
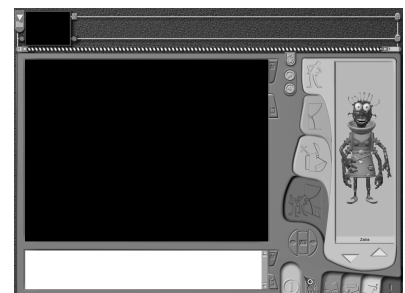
Reynolds, P (1991) *Practical Approaches to Teaching Shakespeare*, Oxford University Press

# If You Haven't Used Kar2ouche Before – A Starter

If pupils have not used Kar2ouche before, they should refer to the Quick Start Guide or complete the apprentice activities in *Composer*. However, a quick way of showing them the main functions is to demonstrate creating a title sheet. This introduces selecting backgrounds, adding and posing characters, introducing text boxes, as well as adding text and sound. They can pick up the other skills as they go.

## To create a title slide

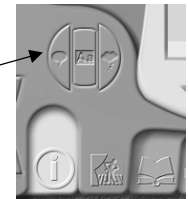
- 1 Ask pupils to open Kar2ouche – the first screen they see is the composition screen.
- 2 Next ask them to select a background by clicking on the blue background tag. They should click again to see six backgrounds and yet again to see twelve. (Do not click again otherwise they return to a single view.) They can scroll through the backgrounds using the green arrows at the bottom. Once they have browsed the backgrounds they should select one they like by left clicking on it. It will appear in the composition window.
- 3 Having selected a background, pupils should choose a character to add to the frame. They do this by clicking on the green character tab (click once more to see four characters, click again to see sixteen) and scrolling through using the green arrows at the bottom. They select the character by left clicking (holding down) and dragging it into the frame. Now for the fun. This character can be resized, posed and rotated by right clicking on it in the frame. This brings up the manipulator tool.



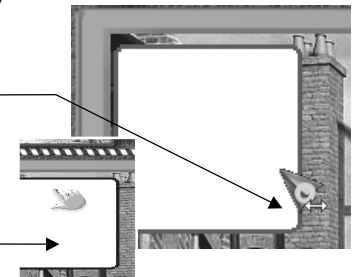
- To rotate the character pupils click on the left and right facing arrow heads at either side of the top icon.
- To repose the characters they click on the arrow heads either side of the central, characters icon.
- To resize the character pupils should left click on the blue squares at the bottom of the manipulator tool then drag the mouse towards them to make it bigger or backwards to make the character smaller.
- The bottom icon allows the layering of characters and/or props.
- The character can be moved around by left clicking and dragging.



- 4 Next ask pupils to add a text box. They can do this by left clicking on the **text box icon**. The text box will appear in the top left hand portion of the screen. Pupils can then write in their name, form and the title of the storyboard they are about to complete. If they



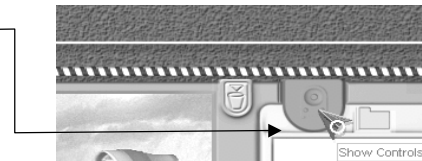
need to make the box bigger they do this by passing the cursor over the right or bottom borders until a **double arrow head** appears. They should then click and drag to size. To move the box to elsewhere on the screen pupils should hover over the top of the box until the **hand** appears, left click to grab it and then drag to position.



- 5 Finally, pupils could be asked to add some sound, either in the form of a sound effect or a recording of their own voice. In either case they should begin by clicking on the **text audio tab** at the bottom of the screen.



Next they should click on the **show controls icon** at the top of this text audio frame. This will bring up the audio control panel.



To add a sound effect they should click on the **orange folder**, then select one of the sound effects offered by clicking on it and then on open. If they want to preview these sound effects they should click on the effect and then on play.



To record their own voices pupils press on the red microphone icon and speak into their microphones. To stop the recording they should press the square red button. They will be prompted to give their soundfile a name. They type this into the box and then click on save. The sound is attached to their frame.

Pupils will now know how to use the main functions of Kar2ouche. Encourage them to play in order to learn what other things it can do. For instance how to attach a soundfile to a frame ...



# Embedded Activities

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## Teacher Notes

# Activity I True Love?

<b>Key Stage/Year</b>	Key Stage 3/Years 7-8
<b>Group Organisation</b>	This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However students may work through this activity on their own.
<b>Suggested Timing</b>	2-3 one-hour lessons

## Overview of Task

This activity is intended to consolidate students' understanding of the situation at the start of the play. It could also be used for revision. Students watch an interactive storyboard based on Act 1 Scene 1 (lines 22-121) in which they are asked to click on a dagger in order to arrive at a frame depicting a character's answer to the question, 'Who should marry Hermia?' They then open a similar storyboard, but this time, in each frame, there is also a blank thought bubble for the students to complete. In order to do this, they will have to study the text (with the aid of some questions in the caption window) and reflect on the likely reactions of the characters involved.

## Objectives

**All students will:** be reminded of the situation at the start of the play and consider the responses of each character to this situation.

**Most students will:** gain a clear understanding of the opening scene and reflect on the characters' responses and motivation.

**Some students will:** gain a detailed understanding of the opening scene of the play, and use the text to support their interpretation of the characters' responses to their situation.

## Curriculum References

### National Curriculum

#### EnI Speaking and Listening (pair work option)

1b use evidence; 1f use spoken standard English fluently; 2e recognise when a speaker ... uses and abuses evidence; 2f ask questions and give relevant and helpful comments; 3a make different types of contributions; 3b take different views into account; 3c sift, summarise and use the most important points; 3e help the group to complete its tasks; 8a explaining, arguing, persuading; 9c respond straight away; 10a exploring, analysing.

**En2 Reading**

1a extract meaning beyond the literal; 1b discuss alternative interpretations; (pair work option) 1c how ideas portrayed; 1d identify perspectives on individuals; 1f read and appreciate ... plays; 1g language used in imaginative ways; 1h reflect on ... motivation and behaviour of characters; 4c sift the relevant from the irrelevant; 5a how meaning is conveyed; 8a(i) plays by Shakespeare.

*National  
Literacy  
Strategy*

**Year 7 Reading**

1 Locate information; 2 Extract information; 6 Active reading; 8 Infer and deduce; 18 Response to a play.

**Year 7 Speaking and Listening (pair work option)**

1 Clarify through talk; 5 Put a point of view; 12 Exploratory talk; 13 Collaboration; 14 Modify views.

**Year 8 Reading**

1 Combine information; 4 Versatile reading; 7 Implied and explicit meanings; 13 Interpret a text; 16 Cultural context.

**Year 8 Speaking and Listening (pair work option)**

2 Develop recount; 5 Questions to clarify or refine; 10 Hypothesis and speculation; 11 Building on others; 12 Varied roles in discussion.

**Outcomes**

By the end of this activity students will have:

- a six-frame storyboard which shows the thoughts of Theseus, Egeus, Demetrius, Lysander and Hermia during the exchanges between these characters in Act 1 Scene 1.

**Resources**

Kar2ouche *A Midsummer Night's Dream* Content Library

- **What They Say** storyboard
- **What They Think** storyboard

## Activities

### Introduction



- 1 Students open the **What They Say** storyboard and work through the frames.

**Frame 1**

Theseus, Lysander, Hermia, Demetrius and Egeus stand in a room in Theseus' palace. There is a dagger on the floor. The text bubble reads 'Who should marry Hermia?'

**Frame 2**

Same format. The text bubble instructs the students to click on the dagger to find out what each character thinks.

**Frame 3**

The dagger points to Egeus who says, 'Demetrius ... hath my consent to marry her.' A text bubble instructs the students to click on the dagger, which takes them to Frame 4.

**Frame 4**

Same format. The dagger points to Theseus who says, 'To you your father should be as a god ... Demetrius is a worthy gentleman.' A text bubble instructs the students to click on the dagger, which takes them to Frame 5.

**Frame 5**

Same format. The dagger points to Hermia who says, 'I refuse to wed Demetrius.' A text bubble instructs the students to click on the dagger, which takes them to Frame 6.

**Frame 6**

Same format. The dagger points to Demetrius who says, 'Relent, sweet Hermia; and, Lysander, yield / Thy crazèd title to my certain right.' A text bubble instructs the students to click on the dagger, which takes them to Frame 7.

**Frame 7**

Same format. The dagger points to Lysander who says, 'I am, my lord, as well derived as he ... Why should I not then prosecute my right?' A text bubble instructs the students to click on the dagger, which takes them to Frame 8.

**Frame 8**

Same format. The dagger points to Theseus who says, 'Fair Hermia, look you arm yourself /  
To fit your fancies to your father's will; Or else the law of Athens yields you up ... to death or to a vow of single life.' Text bubble reads, 'The End'.

### Development



- 2 The students then read and/or listen to lines 22-121 of Act 1 Scene 1.
- 3 Next the students open the **What They Think** storyboard. Students complete the blank thought bubble in each frame with the aid of study questions in the caption window.

**This storyboard has the same basic format as *What They Say*.**

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**Frame 1**

Egeus says, 'Demetrius hath my consent to marry her.' The students have to fill in Hermia's thought bubble. *The caption window reads, 'What is Hermia thinking here? Later in the speech Egeus accuses her of 'stubborn harshness'. Look carefully at the speech. Fill in the thought bubble'.*

**Frame 2**

Theseus says, 'To you your father ... worthy gentleman.' The students have to fill in Hermia's thought bubble. *The caption window reads, 'What does Hermia think of the Duke's ideas? Look carefully at the speech before you fill in the thought bubble. Think how you might react to the idea that you were just 'a form in wax' for your parents to mark in any way they chose.' Then fill in the thought bubble'.*

**Frame 3**

Hermia says, 'I refuse to wed Demetrius.' The students have to fill in Egeus' thought bubble. *The caption window reads, 'What does Egeus think about his daughter's words? Remember that he has already threatened to use 'the ancient privilege of Athens' in his first speech. Fill in the thought bubble'.*

**Frame 4**

Demetrius says, 'Relent, sweet Hermia ... my certain right.' The students have to fill in Theseus' thought bubble. *The caption window reads, 'Is Theseus already thinking about the rumours he has heard about Helena? Look carefully at his next speech. Then fill in the thought bubble'.*

**Frame 5**

Lysander says, 'I am, my lord, as well derived as he ... prosecute my right.' The students have to fill in Egeus' thoughts. *The caption window reads, 'What does Egeus think of Lysander's statement? Look carefully at the words Egeus and Lysander exchange just before this speech'.*

- 4 Students drag and drop their completed frames into a template in the printing window and print their storyboards.

### Plenary

- 5 In small groups, students compare their completed storyboards and discuss their ideas. Students should be encouraged to justify their responses with reference to the text.

### Extension/ Homework

- 6 Students could write Hermia's letter to a problem page asking for advice. They could also compose an agony aunt's reply to the letter. If they do this work in class, they could work in pairs and compose replies to each other's letters.

## Student Notes

### Activity I True Love?

#### Objectives

This activity will help you to get a clear understanding of the situation the young lovers find themselves in at the start of the play. You will:

- study the section of Act 1 Scene 1 where Egeus comes to make a complaint to Theseus
- think about the reactions of the characters to the words that are spoken.

#### Outcomes

By working through this activity you will:

- complete the thought bubbles in a storyboard based on Egeus' interview with Theseus.

#### Resources


To complete the activity you will need:

- Kar2ouche *A Midsummer Night's Dream* Content Library
- **What They Say** storyboard
- **What They Think** storyboard

#### Activities

##### Introduction

- 1 First watch the **What They Say** storyboard. This summarises the exchanges that take place when Egeus comes to make his complaint to Theseus at the start of the play, and will help you to get the situation clear in your mind.

[click here](#)  to open the storyboard.

##### Development

- 2 Next read or listen to the audiofiles at the opening of Act 1 Scene 1 - from the point when Egeus comes to make his complaint to Theseus, until he leaves.
- 3 Now open the **What They Think** storyboard. This storyboard is similar to the one you have just watched, but contains a blank thought bubble in each frame for you to complete. There are study questions in the caption window to help you with this. You may need to return to the text/audio screen in order to research your answer.

[click here](#)  to open the storyboard.

- 4 When you have completed all the thought bubbles, drag and drop them into a template in the printing screen and print your storyboard.

**Student Notes****Plenary**

- 5 In small groups, compare your completed storyboards. Listen carefully to other students' ideas about the characters, especially if they are very different to yours. You should be prepared to back up your choices with reference to the text. Is there any thought bubble you would now like to change? Why?

**Extension/Homework**

- 6 Write Hermia's letter to a problem page describing her feelings for both Lysander and Demetrius, and her father's demands. Then think about the advice Hermia might receive from the agony aunt, and compose a reply to the letter. If you do this work in class, you could work with another student and compose the replies to each other's letters.

## Teacher Notes

# Activity 2 Stars In Their Eyes

<b>Key Stage/Year</b>	Key Stage 3/Years 7-8
<b>Group Organisation</b>	This activity is best suited to students working in pairs, as they will gain from having to discuss their ideas with a partner. However students may work through this activity on their own.
<b>Suggested Timing</b>	1-2 one-hour lessons per scene

## Overview of Task

Students watch storyboard versions of the workmen's first two appearances (Act 1 Scene 2 and Act 3 Scene 1). They are then asked to construct summary storyboards of their own of the workmen's later appearances (Act 4 and Act 5 Scene 1). This activity should help the students to tease out one of the four plot strands in the play. It could be introduced when the students reach Act 5 or used as a revision activity.

## Objectives

**All students will:** be reminded of the events of Act 1 Scene 2 and Act 3 Scene 1, and gain some understanding of the action of Act 4 and the workmen's play in Act 5 Scene 1.

**Most students will:** gain a clear understanding of this strand of the plot and think about how this relates to the main themes of the play.

**Some students will:** gain a detailed understanding of the scenes covered, and the way in which the activities of this group of characters contrast with and parallel other events in the play.

## Curriculum References

### National Curriculum

#### En1 Speaking and Listening (pair work option)

1b use evidence; 1d use visual aids and images; 1f use spoken standard English fluently;

2e recognise when a speaker ... uses and abuses evidence; 2f ask questions and give relevant and helpful comments; 3a make different types of contributions; 3b take different views into account; 3c sift, summarise and use the most important points; 3e help the group to complete its tasks;

8a explaining, arguing, persuading; 9c respond straight away; 10a exploring, analysing.

**En2 Reading**

1a extract meaning beyond the literal; 1b discuss alternative interpretations; (pair work option) 1c how ideas portrayed; 1d identify perspectives on individuals; 1f read and appreciate ... plays; 1g language used in imaginative ways; 1h reflect on ... motivation and behaviour of characters; 4c sift the relevant from the irrelevant; 5a how meaning is conveyed; 5b how choice of form, layout and presentation contribute to effect; 8a(i) plays by Shakespeare.

*National  
Literacy  
Strategy*

**Year 7 Reading**

1 Locate information; 2 Extract information; 6 Active reading; 8 Infer and deduce; 18 Response to a play.

**Year 7 Speaking and Listening (pair work option)**

1 Clarify through talk; 5 Put a point of view; 12 Exploratory talk; 13 Collaboration; 14 Modify views.

**Year 8 Reading**

1 Combine information; 4 Versatile reading; 7 Implied and explicit meanings; 13 Interpret a text; 16 Cultural context.

**Year 8 Speaking and Listening (pair work option)**

2 Develop recount; 5 Questions to clarify or refine; 10 Hypothesis and speculation; 11 Building on others; 12 Varied roles in discussion.

**Outcomes**

By the end of this activity students will have created:

- a storyboard version of the workmen's plot in Act 4
- a storyboard version of the workmen's play in Act 5 Scene 1.

**Resources**

Kar2ouche *A Midsummer Night's Dream* Content Library

- **Workmen Act 1** storyboard
- **Workmen Act 3** storyboard
- Sheet 2.1 *Study Questions – Stars In Their Eyes* (optional)



## Activities

### Introduction



- 1 Students watch the **Workmen Act 1** and **Workmen Act 3** storyboards.

**Workmen Act 1 storyboard consists of eight frames.**

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**Frame 1**  
Quince asks the group, 'Is all our company here?' Bottom asks him 'what the play treats on'.

**Frame 2**  
Quince describes the play as 'the most lamentable comedy ... of Pyramus and Thisbe'.

**Frame 3**  
Bottom asks Quince to 'call forth your actors by the scroll'.

**Frame 4**  
Quince tells Bottom he is to play Pyramus. Bottom feels 'that will ask some tears ...'

**Frame 5**  
Quince asks Flute to take Thisbe. Flute replies, 'Nay ... I have a beard coming.'

**Frame 6**  
Starveling and Snout are given their parts.

**Frame 7**  
Quince tells Snug he will be the lion. In a thought bubble he wonders, 'Will I have a lot to say?'

**Frame 8**  
Bottom (alone) cries out, 'Let me play the lion ... good to hear me.'

**Workmen Act 3 storyboard consists of ten frames.**

---

**Frame 1**  
Bottom asks the group, 'Are we all met?' Quince notes that 'this green plot shall be our stage'.

**Frame 2**  
Bottom worries that there are things in the play that 'will never please' and Snout adds, 'Will not the ladies be afeard of the lion?'

**Frame 3**

Snout tells Bottom he 'can never bring in a wall'. Puck has appeared and thinks he will 'be an auditor – an actor too perhaps'. Titania, sleeping, is just visible from this frame onwards.

**Frame 4**

The rehearsal begins. Bottom declaims, 'Thisbe, the flowers of odious savours sweet – ' and Quince corrects him. Puck looks at Bottom.

**Frame 5**

Bottom turns away from the group saying, 'But hark a voice! Stay thou here awhile ...'

**Frame 6**

Bottom walks off saying '...and by and by I will to thee appear.' Puck lying on the ground watches his departure and adds (in a thought bubble) 'A stranger Pyramus than ere played here.'

**Frame 7**

Puck follows Bottom. Flute asks Quince, 'Must I speak now?'

**Frame 8**

Bottom (with ass's head) returns saying, 'If I were fair ...' Quince shouts, 'O monstrous ... Help!' while the rest of the group runs off.

**Frame 9**

Bottom asks, 'Why do they run away?' Titania is more obviously visible now, but still asleep.

**Frame 10**

Bottom sings, 'The finch, the sparrow and the lark ...' Titania awakes and asks, 'What angel wakes me from my flowery bed?'



- 2 Students then read the text/listen to the audio of Act 4 Scene 2. (Students should also look at Bottom's appearances at the beginning and end of Act 4 Scene 1.)

### Development



- 3 Students create a short storyboard (5-6 frames) summarising what happens to Bottom in Act 4 Scenes 1 and 2. The aim of this storyboard is simply to ensure that the students understand how the workmen's plot moves forward in these two scenes.
- 4 Students now read the text/listen to the audio of Act 5 Scene 1 (lines 39-352).
- 5 Students create a longer (12-15 frames) storyboard of this scene. There are questions in the activity window/on a printed sheet, which encourage them to look closely at aspects of the play-within-the-play that have a bearing on the other plots.

**Plenary**

- 6 Students print their storyboards and selected pairs/individuals are invited to share their work with the whole class. These storyboards could be submitted for assessment. Alternatively, students discuss and compare their storyboards in small groups and decide which version they think is the best and why.

**Extension/  
Homework**

- 7 Students could produce a programme for the workmen's production of *Pyramus and Thisbe*. Alternatively they could write a review of the workmen's play for *The Athens Times* commenting on the actors and their performances.

## Student Notes

### Activity 2 Stars In Their Eyes

#### Objectives

This activity will help you to get a clear picture of the part played by the Athenian workmen in *A Midsummer Night's Dream*, and encourage you to think about how it connects with the play as a whole. You will:

- watch storyboard versions of the workmen's first two appearances (Act 1 Scene 2 and Act 3 Scene 1)
- then create your own storyboard versions of their later appearances in Act 4 and Act 5 Scene 1.

#### Outcomes

By working through this activity you will create:

- a storyboard version of the workmen's plot in Act 4
- a storyboard version of the workmen's play in Act 5 Scene 1.

#### Resources

You will need:

- Kar2ouche *A Midsummer Night's Dream* Content Library
- **Workmen Act 1** storyboard
- **Workmen Act 3** storyboard


#### Activities

##### Introduction

- 1 First watch the **Workmen Act 1** storyboard. This summarises the first appearance of the Athenian workmen where they discuss the play they will perform for Theseus and Hippolyta's wedding celebrations.

[click here](#)  to open this storyboard.

- 2 Now watch the **Workmen Act 3** storyboard. This covers the workmen's rehearsal in the palace wood the following night.

[click here](#)  to open this storyboard.

##### Development

- 3 Read the text and/or listen to the audio of Act 4 Scene 2. (You will also need to look at Bottom's appearances at the beginning and end of Act 4 Scene 1.)
- 4 Create a short storyboard (5-6 frames) which summarises what happens to Bottom in Act 4 Scenes 1 and 2. Remember that you can add comments in the caption window as well as using speech and thought bubbles in the frames.

**Student Notes**

- 5 Now read the text and/or listen to the audio of Act 5 Scene 1 (from Theseus' speech at line 39, 'Say what abridgement have you for this evening?' to his instruction to Bottom on line 352 to 'Let your epilogue alone.'). Using the following prompts and questions to help you with this, create another storyboard of this scene (12–15 frames this time):
- Philostrate has had a sneak preview of *Pyramus and Thisbe*. Look at what he says about it in lines 61–70.
  - Quince amuses his audience with the opening of the Prologue – mainly because he gets in a real muddle with the punctuation. What did he mean to say? Pick out one of his more obvious mistakes, and remember to include either Theseus' or Lysander's reaction to his abuse of 'points'.
  - Why does Snout explain in such detail to the audience that he is a wall?
  - Hippolyta thinks this is 'the silliest stuff' she has ever heard, but Theseus replies that even the best actors rely on an audience being willing to use their imagination (lines 208–209). How has this play shown that it is important to use imagination as well as reason in order to understand situations fully?
  - The moon and its light are very important in *A Midsummer Night's Dream*. The workmen are very concerned to make the moon seem real to their audience. How do they do this?
  - How does Lysander's comment (in Act 1 Scene 1) that 'the course of true love never did run smooth' tie in with the story of *Pyramus and Thisbe*?
  - Demetrius and Lysander laugh at the workmen for taking themselves (and their play) so seriously. Why might the audience of *A Midsummer Night's Dream* laugh at them for doing this?
  - Why do Bottom and Flute act out their play in such an over-the-top style?

**Plenary**

- 6 Print your storyboards and be prepared to share your work with the whole class. Your teacher may wish you to hand these storyboards in at the end of the class so that they can be marked.

**Extension/Homework**

- 7 Produce a programme for the workmen's production of *Pyramus and Thisbe*. Alternatively you can write a review of the workmen's play for *The Athens Times*. You should comment on the play itself and how well you feel the actors performed it.

## Sheet 2.1 for Stars In Their Eyes

### Study Questions – Stars In Their Eyes

- 1 Philostrate has had a sneak preview of *Pyramus and Thisbe*. Look at what he says about it in lines 61–70.
- 2 Quince amuses his audience with the opening of the Prologue – mainly because he gets in a real muddle with the punctuation. What did he mean to say? Pick out one of his more obvious mistakes, and remember to include either Theseus' or Lysander's reaction to his abuse of 'points'.
- 3 Why does Snout explain in such detail to the audience that he is a wall?
- 4 Hippolyta thinks this is 'the silliest stuff' she has ever heard, but Theseus replies that even the best actors rely on an audience being willing to use their imagination (lines 208-9). How has this play shown that it is important to use imagination as well as reason in order to understand situations fully?
- 5 The moon and its light are very important in *A Midsummer Night's Dream*. The workmen want to make the moon seem real to their audience. How do they do this?
- 6 How does Lysander's comment (in Act 1 Scene 1) that 'the course of true love never did run smooth' tie in with the story of *Pyramus and Thisbe*?
- 7 Demetrius and Lysander laugh at the workmen for taking themselves (and their play) so seriously. Why might the audience of *A Midsummer Night's Dream* laugh at them for doing this?
- 8 Why do Bottom and Flute act out their play in such an over-the-top style?

## Teacher Notes

# Activity 3 Quiz Time

<b>Key Stage/Year</b>	Key Stage 3/Year 7-8
<b>Group Organisation</b>	This activity is best suited to students working in pairs, as they will gain from having to discuss the quiz questions with a partner. However students may work through this activity on their own.
<b>Suggested Timing</b>	2 one-hour lessons

## Overview of Task

This is a revision activity. Students work through the quiz questions based on *A Midsummer Night's Dream* and then have the opportunity to construct a quiz of their own. There is considerable scope here for the teacher to ensure the students focus on a specified area. For example, the students could be asked to base their quiz on a particular act, scene or character.

## Objectives

**All students will:** be reminded of key events and quotations from the play and have the opportunity to revisit selected areas of the text.

**Most students will:** re-read selected portions of the text and select relevant information. They will gain a clear understanding of specific scenes or characters.

**Some students will:** gain a detailed understanding of specific scenes or characters and consider how these relate to the play as a whole.

## Curriculum References

### National Curriculum

#### En1 Speaking and Listening (pair work option)

1b use evidence; 1f use spoken standard English fluently; 2f ask questions and give relevant and helpful comments; 3a make different types of contributions; 3b take different views into account; 3c sift, summarise and use the most important points; 3e help the group to complete its tasks; 8a explaining, arguing, persuading; 9c respond straight away; 10a exploring, analysing.

#### En2 Reading

1a extract meaning beyond the literal; 1c how ideas portrayed; 1d identify perspectives on individuals; 1f read and appreciate ... plays; 1h reflect on ... motivation and behaviour of characters; 4c sift the relevant from the irrelevant; 5a how meaning is conveyed; 8a(i) plays by Shakespeare.

## National Literacy Strategy

### Year 7 Reading

1 Locate information; 2 Extract information; 6 Active reading; 8 Infer and deduce; 18 Response to a play.

### Year 7 Speaking and Listening (pair work option)

1 Clarify through talk; 5 Put a point of view; 12 Exploratory talk; 13 Collaboration; 14 Modify views.

### Year 8 Reading

1 Combine information; 4 Versatile reading; 7 Implied and explicit meanings; 13 Interpret a text; 16 Cultural context.

### Year 8 Speaking and Listening (pair work option)

2 Develop recount; 5 Questions to clarify or refine; 10 Hypothesis and speculation; 11 Building on others; 12 Varied roles in discussion.

## Outcomes

By the end of this activity students will have

- worked through the quiz in the activity window
- produced a quiz based on a specific scene or character
- completed a quiz created by another student.

## Resources

Kar2ouche *A Midsummer Night's Dream* Content Library

- **Quiz Time** storyboard
- **Blank Quiz** storyboard

## Activities

### Introduction

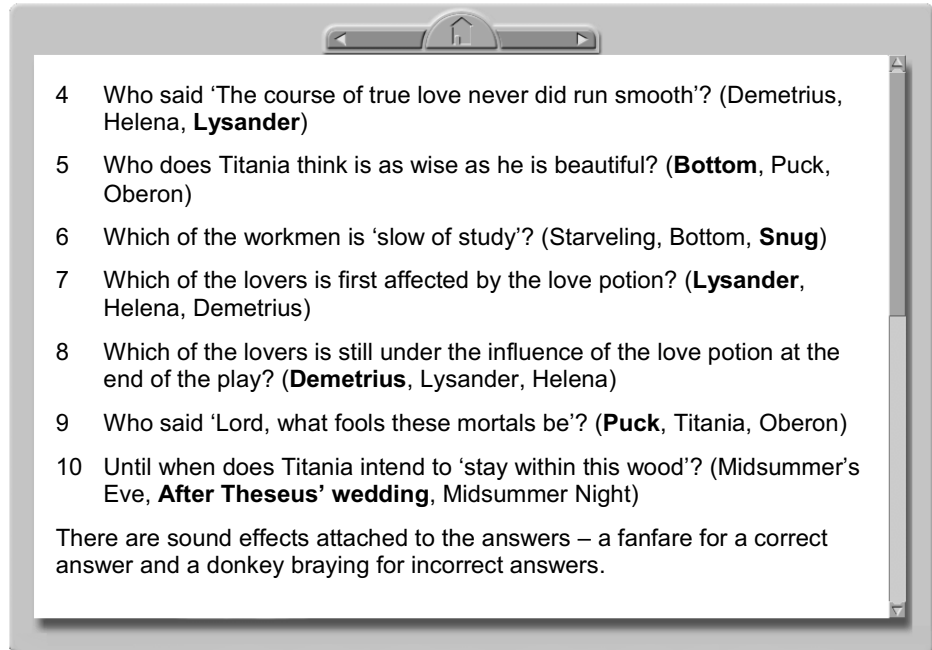


- 1 Students open the **Quiz Time** storyboard and work through the ten questions.

The ten questions in the **Quiz Time** storyboard are as follows (suggested answers are presented in **bold**):

- 1 Where is the play set? (**Athens**, India, Amazonia)
- 2 Who does Hermia's father want her to marry? (Lysander, **Demetrius**, Theseus)
- 3 What has caused Oberon and Titania's quarrel? (Puck changed Bottom into an ass; **Oberon wants her changeling child**; Titania has fallen in love with Theseus)





4 Who said 'The course of true love never did run smooth'? (Demetrius, Helena, **Lysander**)

5 Who does Titania think is as wise as he is beautiful? (**Bottom**, Puck, Oberon)

6 Which of the workmen is 'slow of study'? (Starveling, Bottom, **Snug**)

7 Which of the lovers is first affected by the love potion? (**Lysander**, Helena, Demetrius)

8 Which of the lovers is still under the influence of the love potion at the end of the play? (**Demetrius**, Lysander, Helena)

9 Who said 'Lord, what fools these mortals be'? (**Puck**, Titania, Oberon)

10 Until when does Titania intend to 'stay within this wood'? (Midsummer's Eve, **After Theseus' wedding**, Midsummer Night)

There are sound effects attached to the answers – a fanfare for a correct answer and a donkey braying for incorrect answers.

### Development

- 2 The students are then asked to construct a quiz of their own. Each student or pair could be given a different focus (for example, specific scenes or characters) or the whole class could be asked to work on the same area of text. There is scope here for the teacher to set tasks which will provide the right level of challenge for the ability level of individual students.
- 3 There is a blank ten-frame storyboard (**Blank Quiz**) available to help the students with the creation of their quiz. Students type their questions into a text box in the composition window and can add props or characters relevant to the question if they wish. They do not have to offer alternative answers in their versions unless you think this would be useful.

### Plenary

- 4 Each student or pair can print their completed quiz and exchange it with another student or pair or e-mail it to them. They can then tackle each other's quiz questions and write their answers into the caption window.

### Extension/ Homework

- 5 Students could use the research they have done in order to create their quiz to write a short essay on the scene or character they have studied.

Student Notes

## Activity 3 Quiz Time

### Objectives

This activity will help you to revise *A Midsummer Night's Dream* by reminding you of key events and quotations from the play. You will:

- re-read parts of the text so that you can complete the quiz
- research specific scenes or characters in order to work out questions of your own.

### Outcomes

By working through this activity you will:

- complete the quiz in the activity window
- produce a quiz based on a specific scene or character
- answer ten quiz questions which have been written by other students.

### Resources

To complete the activity you will need:

- Kar2ouche *A Midsummer Night's Dream* Content Library
- **Quiz Time** storyboard
- **Blank Quiz** storyboard

### Activities

#### Introduction

- 1 Open the interactive storyboard **Quiz Time** and work through the ten questions.

 to open the storyboard.

#### Development

- 2 Now you can create a quiz of your own. Your teacher will tell you which aspect of the play to focus on for your quiz. Read through the relevant scene(s) and note down ideas for questions. When you are ready to start, open the **Blank Quiz** storyboard. This gives you ten frames, which have already been set up for you. Type your question into the text box and, if you wish, add characters or props to the frame to illustrate it. You do not need to offer alternative answers in your quiz.

 to open the storyboard.

- 3 Drag and drop your completed frames into a template in the printing screen and print a copy of your quiz.

**Student Notes****Plenary**

- 4 Swap your quiz for one produced by another student (or pair) and see if you can answer the questions. Write your answers in the caption windows. Your teacher may ask you to hand a printed version in to be marked, or you may discuss your answers in small groups or as a class.

**Extension/Homework**

- 5 Your teacher may suggest an essay title based on the area of text you have studied in order to write your quiz questions.



# Getting Started – Introducing the Play

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## Overview

The aim of these activities is to help pupils get a sense of the story and provide the context for any further in-depth work on particular scenes, characters, themes, use of language, etc. It will give them a broad understanding of what happens and introduce them to Shakespeare's language. The activities are not prescriptive; rather, they provide suggestions that can be adapted to suit individual needs. Pupils will probably only need to complete one of the following activities to get a sense of the shape of the play.

There are innumerable ways to interpret and re-tell *A Midsummer Night's Dream*. After all, Shakespeare's play is a retelling and creative adaptation of an ancient Greek myth, popular in his day; concerning Theseus the Duke of Athens, his battle with the Amazons and his marriage to their queen, Hippolyta. Around this original tale, he weaves other stories about love and betrayal. Pupils may find it useful to compare different "re-tellings" and discuss their preferences.

Although these activities will deliver some of the objectives outlined in the National Literacy Framework for Teaching English, National Curriculum, GCSE and A Level syllabuses, because they are not complete lesson plans, nor targeted at a particular year group, the teaching required is not outlined in any detail. It is therefore important that you are explicit in your requirements of pupils. However, because the lesson suggestions in this section have similar aims; that is, to give a general overview of the play, the learning objectives most relevant to the study are listed on the following pages.

In the subsequent full *Unit of Work*, the objectives covered and the teaching needed are made more explicit.

## NLS Framework for Teaching English and 'Getting Started: Introducing the Play'

The following objectives can be built into the activities for introducing the play relatively easily – this does not preclude the teaching of other objectives that can be built into more detailed planning; rather, these are the objectives that relate most closely to the teaching of Shakespeare, particularly when using Kar2ouche to explore, interpret and understand the text.

### Year 7

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
Much of this will be up to the individual teacher. However, where pupils are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical and could be built into starter activities.		1 Locate information 2 Extract information 4 Note making 6 Active reading 8 Infer and deduce	1 Drafting process 3 Exploratory process 11 Present information	Much of the work outlined in this section presupposes pair and group work in preparing summaries and then in some instances more formal whole group presentations. 1 Clarify through talk 2 Recount 3 Shape a presentation 5 Put a point of view 6 Recall main points 10 Report main points 12 Exploratory talk 13 Collaboration 14 Modify views 16 Collaborate on scripts
14 Word meaning in context 16 Unfamiliar words 21 Subject vocabulary	8 Starting paragraphs 9 Main point of paragraph 10 Paragraph structure 13 (a, b, c) Stylistic conventions of non-fiction 18 Sentences in older text	11 Print, sound and image		



**Year 8**

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
Much of this will be up to the individual teacher. However, where pupils are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical and could be built into starter activities.		3 Note-making formats 4 Versatile reading 8 Transposition 9 Influence of technology	1 Effective planning 2 Anticipate reader reaction 3 Writing to reflect 5 Narrative commentary	Much of the work outlined in this section presupposes pair and group work in preparing summaries and then in some instances more formal whole group presentations. 2 Develop recount 3 Formal presentation 7 Listen for a specific purpose 10 Hypothesis and speculation 11 Building on others
3 Lexical patterns 5 Key terms 7 word families, unfamiliar words, words in context	6 Grouping sentences 13 Change over time	13 Interpret a text 14 Literary conventions	8 Experiment with conventions 10 Effective information	

**Year 9**

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
Much of this will be up to the individual teacher. However, where pupils are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical.		3 Note-making at speed 10 Interpretations of text	2 Exploratory writing 4 Presentational devices 7 Infotainment 12 Effective presentation of information	Much of the work outlined in this section presupposes pair and group work in preparing summaries and then in some instances more formal whole group presentations. 2 Standard English 5 Compare points of view 9 Considered viewpoint 10 Group organisation 13 Compare interpretations
2 High frequency words	4 Integrate speech, reference and quotation 5 Shape paragraphs rapidly 8 Sustained Standard English			

## National Curriculum Learning Objectives

### En1 Speaking and listening – Knowledge, skills and understanding

<b>Speaking</b>	<p>1 To speak fluently and appropriately in different contexts, adapting their talk for a range of purposes and audiences, including the more formal, pupils should be taught to:</p> <ul style="list-style-type: none"> <li>a) structure their talk clearly, using markers so that their listeners can follow the line of thought</li> <li>d) use visual aids and images to enhance communication</li> <li>e) vary word choices, including technical vocabulary, and sentence structure for different audiences.</li> </ul>
<b>Listening</b>	<p>2 To listen, understand and respond critically to others, pupils should be taught to:</p> <ul style="list-style-type: none"> <li>a) concentrate on and recall the main features of a talk, reading, radio or television program</li> <li>f) ask questions and give relevant and helpful comments.</li> </ul>
<b>Group discussion and interaction</b>	<p>3 To participate effectively as members of different groups, pupils should be taught to:</p> <ul style="list-style-type: none"> <li>b) take different views into account and modify their own views in the light of what others say</li> <li>c) sift, summarise and use the most important points</li> <li>e) help the group to complete its tasks by varying contributions appropriately, clarifying and synthesising others' ideas, taking them forward and building on them to reach conclusions, negotiating consensus or agreeing to differ.</li> </ul>
<b>Drama</b>	<p>4 To participate in a range of drama activities and to evaluate their own and others' contributions, pupils should be taught to:</p> <ul style="list-style-type: none"> <li>b) use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace]</li> <li>d) evaluate critically performances of dramas that they have watched or in which they have taken part.</li> </ul>

### En2 Reading – Knowledge, skills and understanding

<b>Understanding texts</b>	<p>1 To develop understanding and appreciation of texts, pupils should be taught:</p> <p><b>Reading for meaning</b></p> <ul style="list-style-type: none"> <li>b) to analyse and discuss alternative interpretations, ambiguity and allusion</li> <li>c) how ideas, values and emotions are explored and portrayed</li> <li>e) to consider how meanings are changed when texts are adapted to different media</li> <li>f) to read and appreciate the scope and richness of complete novels, plays and poems.</li> </ul> <p><b>Understanding the author's craft</b></p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> <li>g) how language is used in imaginative, original and diverse ways</li> <li>h) to reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text.</li> </ul>
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<b>English literary heritage</b>	2 Pupils should be taught: a) how and why texts have been influential and significant b) the characteristics of texts that are considered to be of high quality c) the appeal and importance of these texts over time.
<b>Media and moving image texts</b>	5 Pupils should be taught: a) how meaning is conveyed in texts that include print, images and sometimes sounds c) how the nature and purpose of media products influence content and meaning d) how audiences and readers choose and respond to media.

### En3 Writing – Knowledge, skills and understanding

<b>Composition</b>	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing. Pupils should be taught to: <b>Writing to inform, explain, describe</b> e) form sentences and paragraphs that express connections between information and ideas precisely f) use formal and impersonal language and concise expression g) consider what the reader needs to know and include relevant details h) present material clearly, using appropriate layout, illustrations and organisation. <b>Writing to analyse, review, comment</b> l) reflect on the nature and significance of the subject matter o) take account of how well the reader knows the topic.
<b>Planning and drafting</b>	2 To improve and sustain their writing, pupils should be taught to: a) plan, draft, redraft and proof-read their work on paper and on screen b) judge the extent to which any or all of these processes are needed in specific pieces of writing c) analyse critically their own and others' writing.
<b>Language structure</b>	7 Pupils should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. They should be taught: c) paragraph structure and how to form different types of paragraph d) the structure of whole texts, including cohesion, openings and conclusions in different types of writing.

## GCSE Learning Objectives

### Shakespeare based on AQA/NEAB– Assessment Grid

English	Literature
<p><b>Speaking and Listening - Objective 3.1</b></p> <ul style="list-style-type: none"> <li>• Communicate clearly</li> <li>• Structuring and organising talk</li> <li>• Participate in discussion</li> <li>• Judge the nature and purpose of contributions.</li> </ul> <p><b>Reading – Objective 3.2</b></p> <ul style="list-style-type: none"> <li>• Read with insight and engagement</li> <li>• Make appropriate reference to texts</li> <li>• Develop and sustain interpretations of texts</li> <li>• Select material appropriate to purpose</li> <li>• Understand and evaluate:               <ul style="list-style-type: none"> <li>– ways language changes/varies.</li> </ul> </li> </ul> <p><b>Writing – Objective 3.3</b></p> <ul style="list-style-type: none"> <li>• Communicate clearly</li> <li>• Adapt writing for purpose and audience</li> <li>• Organise ideas into:               <ul style="list-style-type: none"> <li>– sentences</li> <li>– paragraphs</li> <li>– whole texts.</li> </ul> </li> </ul>	<p><b>Objective 3.1</b></p> <ul style="list-style-type: none"> <li>• Respond to texts:               <ul style="list-style-type: none"> <li>– critically</li> <li>– sensitively</li> </ul> </li> <li>• Select suitable ways to convey response</li> <li>• Use textual evidence.</li> </ul> <p><b>Objective 3.2</b></p> <ul style="list-style-type: none"> <li>• Consider different approaches to texts and alternative interpretations.</li> </ul> <p><b>Objective 3.3</b></p> <ul style="list-style-type: none"> <li>• Select and evaluate relevant material.</li> </ul> <p><b>Objective 3.4</b></p> <ul style="list-style-type: none"> <li>• Understanding of literary tradition.</li> </ul>

## GCE Level Learning Objectives

Depending on the examination board, Shakespeare may be assessed through coursework or examination, but the focus is mainly on dramatic techniques and effects.

### AS Level

<b>A01</b>	Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
<b>A02i</b>	Respond with knowledge and understanding to literary texts of different types and periods.
<b>A04</b>	Articulate informed, independent opinions and judgements, informed by different interpretations of literary texts by other readers.

### A Level

<b>A01</b>	Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
<b>A02i</b>	Respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts.
<b>A04</b>	Articulate informed, independent opinions and judgements, informed by different interpretations of literary texts by other readers.

## Pre-requisites

It would be useful if pupils had watched a film and/or read an abridged version of the play before beginning these activities. Depending on the age of your pupils, it would be worth watching either the animated tale (circa 30 minutes) or a contemporary film version (which include the 1999 version directed by Michael Hoffman, starring Michelle Pfeiffer as Titania). There is also a more avant-garde version from the mid '70s directed by Celestino Coronado. You may even wish to show an earlier 1930s version (starring Mickey Rooney and Jimmy Cagney). All of these versions will allow pupils to engage with the story, characters and themes of the play without being confused by the language. Pupils can also begin to explore the impact of translating the play from one medium to another and the importance of setting and period.

It would also be useful and fun for pupils to be introduced to Kar2ouche at this stage. An introductory lesson need only take 30 minutes and could form part of an introductory set of lessons.

**Activity 1****KS 3 & 4****Barebones A Midsummer Night's Dream (1 or 2 Lessons)****Overview**

There are five acts in *A Midsummer Night's Dream*. Ask pupils to:

- 1 choose the two key moments that move the action forward most in each act
- 2 identify a key quotation for each of these moments
- 3 create a storyboard for each.

If your pupils already know the play relatively well, they can be asked to create all ten storyboard frames, either individually or in pairs. They should skim and scan text for important quotations. However, if they don't know the play particularly well, pairs could be allocated an act to read, or listen to the audio files, and then to select the most important moments. In this instance, they will need to select two quotations and construct just two storyboard frames.

Pupils could also be asked to write the summary for a particular audience, for instance, younger children; or one of the characters in the play. Alternatively you could set the pupils the task of telling the story in ten brief telegrams (with a prize for the fewest words – discuss composition mainly of nouns and verbs).

**Starter**

To be left to the discretion of the teacher according to year group and current priorities, but maybe some revision of parts of speech, particularly if the pupils are to produce telegrams.

**Introduction**

Describe format of Shakespeare's plays into acts and reason for activity – to give overview of play and to act as aide memoir at a later stage.

**Development**

From each act pupils choose the two dramatic moments that they think are important in re-telling the story. For each selected moment they should complete the following.

- 1 Re-read the extract closely and choose a quotation that best summarises the action.
- 2 Decide where the action takes place and who is involved.
- 3 Use Kar2ouche to:
  - select an appropriate background
  - add a text box in the composition window giving the act, scene and line reference
  - drag in characters and pose them appropriately (they should be thinking about gesture and how by placing them, they can explore their relationships with each other)
  - include necessary props (these may be referred to in the text, or used to add to their interpretations in a symbolic way)

- add text/audio files and if helpful sound effects and/or music – they can also be asked to add their own typed commentary to the text box
- insert speech and thought bubbles.

### **Plenary**

If time, show storyboards to class – this is particularly good if different groups have been working on different acts to produce a composite class production. Alternatively, choose a couple that have presented the play in different ways and discuss the nature of and reasons for the differences.

### **Homework (optional)**

Write up the story using storyboard frames as illustrations, for a particular audience – present as storybook or graphic novel, using the print function. Pupils can be challenged to tell the story in as few words as possible through a series of linked telegrams.

**Activity 2****KS 3 & 4****Summary Storyboard (2 lessons)****Overview**

Introducing the broad pattern of the play – allowing pupils to see how events and characters work together before looking at and interpreting the detail. Again pupils can work on the whole activity or the task can be divided between groups. They should work on creating a four section re-telling of the play.

- 1 Introduction – meeting the characters and exploring the possible areas of conflict (1 storyboard frame).
- 2 Identifying the events that trigger the play's complication - there may be more than one (1 or 2 storyboard frames).
- 3 Main scenes in the increasing sense of mischief and confusion reaching a climax (3 or 4 storyboard frames).
- 4 The happy resolution – how the lovers are returned to each other (1 storyboard frame).

**Starter**

To be left to the discretion of the teacher according to year group and current priorities.

**Introduction**

Explain how most of Shakespeare's plays follow a similar pattern. At the beginning you are introduced to the main characters and a potentially difficult situation. There is then some event or action that results in a complication or conflict or comic sense of confusion – the interesting bit upon which most of the play centres. This event leads (in the case of *A Midsummer Night's Dream*,) to a series of problems and farcical mix-ups that reach a climax and then finally the whole thing is resolved in some way and proper relations are restored. The pupils' task is to represent the stages in the play through creating a storyboard. Each storyboard frame should be linked by a commentary.

**Development**

Pupils should be asked to complete the following.

- 1 Design a storyboard frame that introduces the main characters and shows the potential for confusion. Using their own words they should write a brief paragraph in the caption window explaining what the storyboard frame shows.
- 2 Decide which action leads to most of the confusion in the play and devise a storyboard frame to show this. Again, using their own words they should write a brief paragraph explaining why they think this is the key action that leads to the ensuing comedy.
- 3 Summarise the main action of the play in three or four storyboard frames – thinking about how characters become lost and confused, and why.



- 4 Create a final storyboard frame to show how clarity and satisfaction are restored and how this has been achieved.

As well as setting and character, pupils should use text, props, sound and special effects (like colour) to illustrate their ideas. Those who are getting on well with the task should be asked to identify and add key quotations.

### *Plenary*

If there is time pupils should show their storyboards or part of them to the class – a couple of groups could share their introductions, a couple of others the ensuing chaos, some more the developing confusion, upsets and climax, and finally the resolution. Alternatively choose a couple that have presented the play in different ways and discuss the nature of and reasons for the differences.

### *Homework (optional)*

Present the story as a chart: exposition, confusion, growing chaotic relations, climax and resolution. Again, this could include pictures from the storyboard frames.

**Activity 3****KS 4 & 5****A Midsummer Night's Dream in Music (2 lessons)****Overview**

With such an imaginative play, full of spells and magic, this task is ideal as a starter. Groups of three or four are asked to bring in CDs of songs or music that represent the magical and emotional journey of the play. The music can be contemporary or classical and the activity could be carried out in conjunction with the music department. They create collages within the storyboard frames to represent the main action/feelings for each act and add a soundtrack. Each storyboard frame can include words such as love, fear, confusion, as well as pictures. They should be allowed up to three storyboard frames for each act depending on the emotional variations identified. Those pupils, who are able, should be discouraged from creating straightforward representations of a moment in the action – what is needed for this exercise is a more abstract approach.

As an alternative pupils could be given excerpts from Benjamin Britten's opera, *A Midsummer Night's Dream*, and then be asked to create storyboard frames to represent the various songs. Or, again, different groups could work on different acts.

**Starter**

To be left to the discretion of the teacher according to year group and current priorities.

**Introduction**

Explore what pupils already know about *A Midsummer Night's Dream* – hopefully this should elicit an understanding that it is an emotional, magical and dramatic play. They could be asked how emotional or magical impact is enhanced in films – lighting, soundtrack, setting, colour, angles of shooting, etc. Discuss how this works, then draw focus on the music.

**Development**

Pupils work through each act of the play, noting down the main emotions felt by the actors and audience – they could present these ideas in a table like the one below. If they are not sure whether an emotion is significant or not, they should put it in brackets.

Act and Scene	Characters emotions	Audience emotions	Music & Comments
<b>Act 1 scene 1</b>	Happiness Anger Impotence Sadness	Sympathy Anger Pity	Radiohead or Travis track (uplifting but plaintive)

Ask pupils to complete the following.

- 1 Create up to three storyboard frames for each act - these can be collages of characters, props and effects – along with single words and *brief* quotations.
- 2 Decide on appropriate music to reflect the mood(s) in the storyboard frames – they should make a note of this in their tables.
- 3 (NEXT LESSON) Complete storyboards and add the clips from their selected music to create a soundtrack reflecting the emotional journey of the play.

### **Plenary**

Pupils present their musical journeys to the class.

### **Homework**

Between the two lessons - record music clips or download MP3 files to add to storyboard.

**Activity 4****KS 2 & 3****Freeze Frames (1 lesson)**

**Overview** Groups of four or five summarise the play in five freeze-frames, then create five storyboard frames. At the simplest level they can be asked to think about the main event in each act. The act of creating five freeze-frames will provide an obvious lead in to the creation of five storyboards.

Alternatively you may want pupils to create the play as a series of freeze-frames with one pupil reading out a key quotation for each storyboard frame.

**Starter** To be left to the discretion of the teacher according to year group and current priorities.

**Introduction** Talk about summary and the skill of being able to explain things dramatically – perhaps describing the power of still photography and how this can be emulated in a freeze-frame – i.e. encouraging focus on certain characters and what they express in their related position to others. Define a freeze-frame if pupils are going to be asked to produce one – or set this physical task as a warm-up activity.

**Development** Pupils are told to represent the story of *A Midsummer Night's Dream* in five frames. They should think about this in terms of:

- Freeze 1 – the main event in Act 1
- Freeze 2 – a key event in Act 2
- Freeze 3 – a key event in Act 3
- Freeze 4 – a key event in Act 4
- Freeze 5 – the comic resolution – the happy lovers in Act 5.

They should then create a storyboard frame trying to capture freeze. They should type a title for each freeze in the caption window with some relevant key quotations. Those who are able should summarise each freeze, in a brief paragraph, below its title.

**Plenary** Each group of four or five to present their freeze frames to the class and have some discussion on which one they liked and why. If time is short, each group should select its favourite single storyboard frame to share.

**Homework** Write five headlines as if for a broadsheet and five more for a tabloid newspaper – giving a sense of what happens in each of the five freezes.

**Activity 5****KS 3 & 4****Points of View (2 lessons)**

- Overview** Pupils are asked to tell the story from the point of view of one of the characters. You might want to allocate different characters to each working group of pupils. They can then compare their version of events at the end.
- Starter** To be left to the discretion of the teacher according to year group and current priorities, but may be something on direct and reported speech.
- Introduction** Get pupils to identify the characters who only witness action at the beginning and end of the play. Discuss why the views of these characters might be unreliable. This task would be most appropriate for the characters listed below.
- Development** Distribute the following list of characters to pupils (probably working in pairs): Hermia, Helena, Lysander, Demetrius, Oberon, Titania, Puck, Bottom; and perhaps, the fairy attendants, Peaseblossom, Cobweb, Moth and Mustardseed – who it could be assumed had secretly seen much of the action. The following questions might need to be adapted for some of these characters. They should then be asked to do the following.
- 1 Research this character – by asking what is he or she like? What do they do, what do they say about themselves, what do others say about them? How do they appear to the fairies? The answers to these questions will help them decide how the character would describe events in the play. For instance, Lysander and Helena's version of events in the wood will differ a great deal.
  - 2 Decide, from their character's point of view, on the five key moments in the story.
  - 3 Present these five moments as five storyboard frames. Put the character's commentary in the caption window. If other characters are present they may like to add in their thought bubbles – this is particularly useful if the character does not agree with what your character is saying (obvious examples here are the conflicting views and feelings of the four young lovers Hermia, Helena, Lysander and Demetrius).
- Plenary** Pupils should discuss with someone who has represented another character's story – where their accounts are similar and where they differ. They can begin to explore why this is the case. They should also identify gaps in the story and make a note of these.
- Homework** Write the character's diary entries to accompany the five storyboard frames.

**Activity 6****KS 3 & 4****Oberon's Blessing Act 5 Scene 1 (2–3 lessons)****Overview**

Oberon blesses the reconciled young lovers at the end of the play. His speech starting: "Now until the break of day" and ending, "Meet me all by break of day." sums up the happy mood at this point, and contrasts strongly with the mood of conflict and confusion we experience in Act 1. Pupils' understanding of the mood at the start of the play will be enhanced when contrasted with Oberon's blessing. Pupils should create an animated storyboard to illustrate this speech. They should focus on key phrases, what they mean and how they can be represented visually. Some pupils may wish to choose phrases from the start of the play, which contrast with the mood of this speech, and include these in their commentary. Key phrases that would work well include the following.

- Through this house each fairy stray.
- Which by us shall blessed be;
- So shall all the couples three
- Ever true in loving be,
- Through this palace with sweet peace;
- Ever shall in safety rest.
- Meet me all by break of day.

You might want half the class to identify their own key phrases, while the remainder can be given phrases.

**Starter**

To be left to the discretion of the teacher according to year group and current priorities.

**Introduction**

Pupils should read Oberon's speech carefully (or listen to it on the audio file) and discuss what 'blessing' means. They can also be shown that it is written in rhyming couplets. Ask pupils to discuss why Shakespeare wrote this speech in rhyming couplets and what effect this form of verse has on the content, i.e. how does it sound (rhythmic, like a lullaby, soothing)? Some pupils may like to offer other ways in which the speech might have been written and discuss how this would affect the content.

**Development**

In groups, pupils should:

- read Oberon's speech again, this time aloud, stressing what they think are the most important phrases
- make a note of these
- discuss the meaning of the phrases they have chosen and how they could be represented visually.

Oberon's blessing, combined with some of the key phrases describing conflict and confusion at the start of the play, could almost be seen as a modern film trailer – giving the reader/audience a taste of what the film is about. Pupils should be asked to create their own film trailers to accompany Oberon's blessing. The events don't need to be in exact chronological order as film trailers tend to be relatively disjointed. Oberon's blessing tends to focus on only one thing - the happiness, both present and future, of each couple. Pupils can be asked why this might be and then try to focus on this theme in their trailers. They should think about shots and angles as well as content.

If they want to create the trailer as an animation rather than a still storyboard, the recorded speech by Oberon lasts about 52 seconds. With the addition of some key phrases from the first few scenes of the play, say 20 seconds worth, they will need about 100 frames – that is to say, each frame needs to be between 0.6 and 0.9 seconds in length.

### **Homework**

Research a possible soundtrack to add behind Oberon's voice track.

**Activity 7****KS 3 & 4****Ten quotations (1 or 2 lessons)****Overview**

Pupils are given, or choose, ten key quotations from the play. They create a storyboard frame for each and record their own linking commentary to provide a summary of the play. If time is short, the work can be divided between groups and put together in a class presentation at the end.

An alternative but longer activity would involve identifying five quotations for *each* Act – then completing a similar activity.

**Starter**

To be left to the discretion of the teacher according to year group and current priorities.

**Introduction**

Explain need for summary to give overview and provide aide-memoir to main points in plot. Describe task to create storyboard frames for the ten quotations that best summarise the main action. Confident pupils can be asked to select their own quotations, whereas those who might struggle could be given the ones listed below.

**Development**

Pupils should attach the sound files of the quotation to the appropriate frame, but translate into modern English in either the text box or speech bubbles. In addition pupils should provide a linking commentary to make sense of the story. This can be recorded and/or typed.

**Act I Scene I**

1 LYSANDER

If though lovest me, then  
Steal forth thy father's house tomorrow night,  
And in the wood...  
There will I stay with thee.

**Act I Scene I**

2 HELENA

I will go tell him of fair Hermia's flight.  
Then to the wood will he, tomorrow night,  
Pursue her;

**Act 2 Scene I**

3 OBERON

Fetch me that flower - 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 live creature that it sees.



**Act 2 Scene 2**

4 PUCK

Churl, upon thy eyes I throw  
All the power this charm doth owe.  
*[He squeezes the juice on Lysander's eyes]*

**Act 3 Scene 1**

5 TITANIA

What angel wakes me from my flowery bed?

**Act 3 Scene 2**

6 HELENA

O spite! O hell! I see you all are bent  
To set against me for your merriment.

**Act 3 Scene 2**

7 OBERON

This is thy negligence. Still thou mistakest,  
Or else committest the knaveries wilfully.

**Act 4 Scene 1**

8 OBERON

Now thou and I are new in amity,  
And will tomorrow midnight solemnly  
Dance in Duke Theseus' house triumphantly,  
And bless it to all fair prosperity.

**Act 4 Scene 1**

9 THESEUS

Fair lovers, you are fortunately met.  
Of this discourse we more will hear anon ...  
For in the temple by and by with us  
These couples shall eternally be knit.

**Act 5 Scene 1**

10 THESEUS

Here come the lovers, full of joy and mirth.  
Joy, gentle friends, joy and fresh days of love  
Accompany your hearts.

**Plenary**

Put ten frames on cycle and leave running on PCs. Students should move round and watch different versions, making a note of questions and observations that they can then ask the 'directors'.

**Activity 8****KS 2 & 3****Sequencing (1 lesson)**

- Overview** Create 10-15 storyboard frames including speech bubbles that you can give to the pupils. **Alternatively use the ones on the accompanying CD.** Make sure that these are out of order on the storyboard. Pupils then put them into the correct order on a printed sheet to create the graphic novel version of *A Midsummer Night's Dream*. Pupils should add text to the caption window to make sure that the story is clear.
- Starter** To be left to the discretion of the teacher according to year group and current priorities. Could be speech punctuation – where words in bubbles become part of a speech punctuation exercise.
- Introduction** Explain that you have created a storyboard but the frames have ended up in the wrong order. It is the pupils' job to put them in the right order and to create a comic book version of the play for a younger reader.
- Development** Pupils should:
- watch the presentation in the wrong order; then, in pairs, decide what order the frames need to go in to tell the story
  - add a caption to each frame in the text box to make sure that the story is told clearly for a young reader
  - turn the quotations in the speech bubbles into simple modern English
  - put the frames in the right order by moving them down onto the print sheet.
- Plenary** Groups should read each other's comic version and comment. To keep the comments positive you could use the attached form Sheet 1.

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# Sheet 1

**The storyboard I like best was authored by:**

**The things I really like about this story are:**

**1**

**2**

**3**

**Reading it made me think about:**

**The one thing I would change is:**

**Because:**

**Name**

**Date**

**Activity 9****KS 2 & 3****Cloze (1 lesson)****Overview**

Create a cloze summary as a Word document **or use the one on the CD** and save as a template in a shared area. Ask pupils to complete the missing words and add, either **ready-made Kar2ouche frames** to illustrate each act, or create their own.

Alternatively, if there are five groups, they can be allocated one act each and share what they produce, that is to say, the completed cloze and a single frame for that act. This works more easily if the computers are networked so they can save their storyboards and Word documents in a shared area.

**Starter**

To be left to the discretion of the teacher according to year group and current priorities.

**Introduction**

The illustrated summary pupils create in this activity will help them to remember the story of the play.

**Development**

Pupils can be asked to:

- 1 read the summary of *A Midsummer Night's Dream*, and fill in the missing words
- 2 create five Kar2ouche storyboard frames – to illustrate the most dramatic or significant moment described in each act
- 3 copy each illustration into the cloze Word document to illustrate the text.

**Plenary**

Pupils can change the font of the cloze, add drop capitals, alter the size of the pictures etc then mount the printed document and then display.

They can also make notes of any questions they would like to ask a selected character or range of characters based on their reading of the summary. In groups they should prioritise these. You or you and a panel of colleagues could then answer in role.

## Cloze

Long ago, in ancient \_\_\_\_\_, there lived a Duke, named \_\_\_\_\_. He had recently returned from a war with the Amazons. With him he had brought \_\_\_\_\_, whom he intended to marry and make his Duchess. As the play opens, we see \_\_\_\_\_ talking with \_\_\_\_\_ about their impending \_\_\_\_\_. Their conversation is interrupted by the arrival of \_\_\_\_\_, his daughter \_\_\_\_\_ and two young men named \_\_\_\_\_ and \_\_\_\_\_. \_\_\_\_\_ has come to the palace to seek \_\_\_\_\_ authority on the matter of his daughter's marriage. There are strict rules in \_\_\_\_\_ regarding parental decisions on their offspring's plans for marriage. If a father's edict is ignored, the daughter in question can be punished with death or \_\_\_\_\_.

Egeus claims that Lysander has \_\_\_\_\_ and states that he wants her to marry \_\_\_\_\_ who he deems more suitable. Having listened to Hermia's pleas to be able to marry the man of her choice, Theseus warns her she must obey her father or face punishment. Despite some protestations from \_\_\_\_\_, Theseus sticks by the law and tells Hermia she must make up her mind before his marriage to Hippolyta in \_\_\_\_\_ days time. With a final warning to Hermia, Theseus leaves with Egeus and Demetrius to talk with them alone.

Hermia and Lysander grab this chance to discuss the awful dilemma they are in. They also discuss the problems \_\_\_\_\_ face when they cannot be with each other. Soon though, they find a solution: they decide to \_\_\_\_\_ and escape to the relative sanctuary of \_\_\_\_\_ house, where they plan to marry in secret. But first, they plan to meet in \_\_\_\_\_ near Athens that night.

Meanwhile, we meet \_\_\_\_\_, another young woman of Athens and a friend of Hermia's. \_\_\_\_\_ is \_\_\_\_\_ of Hermia, wishing she could be as attractive as Hermia and be loved like her. Hermia and Lysander feel sorry for her and tell her \_\_\_\_\_ to try and cheer her up. This proves to be a bad move: Helena immediately tells \_\_\_\_\_ after reflecting on how deceptive love can sometimes be.

Across town, six \_\_\_\_\_, all local artisans and craftsmen, are meeting. They have formed an amateur theatrical company and plan to put on a play before Theseus and his fiancée at \_\_\_\_\_. \_\_\_\_\_, the most extrovert of the bunch, wants \_\_\_\_\_ but is put off this idea by \_\_\_\_\_ who is supposed to be leader of the troupe. After some discussions, frequently interrupted by Bottom, the men decide to meet in the woods 'tomorrow night' for a proper rehearsal.

## Cloze continued

As all these people make their various preparations for leaving Athens for the surrounding woods, these same woods are already humming and buzzing with a very different kind of activity. Deep among the groves of trees and on the edges of moonlit glades,

\_\_\_\_\_ are emerging. \_\_\_\_\_, helper to \_\_\_\_\_, \_\_\_\_\_ of the fairies, is explaining to another fairy the great argument that has arisen between \_\_\_\_\_ and his queen \_\_\_\_\_. The row concerns an \_\_\_\_\_ who \_\_\_\_\_ stole from an Indian king. \_\_\_\_\_ is jealous and wants the boy and it seems he is prepared to go to some lengths to get him. When they tire of this topic, Puck tells the fairy what a mischievous little sprite he is and describes some of his favourite \_\_\_\_\_, such as hiding in a gossip's \_\_\_\_\_, disguised as a roasted \_\_\_\_\_ – or pretending to be a three-foot \_\_\_\_\_ and moving quickly just as someone tries to sit on him!

Puck is suddenly alerted to the arrival of Titania and Oberon. Their row seems to have developed in a new direction. Each accuses the other of being attracted to \_\_\_\_\_ and \_\_\_\_\_ and is convinced they have been unfaithful. After this initial bickering Titania raises a more serious issue. She claims that their dispute is affecting \_\_\_\_\_. She claims that extraordinary events, such as vicious \_\_\_\_\_, and fog and floods are sweeping the land. She claims that despite it being summer, bitter \_\_\_\_\_ are descending and flowers and buds are becoming covered in a carapace of \_\_\_\_\_. Having listened to his queen, Oberon demands she hand over the boy again. Titania refuses and leaves her king smouldering with rage and a new determination to take his revenge.

Oberon quickly hatches a plan. He decides to dispatch Puck to go and find him a \_\_\_\_\_ named \_\_\_\_\_. If juice from this \_\_\_\_\_ is dropped into the eyes of a sleeping person, when that person wakes up they instantly \_\_\_\_\_ with the first thing they see. Oberon's plan is to somehow use the flower on Titania to make a fool of her. Just as he contemplates this little jape, he is interrupted by the arrival of \_\_\_\_\_ and \_\_\_\_\_ who are arguing. \_\_\_\_\_ is looking for \_\_\_\_\_ and \_\_\_\_\_ has followed him. \_\_\_\_\_ seems keen to woo \_\_\_\_\_, but he is irritated both by her and her persistence. With no concern for \_\_\_\_\_ safety, he loses his patience and runs off. Helena doggedly follows.

Oberon, having witnessed this scene, vows to help Helena. Just as he ponders this, Puck returns, bearing the \_\_\_\_\_. Oberon will use it on Titania and asks Puck to drop the juice of it into Demetrius' eyes when Helena is near.

In another part of the wood, Titania is settling down to sleep, her fairies singing lullabies to send her off. A single fairy remains to guard her. This guard conspicuously fails in his duty and misses the arrival of Oberon who creeps up to Titania and \_\_\_\_\_. He hopes she will open her eyes again when some '\_\_\_\_\_' thing is nearby.

## Cloze continued

Just at this moment, \_\_\_\_\_ and \_\_\_\_\_ appear from the gloom, totally lost. \_\_\_\_\_ preserves her decorum by refusing \_\_\_\_\_ advances to sleep next to him. They soon fall asleep. Puck mistakes \_\_\_\_\_ for \_\_\_\_\_ and puts magic juice in his eyes. To add to the confusion, \_\_\_\_\_ suddenly appears, pursued still by \_\_\_\_\_. He manages to give her the slip and disappears again into the gloom. Just as Helena stops for a rest, she notices Lysander who suddenly wakes up and \_\_\_\_\_. It appears Oberon's magic juice is very effective.

Helena thinks Lysander is fooling around and decides to leave. Lysander follows, abandoning Hermia. She of course, wakes up soon after having had a nightmare and, quickly realising she is alone, \_\_\_\_\_.

Not far off, the mechanicals have been rehearsing their play. Bottom has suggested some changes as he thinks the original is too \_\_\_\_\_. They discuss various props such as moonlight and the wall and decide these must be played by themselves. At this point, Puck appears and follows Bottom off into the trees. When Bottom reappears, his head has been transformed into that of \_\_\_\_\_ thanks to Puck's pesky magic. The rest of the mechanicals are seriously spooked and run off. Bottom thinks this is all a big joke. Impervious to his new solitude, Bottom breaks into song and immediately wakes up Titania who is sleeping nearby. Due to the magic juice, she instantly falls for him and vows to keep him with her.

Bottom is introduced to \_\_\_\_\_ who are ordered to look after him and is led to Titania's \_\_\_\_\_. Elsewhere, Oberon has been wondering who or what Titania has fallen in love with. Puck tells him – a '\_\_\_\_\_', and explains his japes with the mechanicals. Oberon is pleased, so Puck also tells him what he has done with the 'Athenian'.

\_\_\_\_\_ then appears, trying desperately to court \_\_\_\_\_ who accuses him of killing \_\_\_\_\_. She soon storms off accusing \_\_\_\_\_ of murder. \_\_\_\_\_ is exhausted and falls asleep. Oberon, seeing Puck's mistake, orders him to go and find \_\_\_\_\_ and put things right. Oberon then puts some magic juice on Demetrius' eyes, just as Lysander appears with Helena. He is still trying to persuade her that he loves her. She still firmly believes he \_\_\_\_\_.

\_\_\_\_\_ then wakes and proceeds to tell \_\_\_\_\_ that he is now head over heels in love with her. She is convinced this is all part of the plot to \_\_\_\_\_. The two young men then start arguing over Helena, just as \_\_\_\_\_ appears and demands to know why \_\_\_\_\_ abandoned her. \_\_\_\_\_ replies that it is because he \_\_\_\_\_. \_\_\_\_\_ now believes that the other three are teasing her. She rounds on Hermia and tells her she expects better behaviour from someone who has been such a close friend for so long. As Helena is leaving, Lysander offers to fight Demetrius for her. Hermia, meanwhile, grabs Lysander but he merely insults her telling her he hates her and in fact loves Helena.

## Cloze continued

Hermia, enraged, rounds on Helena and threatens to assault her, believing her friend has stolen Lysander from her. Helena decides she will return to Athens. She explains her fear of Hermia, who she says can be '\_\_\_\_' and '\_\_\_\_' and was even a little '\_\_\_\_' when they were at school. With these insults flying, Lysander and Demetrius leave to fight each other. Helena runs off with Hermia in hot pursuit.

Having witnessed this melee, Puck and Oberon reappear with Puck explaining his mistake. Oberon instructs him to lead the two young Athenian men astray by \_\_\_\_\_. He hopes to remedy the situation while they are gone. He also hopes to persuade Titania to hand over the Indian boy before lifting the magic spell he has put on her.

Soon enough, daylight beckons. Oberon urges the fairies to show haste. Lysander reappears and is quickly led the wrong way by Puck. Puck continues to do this with Demetrius and Lysander until they are worn out and \_\_\_\_\_.

Helena and Hermia then reappear. They too are exhausted and fall asleep. Puck seizes his opportunity and reapplies some juice to Lysander's eyes to make him love Hermia again.

Elsewhere, Oberon and Puck are watching Bottom snuggle up to Titania. Oberon forgives his queen because she has now handed over the boy and removes the spell from her. Titania wakes and is rejoined with her king. Bottom is also released from his recent bestial state and the fairies depart.

As the day dawns fully, \_\_\_\_\_ and \_\_\_\_\_ appear on horses while out hunting. \_\_\_\_\_ is also among them. They come across the four young lovers and when they have been awakened, question them. \_\_\_\_\_ wants \_\_\_\_\_ to punish Lysander. Demetrius explains his new love for \_\_\_\_\_. Theseus politely ignores Egeus' pleas and tells the youngsters to follow him back to Athens to be married. As the hunting party head off, the four lovers discuss their \_\_\_\_\_.

Bottom also recovers and wonders at his dream. He finally catches up with his friends and announces that their play has been chosen by the duke.

Back in Athens, at the palace, Theseus and Hippolyta discuss the power of imagination. The four young lovers appear and Theseus makes his final choice to watch the mechanicals' play, '\_\_\_\_\_'. Despite some opposition from Philostrate, Theseus goes ahead with his decision and explains that it is the thoughts that count among simple people. The mechanicals then perform their play, to the amusement of all those watching. At the end of the play, Bottom asks if the duke would prefer an \_\_\_\_\_ or a \_\_\_\_\_. Theseus opts for the \_\_\_\_\_.



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## Cloze continued

When the mechanicals have finished their \_\_\_\_\_, Theseus orders everyone to \_\_\_\_\_. When they have retired, Puck appears. He speaks about night-time, when the fairies come out to play. Soon, Oberon and Titania arrive. Oberon orders them to go through the house and bless the different couples with '\_\_\_\_\_' children and \_\_\_\_\_.

Finally, Puck asks the audience to consider the play as a dream of their own and then, having promised \_\_\_\_\_ next time, he departs.

See below for missing words and names...

## Cloze continued

### Words missing from cloze

Names of characters have been included in this list only once, but may appear in the cloze more than once.

<b>Athens</b>	<b>Quince</b>	<b>Follows her lover</b>
<b>Theseus</b>	<b>Members of the fairy kingdom</b>	<b>Frightening</b>
<b>Hippolyta</b>	<b>Puck</b>	<b>An ass</b>
<b>Marriage</b>	<b>Oberon</b>	<b>Various fairies</b>
<b>Egeus</b>	<b>King</b>	<b>Bower</b>
<b>Hermia</b>	<b>Titania</b>	<b>Monster</b>
<b>Demetrius</b>	<b>Indian boy</b>	<b>Is lying</b>
<b>Lysander</b>	<b>Tricks</b>	<b>Make fun of her</b>
<b>Egeus</b>	<b>Bowl</b>	<b>Hates her</b>
<b>Banishment to a convent</b>	<b>Crab</b>	<b>Keen</b>
<b>Bewitched</b>	<b>Stool</b>	<b>Shrewd</b>
<b>Four</b>	<b>The natural patterns of the seasons and climate</b>	<b>Vixen</b>
<b>Elope from Athens</b>	<b>Winds</b>	<b>Mimicking their voices</b>
<b>Lysander's Aunt's</b>	<b>Frosts</b>	<b>Fall asleep</b>
<b>The woods</b>	<b>Ice</b>	<b>Recent experiences and dreams</b>
<b>Helena</b>	<b>Rare and magic flower</b>	<b>Pyramus and Thisbe</b>
<b>Envious</b>	<b>Flower</b>	<b>Epilogue</b>
<b>Of their elopement</b>	<b>Fall madly in love</b>	<b>Country dance</b>
<b>Mechanicals</b>	<b>Magic flower</b>	<b>Bed</b>
<b>Their wedding</b>	<b>Drops some magic juice in her eyes</b>	<b>Perfect</b>
<b>To play two parts</b>	<b>Vile</b>	<b>Loving marriages</b>
<b>Bottom</b>	<b>Fall instantly in love with her</b>	<b>Improved performances</b>

**Activity 10****KS 3, 4 & 5****Character Map (2 lessons)****Overview**

Pupils identify the main 5-6 characters in the play then choose the 1-3 most dramatic moments for these individuals. They create a storyboard for each moment (some may double up, that is to say, a dramatic moment for one character may also be dramatic for another in the same scene/shot). The frames are then put in order and pupils decide whether the resulting storyboard gives a good summary of the play's main action. Where there are gaps they can fill them out with narrative.

**Starter**

To be left to the discretion of the teacher according to year group and current priorities.

**Introduction**

Explain that this activity asks pupils to identify the main characters in the play in order to chart the action according to the intensity of their emotional reactions. They should begin by ranking all the characters in the play from the most to the least important in the action.

**Development**

Pupils should take their top five characters and then draw a table to record the following information:

- the three most dramatic moments for their top three characters
- the two most dramatic moments for the other two characters.

Pupils need to give act, scene, line reference and brief summary for each dramatic moment.

Characters in order of importance	Dramatic moment	Dramatic moment	Dramatic moment	Comments
E.g. Helena	Act 1 Scene 1 c Line 246 She reveals the plan to elope	Act 2 Scene 1 c line 243 Demetrius abandons Helena in the wood	Act 2 Scene 2 c line 129 Helena believes Lysander is mocking her	Helena always seems to suffer more than the other three young lovers
1				
2				
3				
4				
5				

Having decided on the key dramatic moments for each of the main characters, the pupils create frames illustrating the scene and trying to bring out the relationships between characters and something of the atmosphere. Characters may share some of the dramatic moments. If this is the case, they just need to create one frame for the two characters' shared dramatic moment. They should include audio, text, speech bubbles and if appropriate sound effects.

Finally the characters' key moments need to be placed in chronological order according to where they appear in the play.

### **Plenary**

Pupils should discuss whether the frames they have created provide a good summary of the main action or not. If not, they should add a commentary – either recorded or written – to explain the links between the storyboard frames. If written this could be completed for homework.

**Activity 11****KS 3 & 4****Virtual Class Production (2 lessons)**

- Overview** Each pupil is given one scene of the play to prepare as a storyboard (longer/more difficult scenes can be split between a number of pupils): the resulting storyboards are shown sequentially as a whole class production.
- Starter** To be left to the discretion of the teacher according to year group and current priorities.
- Introduction** Explain that this activity will result in a class production of *A Midsummer Night's Dream* and that each member of the class will be responsible for one scene and must therefore work hard in order to play their part in creating a successful summary.
- Development** Pupils should read their scene carefully and decide:
- who is involved, what they are like (look at what they say and do) and what their relationship is with the other characters
  - where the action takes place and at what time of day
  - what is happening and why.
- In particular the pupils should think about how the scene starts, how characters enter and leave the stage, how characters interact and how what is happening could best be summarised in 3-5 storyboard frames.
- They should then select three to five quotations that best represent the key moments or critical incidents and create frames/still pictures. Audio text, music and sound effects can be added as appropriate.
- Plenary** Pupils watch the composite version commenting on and evaluating the overall effect.

**Activity 12****KS 5****Production from a Theoretical Perspective (2–3 lessons)**

**Overview** Pairs are asked to research a particular critical viewpoint, then present a 10–15 slide summary of *A Midsummer Night's Dream* from this particular perspective.

**Introduction** Introduce the idea that there is a growing body of literary criticism that analyses texts from a particular perspective/viewpoint. Select a range of the concepts that underpin such perspectives e.g. Marxist, feminist, psychoanalytical, structuralist, poetic aesthetic, historicist/new historicist, Brechtian, liberal humanist, etc and ask pupils to research these ideas either in pairs or individually. You may wish to provide a reading list based on the texts in your school library.

**Development** Pupils present a brief introduction to their researched topic.

Discuss how some modern directors choose to present plays from a particular critical viewpoint in which one idea/concept dominates the production or at least becomes a main point of focus. For instance a Marxist interpretation of *The Merchant of Venice* might set it in the City of London's financial community and emphasising the unhappiness linked to financial aspiration. A feminist version of *Macbeth* might concentrate on the power of the Witches and Lady Macbeth's strength. This dominant concept influences every aspect of the production, from the setting to which lines are omitted and how the play is cast.

Having listened to all the presentations, pairs of pupils can be told that, as directors, they have been invited to submit a proposal for the staging of a new interpretation of *A Midsummer Night's Dream*. This proposal will be presented to the theatre's board in 10–15 storyboard frames (plus some explanatory text). Through staging this can be adapted by using digital photographs, editing of lines and possible additions: the pupils should make clear the ideology they have adopted for their planned production.

**Plenary** Pupils watch the different versions commenting on what is gained and lost by adopting such an approach.

# Getting Started – Closer Reading

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## Overview

The following single activities suggest ways in which Kar2ouche can be used to enhance understanding of chosen extracts from *A Midsummer Night's Dream*. It is envisaged that these will be integrated with more familiar classroom approaches and maybe some more active drama exercises to support close reading of specific scenes in the text. By completing a range of these activities pupils will be able to build their knowledge, understanding and enjoyment of the play.

You will know what your students need to accomplish through their study of the play:

- an introduction to the language - making subsequent more formal study easier
- preparation for an examination either on the play as a whole or a single specified scene
- a coursework essay ...

With understanding of this goal and your knowledge of the pupils, you will be able to put together the appropriate unit of work. Some of the following activities will fit into such a program and help you to vary the teaching approach. Kar2ouche will engage your pupils' interest and stimulate independent, innovative and individual thinking about the play.

In *Introducing the Play* a range of objectives from the National Literacy Strategy Framework for Teaching English National Curriculum, GCSE and A Level syllabuses were suggested as appropriate at the start of the section. In this section, which moves into a close reading of individual parts of the text, we do the same. The targeted objectives are very general and with slight amendments to the plans it will be possible to cover more. Much of the word-level work can be tackled as a starter activity. Sentence level and writing work will be built into some lessons, but is also the focus of a number of homework tasks. Where there are key objectives to be taught in a particular lesson these are highlighted at the beginning of that activity.

## NLS Framework for Teaching English and 'Getting Started: Closer Reading'

The following objectives can be built into the activities for closer reading relatively easily – this does not preclude the teaching of other objectives that can be built into more detailed planning.

## Year 7

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
Much of this will be up to the individual teacher. However, where pupils are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical and could be built into starter activities.		1 Locate information 2 Extract information 4 Note making 6 Active reading 8 Infer and deduce	1 Drafting process 3 Exploratory process 10 Organise texts appropriately 11 Present information 12 Develop logic 14 Evocative description	Much of the work outlined in this section presupposes pair and group work in preparing summaries and then in some instances more formal whole group presentations. <b>Preparation</b> 1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration 14 Modify views <b>Presentation</b> 10 Report main points <b>Plenary</b> 19 Evaluate presentations
14 Word meaning in context 16 Unfamiliar words 21 Subject vocabulary	8 Starting paragraphs 9 Main point of paragraph 11 Paragraph structure 12 Sentence variety 13b Recount 14 Subject conventions	11 Print, sound and image 18 Response to a play		

## Year 8

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
Much of this will be up to the individual teacher. However, where pupils are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical and could be built into starter activities.		3 Note-making formats 4 Versatile reading 7 Bias and objectivity 8 Transposition	1 Effective planning 2 Anticipate reader reaction 3 Writing to reflect 5 Narrative commentary 8 Experiment with conventions 10 Effective information 16 Balanced analysis 17 Integrate evidence	Much of the work outlined in this section presupposes pair and group work in preparing summaries and then in some instances more formal whole group presentations. <b>Preparation</b> 10 Hypothesis and speculation 11 Building on others 15 Work in role <b>Presentation</b> 3 Formal presentation 4 Commentary <b>Plenary</b> 16 Collaborative presentation
3 Lexical patterns 5 Key terms 7 word families, unfamiliar words, words in context 14 Language change	6 Grouping sentences 7 Cohesion and coherence 9 Adapting text types 13 Change over time	9 Influence of technology 13 Interpret a text 14 Literary conventions		

## Year 9

Word Level	Sentence Level	Reading	Writing	Speaking & Listening
Much of this will be up to the individual teacher. However where pupils are asked to read and understand Shakespeare, then write up their summaries, the following objectives would seem logical.		3 Note-making at speed 5 Evaluate own critical writing 8 Readers and texts	2 Exploratory writing 4 Presentational devices 7 Infotainment	Much of the work outlined in this section presupposes pair and group work in preparing summaries and then in some instances more formal whole group presentations. 2 Standard English 5 Compare points of view 9 Considered viewpoint 10 Group organisation 13 Compare interpretations 14 Convey character and atmosphere
2 High frequency words 7 Layers of meaning	1 Complex sentences 2 Punctuation for clarity and effect 4 Integrate speech, reference and quotation 5 Shape paragraphs rapidly 6 Paragraph organisation 8 Sustained Standard English 11 Trends over time	10 Interpretations of text 18 Prose text	11 Descriptive detail 12 Effective presentation of information 16 Balanced analysis 17 Cite textual evidence	

## National Curriculum Learning Objectives

## En1 Speaking and listening – Knowledge, skills and understanding

<b>Speaking</b>	<p>1. To speak fluently and appropriately in different contexts, adapting their talk for a range of purposes and audiences, including the more formal, pupils should be taught to:</p> <ol style="list-style-type: none"> <li>structure their talk clearly, using markers so that their listeners can follow the line of thought</li> <li>use illustrations, evidence and anecdote to enrich and explain their ideas</li> <li>use gesture, tone, pace and rhetorical devices for emphasis</li> <li>use visual aids and images to enhance communication</li> <li>vary word choices, including technical vocabulary, and sentence structure for different audiences</li> <li>use spoken standard English fluently in different contexts</li> <li>evaluate the effectiveness of their speech and consider how to adapt it to a range of situations.</li> </ol>
<b>Listening</b>	<p>2. To listen, understand and respond critically to others, pupils should be taught to:</p> <ol style="list-style-type: none"> <li>concentrate on and recall the main features of a talk, reading, radio or television program</li> <li>identify the major elements of what is being said both explicitly and implicitly</li> <li>ask questions and give relevant and helpful comments.</li> </ol>

<b>Group discussion and interaction</b>	<p>3. To participate effectively as members of different groups, pupils should be taught to:</p> <ul style="list-style-type: none"> <li>b) take different views into account and modify their own views in the light of what others say</li> <li>c) sift, summarise and use the most important points</li> <li>e) help the group to complete its tasks by varying contributions appropriately, clarifying and synthesising others' ideas, taking them forward and building on them to reach conclusions, negotiating consensus or agreeing to differ.</li> </ul>
<b>Drama</b>	<p>4. To participate in a range of drama activities and to evaluate their own and others' contributions, pupils should be taught to:</p> <ul style="list-style-type: none"> <li>b) use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays [for example, through dialogue, movement, pace]</li> <li>c) appreciate how the structure and organisation of scenes and plays contribute to dramatic effect</li> <li>d) evaluate critically performances of dramas that they have watched or in which they have taken part.</li> </ul>
<b>Language variation</b>	<p>6. Pupils should be taught about how language varies, including:</p> <ul style="list-style-type: none"> <li>f) the development of English, including changes over time, borrowings from other languages, origins of words, and the impact of electronic communication on written language.</li> </ul>

## En2 Reading – Knowledge, skills and understanding

<b>Understanding texts</b>	<p>1. To develop understanding and appreciation of texts, pupils should be taught:</p> <p><b>Reading for meaning</b></p> <ul style="list-style-type: none"> <li>a) to extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings</li> <li>b) to analyse and discuss alternative interpretations, ambiguity and allusion</li> <li>c) how ideas, values and emotions are explored and portrayed</li> <li>d) to identify the perspectives offered on individuals, community and society</li> <li>e) to consider how meanings are changed when texts are adapted to different media</li> <li>f) to read and appreciate the scope and richness of complete novels, plays and poems.</li> </ul> <p><b>Understanding the author's craft</b></p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> <li>g) how language is used in imaginative, original and diverse ways</li> <li>h) to reflect on the writer's presentation of ideas and issues, the motivation and behaviour of characters, the development of plot and the overall impact of a text</li> <li>i) to distinguish between the attitudes and assumptions of characters and those of the author</li> <li>j) how techniques, structure, forms and styles vary.</li> </ul>
<b>English literary heritage</b>	<p>2. Pupils should be taught:</p> <ul style="list-style-type: none"> <li>a) how and why texts have been influential and significant</li> <li>b) the characteristics of texts that are considered to be of high quality</li> <li>c) the appeal and importance of these texts over time.</li> </ul>

<b>Media and moving image texts</b>	<p>5. Pupils should be taught:</p> <ul style="list-style-type: none"> <li>a) how meaning is conveyed in texts that include print, images and sometimes sounds</li> <li>c) how the nature and purpose of media products influence content and meaning</li> <li>d) how audiences and readers choose and respond to media.</li> </ul>
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### En3 Writing – Knowledge, skills and understanding

<b>Composition</b>	<p>1. Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing. Pupils should be taught to:</p> <p><b>Writing to imagine, explore, entertain</b></p> <ul style="list-style-type: none"> <li>a) draw on their experience of good fiction, of different poetic forms and of reading, watching and performing in plays</li> <li>b) use imaginative vocabulary and varied linguistic and literary techniques</li> <li>c) exploit choice of language and structure to achieve particular effects and appeal to the reader</li> <li>d) use a range of techniques and different ways of organising and structuring material to convey ideas, themes and characters.</li> </ul> <p><b>Writing to inform, explain, describe</b></p> <ul style="list-style-type: none"> <li>e) form sentences and paragraphs that express connections between information and ideas precisely [for example, cause and effect, comparison]</li> <li>f) use formal and impersonal language and concise expression</li> <li>g) consider what the reader needs to know and include relevant details</li> <li>h) present material clearly, using appropriate layout, illustrations and organisation.</li> </ul> <p><b>Writing to persuade, argue, advise</b></p> <ul style="list-style-type: none"> <li>i) develop logical arguments and cite evidence</li> <li>j) use persuasive techniques and rhetorical devices.</li> </ul> <p><b>Writing to analyse, review, comment</b></p> <ul style="list-style-type: none"> <li>l) reflect on the nature and significance of the subject matter</li> <li>m) form their own view, taking into account a range of evidence and opinions</li> <li>n) organise their ideas and information, distinguishing between analysis and comment</li> <li>o) take account of how well the reader knows the topic.</li> </ul>
<b>Planning and drafting</b>	<p>2. To improve and sustain their writing, pupils should be taught to:</p> <ul style="list-style-type: none"> <li>a) plan, draft, redraft and proofread their work on paper and on screen</li> <li>b) judge the extent to which any or all of these processes are needed in specific pieces of writing</li> <li>c) analyse critically their own and others' writing.</li> </ul>
<b>Language structure</b>	<p>7. Pupils should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. They should be taught:</p> <ul style="list-style-type: none"> <li>c) paragraph structure and how to form different types of paragraph</li> <li>d) the structure of whole texts, including cohesion, openings and conclusions in different types of writing [for example, through the use of verb tenses, reference chains].</li> </ul>

## GCSE Learning Objectives

### Shakespeare based on AQA/NEAB– Assessment Grid

English	Literature
<p><b>Speaking and Listening - Objective 3.1</b></p> <ul style="list-style-type: none"> <li>• Communicate clearly</li> <li>• Structuring and organising talk</li> <li>• Adapting talk to different occasions</li> <li>• Participate in discussion</li> <li>• Judge the nature and purpose of contributions.</li> </ul> <p><b>Reading – Objective 3.2</b></p> <ul style="list-style-type: none"> <li>• Read with insight and engagement</li> <li>• Make appropriate reference to texts</li> <li>• Develop and sustain interpretations of texts</li> <li>• Select material appropriate to purpose</li> <li>• Understand and evaluate:               <ul style="list-style-type: none"> <li>– linguistic devices</li> <li>– structural devices</li> <li>– ways language changes/varies.</li> </ul> </li> </ul> <p><b>Writing – Objective 3.3</b></p> <ul style="list-style-type: none"> <li>• Communicate clearly</li> <li>• Adapt writing for purpose and audience</li> <li>• Organise ideas into:               <ul style="list-style-type: none"> <li>– sentences</li> <li>– paragraphs</li> <li>– whole texts.</li> </ul> </li> </ul>	<p><b>Objective 3.1</b></p> <ul style="list-style-type: none"> <li>• Respond to texts:               <ul style="list-style-type: none"> <li>– critically</li> <li>– sensitively</li> <li>– in detail</li> </ul> </li> <li>• Select suitable ways to convey response</li> <li>• Use textual evidence.</li> </ul> <p><b>Objective 3.2</b></p> <ul style="list-style-type: none"> <li>• Explore how language structure and forms contribute to textual meanings</li> <li>• Consider different approaches to texts and alternative interpretations.</li> </ul> <p><b>Objective 3.3</b></p> <ul style="list-style-type: none"> <li>• Select and evaluate relevant material.</li> </ul> <p><b>Objective 3.4</b></p> <ul style="list-style-type: none"> <li>• Understanding of literary tradition</li> <li>• Appreciation of social/historical influences.</li> </ul>

## A/S and A Level Learning Objectives

Depending on the examination board Shakespeare may be assessed through coursework or examination, but the focus is mainly on dramatic techniques and effects.

### AS Level

<b>A01</b>	Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
<b>A02i</b>	Respond with knowledge and understanding to literary texts of different types and periods.
<b>A03</b>	Show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings.
<b>A04</b>	Articulate informed, independent opinions and judgements, informed by different interpretations of literary texts by other readers.
<b>A05i</b>	Show understanding of the contexts in which literary texts are written and understood.

### A Level

<b>A01</b>	Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
<b>A02i</b>	Respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts.
<b>A03</b>	Show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings.
<b>A04</b>	Articulate informed, independent opinions and judgements, informed by different interpretations of literary texts by other readers.
<b>A05i</b>	Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.

## Pre-requisites

It would be useful if the pupils knew how to use Kar2ouche. An introduction only takes 20-30 minutes and this should be built into the plan.

**Activity 1****KS 3 & 4****Act 1 Scene 1 – ‘As she is mine, I may dispose of her;’****Overview**

Groups of pupils work on sections of Act 1 Scene 1 to produce a version of the scene that shows how Shakespeare:

- immediately arrests the interest of his audience
- introduces characters and themes
- establishes the seeds of the comedy and direction of the ensuing drama.

**Starter**

To be left to the discretion of the teacher according to year group and current priorities but something on Word Level Objective 14 language change would seem appropriate.

**Key NLS Objectives**

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		6 Active reading 7 Identify main ideas 12 Character, setting and mood 18 Response to a play	<b>Homework task</b> 10 Organise texts appropriately 11 Present information	1 Clarify through talk 12 Exploratory talk 13 Collaboration 15 Explore in role
8			7 Implied and explicit meanings 10 Development of key ideas 13 Interpret a text	<b>Homework task</b> 10 Effective information 17 Integrate evidence	10 Hypothesis and speculation 15 Work in role 16 Collaborative presentation
9			8 Readers and texts 10 Interpretations of text 14 Analyse scenes	<b>Homework task</b> 12 Effective presentation of information 17 Cite textual evidence	9 Considered viewpoint 14 Convey character and atmosphere

**Key National Curriculum Objectives**

<b>ENI Speaking and Listening – Knowledge, skills and understanding</b>	
<b>Speaking</b>	1 To speak fluently and appropriately a,b,d
<b>Listening</b>	2 To listen, understand and respond critically to others a, b, f
<b>Group discussion and interaction</b>	3 To participate effectively as members of different groups b, c, e
<b>Drama</b>	4 To participate in a range of drama activities and to evaluate their own and others' contributions b, c, d



<b>EN2 Reading – Knowledge, skills and understanding</b>	
<b>Understanding texts</b>	<p><b>Reading for meaning</b></p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning b, c, d, e</p> <p><b>Understanding the author's craft</b></p> <p>Pupils should be taught about language g, h, i, j</p>
<b>English literary heritage</b>	2 Pupils should be taught about important texts from the past b, c
<b>Media and moving image texts</b>	5 Pupils should be taught about the media used a, c, d

<b>EN3 Writing – Knowledge, skills and understanding</b>	
<b>Composition</b>	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing b, c, d, f, g, h, i, l, m, n, o
<b>Planning and drafting</b>	2 To improve and sustain their writing a, b
<b>Language structure</b>	7 Pupils should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. c, d

### Key GCSE Objectives

<b>English</b>	<b>Literature</b>
<b>English</b>	<b>Literature</b>
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

### Introduction

Explain how many of Shakespeare's plays begin with a dramatic and sometimes spectacular opening scene – for example, the supernatural in *Macbeth* and *Hamlet*, a storm at sea in *The Tempest*, men returning from war to disturb the tranquillity in *Much Ado About Nothing*. This grabs the audience's attention and evokes a powerful atmosphere. The opening scene is therefore vital in preparing the audience for what is to follow. Pairs or small groups of pupils will prepare part of this opening scene to present to the class.

### Development

The scene can be divided as follows with pupils responsible for manipulating and determining the speech and actions of one or two characters - as in a role-play. The direction of additional minor characters can be decided collaboratively. Allocate the sections according to ability – longer sections will require pupils to edit the text to a manageable length. They need therefore to be able to determine the key points in the extract.

- a Lines 0-19 Theseus (1) and Hippolyta (1) – pair
- b Lines 20-45 Theseus (1) and Egeus (1) – pair

- c Lines 46-126 Theseus and Hermia (1) Demetrius and Lysander (1) and Egeus (1) group of 3 - *A long section.*
- d Lines 127-179 Hermia (1) and Lysander (1) - pair
- e Lines 180-207 Hermia (1) and Helena (1) - pair
- f Lines 208-224 Hermia (1) and Lysander (1) plus a silent but expressive Helena (surprised, shocked, upset etc) - group of three
- g Lines 225-end Helena (1) - *For confident pupils who are happy to work/perform on their own. Alternatively, f and g could be done by a group of three in one go.*

In a class of 30 you would need two groups working on each section – thus producing two versions of the scene.

Each pair should work on either a series of still storyboard frames or a brief animation. Their choices should be informed by their responses to questions on Sheet 1 [see following page].

### Plenary

Groups share storyboard/animation and offer a commentary based on their responses to the questions

### Homework (optional)

Write a newspaper account of the elopement of Hermia and Lysander, with some explanation of why they ran away – rumours of an ancient law being invoked, Egeus exercising his paternal rights, etc. This can be in the form of a tabloid or broadsheet account. Alternative accounts could support Egeus's side of the story and Lysander's/Hermia's side of the story. Writing should include some quotations from the play. If time, pupils can work in groups to proof and re-draft the next lesson. Pictures from Kar2ouche can be used to illustrate stories: just copy chosen pictures into a Word or Publisher document.

## Sheet 1 – Staging Act 1 Scene 1

**Photocopy and distribute question sheets to pupils.**

In making your storyboard/animation you need to think about:

- Which quotations you will use – text and audio files
- Where the action takes place
- Who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- What props you need
- Special effects.

In particular you need to think about your responses to the following questions. *You may need to read it more than once. Don't worry, actors do too!*

### Lines 0-19 Theseus and Hippolyta

- How do these two characters (with small entourage) enter? What are they doing/discussing?
- Describe their relationship – (explore different interpretations – is Hippolyta affectionate or resentful?) How will your answer alter the way they say and act out their lines?
- Explain their references to the moon.
- What two adjectives would you use to describe them? How will you show this in your storyboard?
- Why do you think Shakespeare chose this as an opening?

In making your storyboard/animation you need to think about:

- Which quotations you will use – text and audio files
- Where the action takes place
- Who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- What props you need
- Special effects.

In particular you need to think about your responses to the following questions. *You may need to read it more than once. Don't worry, actors do too!*

### Lines 20–45 Theseus and Egeus

- What kind of man does Egeus seem to be, compared with Theseus?
- Why do you think Egeus is so angry? Is it just his daughter's choice of lover, or does it go deeper?
- Why does Egeus threaten to use his "*ancient privilege of Athens*"?
- What are Egeus's chief complaints against Lysander?
- What expression might Theseus have while listening to Egeus's tirade?
- What must life have been like for young women in Athens?

## Sheet 1 – Staging Act 1 Scene 1 continued

*Photocopy and distribute question sheets to pupils.*

In making your storyboard/animation you need to think about:

- Which quotations you will use – text and audio files
- Where the action takes place
- Who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- What props you need
- Special effects.

In particular you need to think about your responses to the following questions. *You may need to read it more than once. Don't worry, actors do too!*

### **Lines 46-126 Theseus and Hermia, plus Demetrius and Lysander and Egeus**

- What is Hermia like? Choose 3-5 words or phrases from her speeches, which show her character and then add an equal number of your own adjectives.
- Is Theseus fair in insisting Hermia obey her father?
- What arguments does Lysander use to change Egeus's mind? Find evidence from his speech (lines 99-110).
- What is your opinion of Theseus' final decision and his reason for it in lines 111 – 126? Write down three adjectives to describe him at this point.

In making your storyboard/animation you need to think about:

- Which quotations you will use – text and audio files
- Where the action takes place
- Who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- What props you need
- Special effects.

In particular you need to think about your responses to the following questions. *You may need to read it more than once. Don't worry, actors do too!*

### **Lines 127-179 Hermia and Lysander**

- When Lysander and Hermia are on their own, how does the mood change? Choose two or three phrases that show their feelings about Theseus' decision.
- How do they feel about each other? Choose two or three phrases or words that show their feelings.
- What are they planning – is it a good idea?
- Hermia talks of a "dream": What might she dream of? How does this look forward to the rest of the play?

## Sheet 1 – Staging Act 1 Scene 1 continued

**Photocopy and distribute question sheets to pupils.**

In making your storyboard/animation you need to think about:

- Which quotations you will use – text and audio files
- Where the action takes place
- Who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- What props you need
- Special effects.

In particular you need to think about your responses to the following questions. *You may need to read it more than once. Don't worry, actors do too!*

### **Lines 180-207 Hermia and Helena**

- What do you think of Helena (identify key words or phrases that bring out her character)?
- Compare Helena and Hermia in lines 180–207 how are they different? Do you prefer one character to the other at this stage?
- How will you show this in your presentation?
- Is there anything they share in common at this stage?

In making your storyboard/animation you need to think about:

- Which quotations you will use – text and audio files
- Where the action takes place
- Who is involved in your extract – what they are doing at the beginning, their relationship to other characters and where they are at the end – posture, size ...
- What props you need
- Special effects.

In particular you need to think about your responses to the following questions. *You may need to read it more than once. Don't worry, actors do too!*

### **Lines 208-224 Hermia and Lysander & 225 – end Helena**

- What does Hermia hope to gain from her elopement with Lysander?
- What point is Helena making about love in her reference to Cupid? (Choose two or three phrases to back up your answer.)
- How far do you agree with Helena's views on love? With which particular points do you strongly agree or disagree?
- Choose two or three adjectives to describe the mood at the end of this scene.

## Sheet 1 – Staging Act 1 Scene 1 continued

*Photocopy and distribute question sheets to pupils.*

### **When you have seen all the presentations, answer these questions.**

- 1 Which bits of which presentations worked well and why?
- 2 Which bits, if any, would you have changed and why?
- 3 What is the play going to be about – that is to say, what themes do you think Shakespeare was exploring?
- 4 What do you hope becomes of the four young lovers and why?
- 5 What problems might they encounter? Why?

### **Homework**

Write a newspaper article describing the events that have taken place in this scene, focusing on Theseus' decision and Hermia's & Lysander's reactions.

- 1 Decide whether you are writing for:
  - a broadsheet – serious paper
  - tabloid – popular press.

Think about what impact this choice will have on the way you write the article and what you say.

- 2 Decide whether you will:
  - write a balanced account giving both sides of story
  - write favouring one character (e.g. Hermia or Egeus).

Think about what events are important to which characters.

Don't forget headlines, sub-headings, pictures (can be copied into Word/Publisher from Kar2ouche) and logical organisation through linked paragraphs.

### **When you have seen all the presentations, answer these questions.**

- 1 Which bits of which presentations worked well and why?
- 2 Which bits, if any, would you have changed and why?
- 3 What is the play going to be about – that is to say, what themes do you think Shakespeare was exploring?
- 4 What do you hope becomes of the four young lovers and why?
- 5 What problems might they encounter? Why?

### **Homework**

Write a newspaper article describing the events that have taken place in this scene, focusing on Theseus' decision and Hermia's & Lysander's reactions.

- 1 Decide whether you are writing for:
  - a broadsheet – serious paper
  - tabloid – popular press.

Think about what impact this choice will have on the way you write the article and what you say.

- 2 Decide whether you will:
  - write a balanced account giving both sides of story
  - write favouring one character (e.g. Hermia or Egeus).

Think about what events are important to which characters.

Don't forget headlines, sub-headings, pictures (can be copied into Word/Publisher from Kar2ouche) and logical organisation through linked paragraphs.

**Activity 2****KS 3 & 4****Act 2 Scene 1 – The Magical World of Oberon and Titania  
(1 or 2 lessons)****Overview**

Magic is a key theme in *A Midsummer Night's Dream* and we are introduced to a magical world in this scene, and more particularly, we are introduced to the notion of how “fairies” such as Oberon and Puck affect the state of the world. Recent climactic/geological events are real examples of what Titania refers to in lines 81–117. Ask pupils to think of the terrible floods in Britain in 2000 or the eruption of Mount Etna in 2001, with associated examples of human superstition. Television news often has reports on the devastation caused by such events. In this activity, pupils will be asked to produce six frames, which will show the mischief and power of the fairies. This will allow focus on how Oberon's anger at Titania has affected the world and will encourage pupils to think of the various ways he and the fairies' magic affects characters and events in the play. This in turn will allow exploration of one of the play's principle themes and superstition at the time when Shakespeare was writing.

**Starter**

To be left to the discretion of the teacher according to year group and current priorities.

**Key NLS Objectives**

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion, but probably:		1 Locate information 4 Note-making 6 Active reading 12 Character, setting and mood 18 Response to a play	6 Characterisation 11 Present information	1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration 16 Collaborate on scripts/Kar2ouche
8			3 Note-making formats 4 Versatile reading 8 Transposition 13 Interpret a text 14 Literary conventions	6 Figurative language	2 Develop recount 4 Commentary 10 Hypothesis and speculation 11 Building on others 19 Evaluate presentations
9			8 Readers and texts 10 Interpretations of text 15 Major writers	5 Narrative techniques 7 Infotainment	5 Compare points of view 9 Considered viewpoint 10 Group organisation 13 Compare interpretations 14 Convey character and atmosphere

## Key National Curriculum Objectives

<b>EN1 Speaking and Listening – Knowledge, skills and understanding</b>	
<b>Speaking</b>	1 To speak fluently and appropriately a, b, d, e, f, g
<b>Listening</b>	2 To listen, understand and respond critically to others a, b, f
<b>Group discussion and interaction</b>	3 To participate effectively as members of different groups b, c, d
<b>Drama</b>	4 To participate in a range of drama activities b, c, d
<b>Language Variation</b>	6 Pupils should be taught how language varies f

<b>EN2 Reading – Knowledge, skills and understanding</b>	
<b>Understanding texts</b>	<p><b>Reading for meaning</b></p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning a, b, c, d, e, f</p> <p><b>Understanding the author's craft</b></p> <p>Pupils should be taught about language g, h, i, j</p>
<b>English literary heritage</b>	2 Pupils should be taught about important texts from the past a, b, c
<b>Media and moving image texts</b>	5 Pupils should be taught about the media used a, c, d

<b>EN3 Writing – Knowledge, skills and understanding</b>	
<b>Composition</b>	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing a, b, c, d, e, f, g, h, e, f, g, h, i, j, l, m, n
<b>Planning and drafting</b>	2 To improve and sustain their writing a, b, c
<b>Language structure</b>	7 Pupils should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. c, d

## Key GCSE Objectives

<b>English</b>	<b>Literature</b>
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

## Introduction

Discuss the type of world pictured in Act 1 Scene 5 and whether these superstitions (fairies, magic, etc) still exist. Pupils could mention places they know or have visited which refer to fairies or goblins or magic etc. Compile these as a Word document to be shared among the class. They could discuss why fairy tales etc are still so popular today, or why they enjoyed reading such books/watching such films or cartoons themselves when they were younger.



Discuss what particular event (either taken from the play itself, or invented) they might choose for the fairies to influence. They should try to include some of the phrases in this scene and include a good number of different fairies. Evoking a sense of magic is the key aim here.

### **Development**

Pupils should watch a video of the scene and then discuss what they thought of the depiction of Oberon and Titania's world. They should then decide which described or imagined events/acts of mischief might be easy to reproduce in six frames using Kar2ouche (bearing in mind props, backgrounds, etc). Each of the six frames should include both the relevant excerpts from the script (if relevant) in speech bubbles and some invented thoughts/description of events in the caption window. In their description of events, pupils should be encouraged to use very vivid, descriptive language. Frames could include the following:

- 1 an initial scene in which all is calm
- 2 the arrival of some fairies etc
- 3 the start of the event
- 4 the unfolding of the event – chaos etc
- 5 a character running away/appearing frightened/fascinated
- 6 a return to calm as the fairies disperse.

In groups, decide what to include: which background, which props, possible musical score. The focus should be on producing a magical/fantasy world, which is unlike the real world. Encourage pupils to use special effects; transparency/ghost effect on characters, props to help suggest the size of the fairies, etc.

### **Plenary**

Pupils should put their presentations on cycle so they can go round and view what others have produced. They can give marks out of ten for:

- good composition
- inventive ideas
- interesting use of effects
- good use of phrases from the script.

A brief discussion should ensue on how magic allows Shakespeare to produce a comical/farcical plot where all is not as it seems.

### **Homework**

Copy six frames onto print page. Summarise the story/event depicted. Write a paragraph (or more, depending on ability) explaining Shakespeare's use of magic and the role of the fairies in this Act.

**Activity 3****KS 3 & 4****Act 2 Scene 1 Demetrius and Helena Argue (1 or 2 lessons)****Overview**

While Oberon plots to take his revenge on Titania, Demetrius tries to rid himself of Helena as she pursues him through the wood. Their argument in lines 188–242 contains some good examples of Shakespearian wordplay. Pupils will be asked to act part of this out in pairs, with a view to emphasising some of the wordplay (and so looking closely at Shakespeare's more light-hearted use of language). They will then be asked, in pairs, to summarise the scene in 12 storyboard frames (one frame to each brief speech in this section) with close emphasis on each character's pose etc. They should be reminded that although Helena seems to be having a harder time than Demetrius here, she still manages to fire off a few wordy rounds herself.

**Starter**

To be left to the discretion of the teacher according to year group and current priorities.

<b>Helena</b>	<b>Demetrius</b>
<p><b>Act 1 Scene 1:</b> Jealous, hopeless, intuitive, scheming <i>Quotation:</i></p>	<p><b>Act 1 Scene 1:</b> Self-assured, arrogant, complacent, unruffled, in control <i>Quotation:</i></p>
<p><b>Act 2 Scene 2:</b> Obsessed, self-destructive, determined <i>Quotation:</i></p>	<p><b>Act 2 Scene 2:</b> Insulting, heartless, irritable, worried <i>Quotation:</i></p>

## Key NLS Objectives

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	14 Word meaning in context 16 Unfamiliar words 21 Subject vocabulary 12 Sentence variety 7 Words in context etc 7 Layers of meaning		1 Locate information 2 Extract information 6 Active reading 8 Infer and deduce 12 Character, setting and mood 18 Response to a play	11 Present information	1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration 16 Collaborate on scripts
8	4 Integrate speech, reference and quotation		3 Note-making formats 4 Versatile reading 5 Trace developments 13 Interpret a text	10 Effective information 16 Balanced analysis 17 Integrate evidence	4 Commentary 16 Collaborative presentation
9			3 Note-making at speed 8 Readers and texts 10 Interpretations of text 15 Major writers	12 Effective presentation of information 16 Balanced analysis 17 Cite textual evidence	5 Compare points of view 9 Considered viewpoint 13 Compare interpretations 14 Convey character and atmosphere

## Key National Curriculum Objectives

EN1 Speaking and Listening – Knowledge, skills and understanding	
<b>Speaking</b>	1 To speak fluently and appropriately a, b, c, d, e, f, g
<b>Listening</b>	2 To listen, understand and respond critically to others a, b, f
<b>Group discussion and interaction</b>	3 To participate effectively as members of different groups b, c, e
<b>Drama</b>	4 To participate in a range of drama activities and to evaluate their own and others' contributions b, c, d
<b>Language variation</b>	6 Pupils should be taught about how language varies f

EN2 Reading – Knowledge, skills and understanding	
<b>Understanding texts</b>	<p><b>Reading for meaning</b></p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning a, b, c, d, e, f</p> <p><b>Understanding the author's craft</b></p> <p>Pupils should be taught about language g, h, i, j</p>
<b>English literary heritage</b>	2 Pupils should be taught about important texts from the past a, b, c
<b>Media and moving image texts</b>	5 Pupils should be taught about the media used a, c, d

<b>EN3 Writing – Knowledge, skills and understanding</b>	
<b>Composition</b>	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing b, c, d, f, g, h, i, l, m, n, o
<b>Planning and drafting</b>	2 To improve and sustain their writing a, b, c
<b>Language structure</b>	7 Pupils should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. c, d

### Key GCSE Objectives

<b>English</b>	<b>Literature</b>
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

### Introduction

Ask pupils to feedback their understanding of why Oberon is so angry with Titania. Then ask them for their opinions on why Demetrius might be finding Helena so irritating, emphasising that they should refer back to the earliest impressions of both characters from the beginning of the play.

In order to clarify their ideas, ask pupils to draw up a table listing words of their own and phrases from the play that describe Helena and Demetrius both at the start of the play and now during this scene: e.g.: from this could stem some discussion of how characters are beginning to change as a result of changing circumstances.

### Development

Once the pupils have a more detailed grasp of Helena's and Demetrius' characters, they should find a partner and a small space in the classroom. One pupil will read Helena's lines, another Demetrius', as written in the script. The idea is to perform the lines as expressively as possible – in fact, you should encourage pupils to overact their lines in order to get as strong a sense as possible of what each character feels and thinks. After each pair has finished, ask them to add any new words that they have thought of to their table. Pupils will then create the 12 frames using Kar2ouche, pasting the relevant section of text to each frame.

### Plenary

Each pair to choose between them four phrases/sentences they see as good examples of "wordplay". They will also explain why they found these phrases/sentences particularly funny, hurtful or witty. Some guided discussion of how the wordplay "works" – a brief look at figurative language.

They then show their 12 frames and perhaps vote on a winner by allotting points out of ten per storyboard.

## **Homework**

Write a letter to your best friend as either Demetrius or Helena saying what you think of the other character, based on comments made to each other in this scene. Be as honest and open as you can!

**Activity 4****KS 3 & 4****Act 2 Scene 2 Dreams (2 lessons)****Overview**

Exploring the theme of dreams. In this scene both Titania and Lysander have juice from Puck's magic flower dropped in their eyes (later in the play Demetrius and Bottom suffer the same fate). Shakespeare uses dreams both to add humour to his plot, but also to provide opportunities for the different characters to sort out their problems. Remember, on entering the wood, the young lovers have a series of personal worries they need to resolve. Titania also needs to resolve the problem of Oberon's anger and jealousy over the Indian boy. The following morning, the dreams over, everything is eventually resolved and all are happy once more. This activity will allow pupils to explore ideas on the role of dreams. Pairs of pupils will choose a particular character's dream and illustrate it using Kar2ouche. They will also write a paragraph describing how this dream helps the character – or spurs them into some kind of action.

**Starter**

To be left to the discretion of the teacher according to year group and current priorities.

**Key NLS Objectives**

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	21 Subject vocabulary	8 Starting paragraphs	1 Locate information 2 Extract information	1 Drafting process 3 Writing to reflect	1 Clarify through talk 5 Put a point of view
	9 Main point of paragraph	11 Paragraph structure	4 Note-making 6 Active reading	5 Narrative commentary 11 Present information	12 Exploratory talk 13 Collaboration
	12 Sentence variety		8 Infer and deduce 11 Print, sound and image	14 Evocative description	16 Collaborate on scripts
8	7 Word families, unfamiliar words, words in context		4 Versatile reading 9 Influence of technology	3 Writing to reflect 5 Narrative commentary	2 Develop recount 4 Commentary
	7 Layers of meaning		13 Interpret a text	10 Effective information 17 Integrate evidence	10 Hypothesis and speculation
9			12 Readers and texts 10 Interpretations of texts	2 Exploratory writing 11 Descriptive detail	5 Compare points of view 9 Considered viewpoint
				12 Effective presentation of information	14 Convey character and atmosphere

## Key National Curriculum Objectives

<b>EN1 Speaking and Listening – Knowledge, skills and understanding</b>	
<b>Speaking</b>	1 To speak fluently and appropriately a, b, c, d, e, f, g
<b>Listening</b>	2 To listen, understand and respond critically to others a, b, f
<b>Group discussion and interaction</b>	3 To participate effectively as members of different groups b, c, e
<b>Drama</b>	4 To participate in a range of drama activities and to evaluate their own and others' contributions b, c, d
<b>Language variation</b>	6 Pupils should be taught about how language varies f

<b>EN2 Reading – Knowledge, skills and understanding</b>	
<b>Understanding texts</b>	<p><b>Reading for meaning</b></p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning a, b, c, d, e, f</p> <p><b>Understanding the author's craft</b></p> <p>Pupils should be taught about language g, h, i, j</p>
<b>English literary heritage</b>	2 Pupils should be taught about important texts from the past a, b, c
<b>Media and moving image texts</b>	5 Pupils should be taught about the media used a, b, c, d

<b>EN3 Writing – Knowledge, skills and understanding</b>	
<b>Composition</b>	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing b, c, d, f, g, h, i, l, m, n, o
<b>Planning and drafting</b>	2 To improve and sustain their writing a, b, c
<b>Language structure</b>	7 Pupils should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. c, d

## Key GCSE Objectives

<b>English</b>	<b>Literature</b>
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

## Introduction

Pupils to jot down a brief description of a dream they had recently – preferably one related to something that had been worrying them – it could be any sort of dream though. Then some structured discussion as follows.

- Ask those pupils who feel confident about it, to feed back their jottings to the class, with the focus on how dream worlds are different to the real world.
- Ask pupils how they felt on waking from their dream: suggest words they might use: *relieved, bewildered, shocked, surprised, concerned, amused, upset, resolute*.

- Ask if anyone has ever been persuaded by a dream they have had to change a particular situation in their life: i.e. look for examples of where dreams have helped, in the same way as they do for some of the characters in Shakespeare's play.

Discuss with pupils which dreams in the play cause us to laugh and why. Each pair should then decide which character/dream from the play they will illustrate: Titania, Bottom, Lysander, and Demetrius. At the same time, identify the chosen character's main problem or dilemma.

## Development

Each pair to scan the script for some useful phrases from their chosen character's speeches (remember these should be speeches made while the character is under the influence of Puck's magic juice). Encourage them to choose excerpts which depict a colourful, sensational or fantastic new world – this in turn will allow for the creation of more colourful, richly illustrated frames in Kar2ouche. This is a good opportunity for pupils to use the colour effects and transparency/ghost effects on Kar2ouche – encourage them to use all these effects to depict as "dreamlike" a world as possible. Examples of phrases for use with a sequence of frames on Titania and parts of her dream could be:

- 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;  
(Act 3 Scene 1 ll. 148–150)
- Hop in his walks and gambol in his eyes;  
Feed him with apricocks and dewberries (Act 3 Scene 1 ll. 160–161)
- Come, sit thee down upon this flowery bed  
While I thy amiable cheeks do coy,  
And stick musk roses in thy sleek, smooth head,  
And kiss thy fair ears, my gentle joy. (Act 4 Scene 1 ll. 1–4)

Each pair should then begin to develop eight frames as follows.

- 1 A frame depicting their character before their dream, showing the conflict/problem they have.
- 2 Puck dropping the magic juice into their eyes while asleep.
- 3 Waking up in their dream.
- 4 The dream action.
- 5 More dream action.
- 6 More dream action.
- 7 Puck delivers the antidote while they are asleep again.
- 8 The character, after waking up, reconciled with their lover and their problem resolved (or other relevant situation).

## Plenary

Storyboards to be left running while pupils go round the room and view each other's work.



Pupils then - individually - write a single or a few paragraphs describing their chosen character's dream experience, explaining how they think the experience of the dream helps them resolve the conflict/problem they had previously. More able pupils could add a paragraph explaining how or why Shakespeare uses dreams to create comedy in *A Midsummer Night's Dream*.

**Activity 5****KS 3 & 4****Act 3 Scene 1 The Mechanicals' Rehearsal (2 lessons)****Overview**

This is an opportunity to get to grips with another strand of the play – the Mechanicals and Bottom, one of Shakespeare's most endearing characters. It is also an opportunity to explore one of the central comic scenes of the play and will provide pupils with a chance to consider Bottom's role in Shakespeare's exploration of dream and reality etc. Pupils will carry out some active reading. They will, in pairs, produce an animation of approximately 30 frames of one section of the Mechanicals' rehearsal. Finally they will complete a writing assignment based on this for homework.

**Starter**

To be left to the discretion of the teacher according to year group and current priorities,

**Key NLS Objectives**

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion 16 Unfamiliar words	8 Starting paragraphs 9 Main point of paragraph	1 Locate information 2 Extract information 6 Active reading 18 Response to a play	11 Present information	1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration 16 Collaborate on scripts
8	12 Sentence variety  7 Cohesion and coherence		4 Versatile reading 13 Interpret a text	1 Effective planning 3 Writing to reflect 10 Effective information 17 Integrate evidence	2 Develop recount 4 Commentary 10 Hypothesis and speculation 11 Building on others 15 Work in role 16 Collaborative presentation
9	4 Integrate speech, reference and quotation 8 Sustained Standard English		10 Interpretations of text	2 Exploratory writing 11 Descriptive detail 16 Balanced analysis 17 Cite textual evidence	13 Compare interpretations 14 Convey character and atmosphere

## Key National Curriculum Objectives

<b>EN1 Speaking and Listening – Knowledge, skills and understanding</b>	
<b>Speaking</b>	1 To speak fluently and appropriately a, b, c, d, e, f, g
<b>Listening</b>	2 To listen, understand and respond critically to others a, b, f
<b>Group discussion and interaction</b>	3 To participate effectively as members of different groups b, c, e
<b>Drama</b>	4 To participate in a range of drama activities and to evaluate their own and others' contributions b, c, d
<b>Language variation</b>	6 Pupils should be taught about how language varies f

<b>EN2 Reading – Knowledge, skills and understanding</b>	
<b>Understanding texts</b>	<p><b>Reading for meaning</b></p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning a, b, c, d, e, f</p> <p><b>Understanding the author's craft</b></p> <p>Pupils should be taught about language g, h, i, j</p>
<b>English literary heritage</b>	2 Pupils should be taught about important texts from the past a, b, c
<b>Media and moving image texts</b>	5 Pupils should be taught about the media used a, c, d

<b>EN3 Writing – Knowledge, skills and understanding</b>	
<b>Composition</b>	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing b, c, d, f, g, h, i, l, m, n, o
<b>Planning and drafting</b>	2 To improve and sustain their writing a, b, c
<b>Language structure</b>	7 Pupils should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. c, d

## Key GCSE Objectives

<b>English</b>	<b>Literature</b>
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

### Introduction

Explain to pupils that one reason Shakespeare may have included the Mechanicals in *A Midsummer Night's Dream*, was that it gave him an opportunity to mock the amateur dramatics of his day. Remind them that Shakespeare belonged to one of England's first proper professional theatre companies (companies we take for granted today), and that he would have been extremely disdainful of poor drama. Encourage pupils to think carefully about what he wants us to learn from seeing Bottom in various different situations:

- here, when we first meet him
- later, when turned into an ass
- later still, during the Mechanicals' performance in front of Theseus and Hippolyta.

Encourage pupils to consider any serious role he might play, as well as the more obvious humorous roles he plays. Ask pupils to jot down some ideas about Bottom under the following headings.

- What Bottom is like as a Person.
- What others think of him (particularly the other Mechanicals), including at least two quotations from the script.

Discuss briefly pupils' ideas before proceeding to the activities below.

## Development

This will include some active reading and should lead to both a greater understanding of the Mechanicals and to opportunities to explore more deeply this part of the script.

*In pairs:* Each pupil to adopt the role of one of the following: Quince, Snout, Starveling, Snug, Flute. Based on lines 1–59, each character should say what they think of Bottom to each other (as if he weren't there to hear!). Pupils will need ten minutes or so to read the lines and think of what they want to say and only a couple of minutes each to give their opinion (in role, remember!). Then pairs of pupils should have a brief discussion with other pairs about what **they** personally think of Bottom: is he irritating, personable, funny, rude, sad, attention-seeking, arrogant etc ...?

## Plenary:

- Pairs of pupils to have a brief discussion of why Bottom is transformed into an ass. Is it merely so we can mock him? Is Shakespeare making us consider at a deeper level the whole issue of "romance" as opposed to love? Is he making statements about love being "blind" and stupid? Or are the reasons more light-hearted? Is Bottom being punished for past arrogance, etc?
- Each pair to produce a Kar2ouche animation of part of the rehearsal in Act 3 Scene 1. Suggested length: 30 frames with each partner producing 15 frames each with verbal input from peers.

## Homework

Write a review of this scene for a school arts magazine. Pupils should use some of the ideas gained from the above two lessons. Remind them to focus on the role of the Mechanicals in the play as a whole and on the humour etc.

**Activity 6****KS 3 & 4****Act 3 Scene 2 The Search for the Young Lovers (1 to 2 lessons)****Overview**

Students of *A Midsummer Night's Dream* are easily confused by the apparently changing relationships between Hermia, Lysander, Helena and Demetrius. For this activity they must imagine that there has been a nationwide search for the young lovers and that, on their discovery, they are interviewed by a local TV station about the reasons for their disappearance and the obviously confused relations between them all. The activity should help clarify what is going on in Act 3 Scene 2 and, in the process, allow close examination of the episodes in the play where Lysander and Demetrius are under the influence of Puck's magic flower dust. The activity will also encourage closer examination of these four important characters. Pupils will be working, initially, in groups of four. They will read aloud some of the characters' lines, while considering which character they like:

- the most, and why
- the least, and why

**Starter**

To be left to the discretion of the teacher according to year group and current priorities.

**Key NLS Objectives**

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion 16 Unfamiliar words	8 Starting paragraphs 9 Main point of paragraph	1 Locate information 2 Extract information 6 Active reading 18 Response to a play	11 Present information	1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration 16 Collaborate on scripts
8	12 Sentence variety  7 Cohesion and coherence		4 Versatile reading 13 Interpret a text	1 Effective planning 3 Writing to reflect 10 Effective information 17 Integrate evidence	2 Develop recount 4 Commentary 10 Hypothesis and speculation 11 Building on others 15 Work in role 16 Collaborative presentation
9			10 Interpretations of text	2 Exploratory writing 11 Descriptive detail 16 Balanced analysis 17 Cite textual evidence	13 Compare interpretations 14 Convey character and atmosphere

## Key National Curriculum Objectives

<b>EN1 Speaking and Listening – Knowledge, skills and understanding</b>	
<b>Speaking</b>	1 To speak fluently and appropriately a, b, c, d, e, f, g
<b>Listening</b>	2 To listen, understand and respond critically to others a, b, f
<b>Group discussion and interaction</b>	3 To participate effectively as members of different groups b, c, e
<b>Drama</b>	4 To participate in a range of drama activities and to evaluate their own and others' contributions b, c, d
<b>Language variation</b>	6 Pupils should be taught about how language varies f

<b>EN2 Reading – Knowledge, skills and understanding</b>	
<b>Understanding texts</b>	<p><b>Reading for meaning</b></p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning a, b, c, d, e</p> <p><b>Understanding the author's craft</b></p> <p>Pupils should be taught about language j, h, i</p>
<b>Media and moving image texts</b>	5 Pupils should be taught about the media used a, c, d

<b>EN3 Writing – Knowledge, skills and understanding</b>	
<b>Composition</b>	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing b, c, d, f, g, h, i, l, m, n, o
<b>Planning and drafting</b>	2 To improve and sustain their writing a, b, c
<b>Language structure</b>	7 Pupils should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. c, d

## Key GCSE Objectives

<b>English</b>	<b>Literature</b>
Speaking and Listening – Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

### Introduction

Ask pupils to pretend to be one of the four characters. They should then write a brief paragraph explaining why they love the person they do (e.g. a pupil pretending to be Lysander should write about why they love Hermia). Ask pupils to focus on their loved one's best attributes, their behaviour towards others; i.e. they should base their explanations on evidence from the play so far. They should include two or three quotations from the script and work that into their explanation. Tell them not to worry about the Shakespearian text sounding odd next to their own modern English. The idea here is to get pupils thinking about a particular character while exploring the script closely for

evidence/examples. Pupils could then read some of their work out and have some discussion on which characters are most likeable and why.

### **Development**

In groups of four, pupils should choose to be one of the four young lovers and then read out lines 162–191 together. Do this twice to get a good feel of the lines being read. Tell pupils to be as expressive as possible, both with their voices but also with any appropriate gestures, facial expressions etc. When each group has read the lines through twice, choose three groups to perform theirs in front of the class. Remind them to focus on who is:

- most deserving of the audience's sympathy
- least deserving of the audience's sympathy.

After watching the three groups perform, pupils should then quickly jot down an answer and brief explanation to the above two bullet points. Discuss briefly pupils' opinions.

Split into pairs to develop and perform a TV interview in which the relevant character is asked to relate the night's incidents and give their opinions on the others. One pupil should be in role as interviewer and their partner in role as Lysander, Demetrius, Helena or Hermia. The interview will focus on the action in Act 3 Scene 2 and will seek explanations for the men's unexpected behaviour and explanations of the women's reasons for joining them in their initial foray into the wood. NB: Remind pupils that at this stage in the play, none of the four young lovers knows that some of their party are bewitched. Use Kar2ouche to create an 8-frame storyboard that depicts the particular events referred to in the interview.

### **Plenary**

Finally, each pupil should write a paragraph on which character they like and dislike the most out of the four young lovers. Ideas to be read out/shared among the whole class.

## Activity 7

KS 4 &amp; 5

## Act 4 Scene 1 Beauty and the Beast (2 lessons)

## Overview

This activity allows a closer examination of the concluding scenes involving Titania and Bottom. Shakespeare's prime motive here is to entertain, but there are other themes being explored at the same time; in particular, the effects dreams have on us, both positive and negative, and the examination of love and romance that runs throughout *A Midsummer Night's Dream*. More able students may like to consider the idea that dreams can be considered the keys to the secret chambers of our minds – windows through which we see our true selves: (e.g. is Bottom really an annoying, presumptuous buffoon or, as appears when he is bewitched – an endearing, amiable chap who loves life's luxuries?).

Pupils will discuss their opinions of Bottom and Titania, both before they are bewitched and during their "dreams", when they briefly become lovers. They will compare these impressions with what they are like after coming back to "reality". This will, in turn, add to pupils' later understanding of how the four young lovers recover from *their* dreams.

Kar2ouche will be used by students to demonstrate their ideas of what either Titania or Bottom are like *before* and *after* their bewitchment.

## Key National Curriculum Objectives

EN1 Speaking and Listening – Knowledge, skills and understanding	
<b>Speaking</b>	1 To speak fluently and appropriately b, c, d, e, f, g
<b>Listening</b>	2 To listen, understand and respond critically to others a, b, f
<b>Group discussion and interaction</b>	3 To participate effectively as members of different groups b, c, e
<b>Language variation</b>	6 Pupils should be taught about how language varies f

EN2 Reading – Knowledge, skills and understanding	
<b>Understanding texts</b>	<p><b>Reading for meaning</b></p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning a, b, c, d, e, f</p> <p><b>Understanding the author's craft</b></p> <p>Pupils should be taught about language g, h, i, j</p>
<b>English literary heritage</b>	2 Pupils should be taught about important texts from the past a, b, c
<b>Media and moving image texts</b>	5 Pupils should be taught about the media used a, c, d



<b>EN3 Writing – Knowledge, skills and understanding</b>	
<b>Composition</b>	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing b, c, d, f, g, h, i, l, m, n, o
<b>Planning and drafting</b>	2 To improve and sustain their writing a, b, c
<b>Language structure</b>	7 Pupils should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. c, d

### Key GCSE Objectives

<b>English</b>	<b>Literature</b>
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

### Key A/AS and A Level Objectives A01, A02i, A04

#### Introduction

Remind pupils of Activity 4 where they explored dreams in some detail. As a refresher, ask them to quickly jot down a description of a dream they have had where they have woken up feeling a strong emotion, such as joy, excitement, sadness, etc. Discuss some of their jottings.

#### Development

Ask them to look closely at lines 1 – 42 of Act 4 Scene 1 and write a brief answer to the following questions.

- 1 How has Bottom's language changed? (Include at least two quotations as evidence.)
- 2 Describe his character in these lines. Is he different to when we first met him?
- 3 Is Titania different to when we first met her? If so, how? (Include at least 2 quotations as evidence.)

Kar2ouche: In pairs, pupils should then open Kar2ouche. Partners will decide to focus on Titania or Bottom and will produce six frames each (three before being bewitched and three while under the influence of the potion).

Each frame should include the following:

- Bottom or Titania
- various fairy attendants
- some food and drink props
- thought bubbles (showing the thoughts of either Titania/Bottom or fairies)
- special attention to poses and what these say about each character
- commentary by an observer (e.g. Puck) that critically describes Titania or Bottom, to be written in the caption window.

Finally, allow pupils to look at each other's frames etc.

## Plenary

In groups of three, ask pupils to discuss the following questions.

- 1 How have Bottom and Titania changed?
- 2 Are these changes positive or negative?
- 3 What do these changes in Titania and Bottom's characters tell us about dreams?
- 4 What might Shakespeare be trying to tell us about the nature of "true love"? Explore the old saying "head over heels in love" and its relevance to these scenes in *A Midsummer Night's Dream*.
- 5 (More able) How does this part of Act 4 Scene 1 inform our appreciation of what happens to the young lovers later in the Act. In other words, is the scene involving Titania and Bottom, merely a comic introduction to the more important issues at stake for Hermia, Lysander, Helena and Demetrius when they wake up from their various "dreams"? Might this be a cautionary tale? If so, how does it work and what are we being warned against?

**Activity 8****KS 3 & 4****The Lovers' Story (2 lessons)****Overview**

This is a good revision task, which requires pupils to go back over the last few scenes and produce their own version of what happens to a particular character. In Act 4 Scene 1, line 198, Demetrius says: "And by the way let's recount our dreams". Pupils will be asked to adopt the role of one of Hermia, Helena, Lysander, or Demetrius and to relate that individual's version of recent events. The story they tell should begin in the wood before any bewitching takes place, and end as the young lovers head back to Athens. The version pupils tell will be reproduced in the form of a graphic novel using Kar2ouche. They will create a minimum of 15 frames, which they will then print and display.

**Starter**

To be left to the discretion of the teacher according to year group and current priorities

**Key NLS Objectives**

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion	12 Sentence variety 21 Subject vocabulary	1 Locate information	1 Drafting process	1 Clarify through talk
2 Extract information			3 Exploratory process	5 Put a point of view	
11 Print, sound and image 18 Response to a play			11 Present information 14 Evocative description	12 Exploratory talk 13 Collaboration	
8			3 Note-making formats	1 Effective planning	3 Formal presentation
			4 Versatile reading	5 Narrative commentary	4 Commentary
			13 Interpret a text	17 Integrate evidence	
9	4. Integrate speech, reference and quotation		8 Readers and texts	4 Presentational devices	5 Compare points of view
10 Interpretations of text			11 Descriptive detail	13 Compare interpretations	
			17 Cite textual evidence	14 Convey character and atmosphere	

## Key National Curriculum Objectives

<b>EN1 Speaking and Listening – Knowledge, skills and understanding</b>	
<b>Speaking</b>	1 To speak fluently and appropriately b, d, f
<b>Listening</b>	2 To listen, understand and respond critically to others b, f
<b>Group discussion and interaction</b>	3 To participate effectively as members of different groups b, c, e

<b>EN2 Reading – Knowledge, skills and understanding</b>	
<b>Understanding texts</b>	<p><b>Reading for meaning</b></p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning a, b, c, d, e, f</p> <p><b>Understanding the author's craft</b></p> <p>Pupils should be taught about language g, h, i, j</p>
<b>Media and moving image texts</b>	5 Pupils should be taught about the media used a, c, d

<b>EN3 Writing – Knowledge, skills and understanding</b>	
<b>Composition</b>	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing a, b, c, d, e, f, g, h, e, f, g, h, i, j, l, m, n
<b>Planning and drafting</b>	2 To improve and sustain their writing a, b, c
<b>Language structure</b>	7 Pupils should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. c, d

## Key GCSE Objectives

<b>English</b>	<b>Literature</b>
Speaking and Listening – Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

## Introduction

Once pupils have decided on which character they want to work; discuss briefly which main events, scenes and possible line numbers they will refer to in their Kar2ouche story. Pupils could be split into separate discussion groups at this point, according to the character they have selected. They feedback to the group and ideas can be compiled on the board. You will also need to decide on length, depending on pupils' abilities. Some will produce a brief story of 15 frames, while some pupils may wish to produce a much longer, animated version. Pupils will then need some time to work back through the play to collect ideas/evidence, etc.

## Development

Issue some reminders of what a good, graphic short story should contain. Following are some pointers. You may wish to include your own ideas here as well, depending on what previous work you have done on short story writing:

- good structure, which provides a sense of, beginning, middle and end
- a strong beginning
- variety of sentence length and vocabulary
- a strong sense of character and setting with a good amount of descriptive detail
- some dialogue (possible using actual quotations from the script)
- key features in Kar2ouche such as: background special effects; variety of character poses; speech and thought bubbles; ghost and sound effects.

## Plenary

All pupils to print their graphic short stories for display. Longer, animated versions could be presented to the rest of the class, or selected sections of an animated version could be printed off for display also.

**Activity 9****KS 3 & 4****Act 4 Scene 1 Off with Their Heads? (1 to 2 lessons)****Overview**

At the end of Act 4 Scene 1 Theseus has to decide whether to carry out the harsh edict he made at the start of the play. Egeus seems determined to make sure he does, whereas Lysander seems merely innocently bewildered. This activity asks pupils to consider different attitudes in the play towards obedience, guilt, innocence etc. It also asks them to consider in more detail two characters who only feature at the start and end of the play, Theseus and Egeus. Remind pupils that *A Midsummer Night's Dream* is a comedy and that characters like Egeus are unlikely to get their way. They will read out/perform some lines, and then produce a storyboard in Kar2ouche aimed at representing the relationships between characters and showing what characters may be thinking about each other.

**Starter**

To be left to the discretion of the teacher according to year group and current priorities,

**Key NLS Objectives**

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		1 Locate information 2 Extract information 6 Active reading 8 Infer and deduce 18 Response to a play	3 Exploratory process 11 Present information	1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration 16 Collaborate on scripts
8			3 Note-making formats 4 Versatile reading 13 Interpret a text	5 Narrative commentary 10 Effective information 17 Integrate evidence	2 Develop recount 4 Commentary 11 Building on others 16 Collaborative presentation
9			8 Readers and texts 10 Interpretations of text	4 Presentational devices 12 Effective presentation of info. 17 Cite textual evidence	5 Compare points of view 10 Group organisation 13 Compare interpretations 14 Convey character and atmosphere

## Key National Curriculum Objectives

<b>EN1 Speaking and Listening – Knowledge, skills and understanding</b>	
<b>Speaking</b>	1 To speak fluently and appropriately a, b, c, d, e, f, g
<b>Listening</b>	2 To listen, understand and respond critically to others a, b, f
<b>Group discussion and interaction</b>	3 To participate effectively as members of different groups b, c, e
<b>Language variation</b>	6 Pupils should be taught about how language varies f

<b>EN2 Reading – Knowledge, skills and understanding</b>	
<b>Understanding texts</b>	<p><b>Reading for meaning</b></p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning a, b, c, d, e, f</p> <p><b>Understanding the author's craft</b></p> <p>Pupils should be taught about language g, h, i, j</p>
<b>Media and moving image texts</b>	5 Pupils should be taught about the media used a, c, d

<b>EN3 Writing – Knowledge, skills and understanding</b>	
<b>Composition</b>	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing a, b, c, d, e, f, g, h, e, f, g, h, i, j, l, m, n
<b>Planning and drafting</b>	2 To improve and sustain their writing a, b, c

## Key GCSE Objectives

<b>English</b>	<b>Literature</b>
<b>English</b>	<b>Literature</b>
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

### Introduction

Ask pupils to jot down a few words to describe Theseus and Egeus – as far as they remember them from the start of the play. You may wish to refer them back to Act 1 Scene 1. Make sure they focus on Theseus in this first Scene. It will be clearer to them towards the end of this activity, how Theseus has changed. Split pupils into groups of four. Members of each group then decide to be one of Theseus, Egeus, Demetrius or Lysander.

### Development

Sitting in a circle a reasonable distance from other groups, pupils read through lines 136–185. Ask them to think carefully about the mood of each character and what they might be feeling and thinking during this conversation. Then ask them to fill in a worksheet similar to the one below:

Character/examples	Theseus	Egeus	Demetrius	Lysander
Feelings				
Thoughts				
Evidence (quotations)				

Pupils then produce a storyboard, in pairs, depicting selected sections of lines 136–185. Suggested length: ten frames showing key quotations.

Elements of Kar2ouche to be included:

- speech and thought bubbles (emphasise how these can be used to show individual characters' thoughts, fears, reasons for anger, etc which are not already evident in the text)
- suitable background/effects (i.e. is this an ominous scene in need of a dark, foreboding background; or, a joyous scene full of colour and light?)
- appropriate poses to show how defenceless the young lovers are; for instance, by depicting them on the ground with no food, props (weapons etc) while Theseus and his hunters are on horses, armed with swords, packs of hounds, etc.

## Plenary

Allow some time for pupils to look at each other's storyboards. Engineer some discussion as a whole group about what all the characters are thinking and feeling. Questions for guidance here might include the following.

- Do any of the characters seem any different from when we met them in Act 1 Scene 1? If so, how are they different?
- What background is most suitable for this part of the play?
- Who is really the most vulnerable here? How might it be shown?
- What messages might Shakespeare want to get across to his audience at this point?



**Activity 10****KS 4 & 5****Act 5 Scene 1 Theseus and Hippolyta (2 lessons)****Overview**

This is a chance both to examine in detail Theseus' speech at the start of this scene and to explore his attitude to fairies, magic and the imagination, along with his attitude to the young lovers. Pupils will work in pairs to gain an understanding of what Theseus says between lines 2 and 22 and will compare his and Hippolyta's judgements on what they have heard. Kar2ouche will be used to produce a storyboard depicting this part of Act 5 Scene 1 with special emphasis on the two characters' poses and relationship to each other as they talk.

**Starter**

To be left to the discretion of the teacher according to year group and current priorities.

**Key National Curriculum Objectives**

<b>EN1 Speaking and Listening – Knowledge, skills and understanding</b>	
<b>Speaking</b>	1 To speak fluently and appropriately a, b, c, d, e, f, g
<b>Listening</b>	2 To listen, understand and respond critically to others a, b, f
<b>Group discussion and interaction</b>	3 To participate effectively as members of different groups b, c, e
<b>Drama</b>	4 To participate in a range of drama activities and to evaluate their own and others' contributions b, c, d
<b>Language variation</b>	6 Pupils should be taught about how language varies f

<b>EN2 Reading – Knowledge, skills and understanding</b>	
<b>Understanding texts</b>	<p><b>Reading for meaning</b></p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning a, b, c, d, e, f</p> <p><b>Understanding the author's craft</b></p> <p>Pupils should be taught about language g, h, i, j</p>
<b>English literary heritage</b>	2 Pupils should be taught about important texts from the past a, b, c
<b>Media and moving image texts</b>	5 Pupils should be taught about the media used a, b, c, d

<b>EN3 Writing – Knowledge, skills and understanding</b>	
<b>Composition</b>	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing a, b, c, d, e, f, g, h, e, f, g, h, i, j, l, m, n
<b>Planning and drafting</b>	2 To improve and sustain their writing a, b, c
<b>Language structure</b>	7 Pupils should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. c, d

## Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

## Key A/AS and A Level Objectives A01, A03, A04

### Introduction

A quick reminder of what perceptions pupils already have of Theseus and Hippolyta from Act 1 Scene 1. Brief class discussion based around the following. Pupils should be encouraged to jot down some notes during the discussion. They might like to copy down the following questions so their notes make sense later.

- 1 What kind of relationship do Theseus and Hippolyta have? Are they really in love, or is Hippolyta just making the best of the situation (remember, she was originally at war with Theseus when she was Queen of the Amazons)?
- 2 Do they seem different now from when we first met them?
- 3 What kind of man is Theseus? Is he capable of showing mercy?
- 4 Does the fact that he is in love with Hippolyta change the way he behaves towards the young lovers?

### Development

In pairs, one pupil as Theseus and the other as Hippolyta, read through lines 1–27 twice. Summarise what you think Theseus is saying by responding to these questions.

- 1 What does Theseus think about magic etc (look at lines 2–6)?
- 2 Why do you think he trusts “cool reason” (l 6) more than “shaping fantasies” (l 5)?
- 3 What is his reason for doubting the young lovers at this stage? Look closely at lines 18–22.

Add a few thoughts about what Hippolyta says in lines 23–27, by answering the following questions:

- 1 Does she agree with Theseus?
- 2 What is her main point, expressed in lines 26–27?
- 3 Why might magic be seen here as a positive force through the play?

Now have a class discussion focusing on answers to these questions. When you are satisfied pupils have a clear understanding of the content of these speeches, move on to Kar2ouche.

In pairs again, pupils should produce a 10 to 15-frame storyboard depicting this part of Act 5 Scene 1. They should think carefully about:

- characters' poses as they say particular lines
- the way Theseus and Hippolyta relate to each other physically during certain lines
- each character's thoughts while listening to each other.

More able/older pupils might be asked to create a second story showing a different way of interpreting Theseus and Hippolyta's relationship.

### **Plenary**

Allow pupils to see four storyboards you think are particularly good. Ask pupils to feedback any new thoughts based on both their viewing of the storyboards and the creation of their own storyboard. Encourage them to jot down ideas.

### **Homework**

In about 100–200 words, describe Theseus and Hippolyta's attitude to magic and the young lovers. Pupils should try to say why they think the characters might think this.

**Activity 11****KS 3 & 4****Act 5 Scene 1 The Mechanicals' Play (2 lessons)****Overview**

Pupils will read out the Mechanicals' play and will produce a storyboard in Kar2ouche, which shows the play with the audience's (Theseus, Hippolyta, young lovers, etc) thoughts written in thought bubbles. Pairs of pupils will create a storyboard each taking selected lines, so that ultimately the whole class will produce a storyboard of the whole play, as a group. You may wish to adapt this and allow pupils to choose particular sections themselves, rather than attempting to storyboard the whole play collaboratively. For homework, they will write an imaginary diary entry written by either Theseus or Hippolyta, describing the play and what they thought of it; and another one, describing one of the Mechanical's feelings about the performance.

**Starter**

To be left to the discretion of the teacher according to year group and current priorities.

**Key NLS Objectives**

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		2 Extract information 6 Active reading 8 Infer and deduce 18 Response to a play	11 Present information	1 Clarify through talk 12 Exploratory talk 13 Collaboration 16 Collaborate on scripts
8			4 Versatile reading 13 Interpret a text	5 Narrative commentary 17 Integrate evidence	2 Develop recount 4 Commentary 11 Building on others 16 Collaborative presentation
9			8 Readers and texts 10 Interpretations of text	12 Effective presentation of info.	5 Compare points of view 10 Group organisation 13 Compare interpretations 14 Convey character and atmosphere

## Key National Curriculum Objectives

<b>EN1 Speaking and Listening – Knowledge, skills and understanding</b>	
<b>Speaking</b>	1 To speak fluently and appropriately a, b, c, d, e, f, g
<b>Listening</b>	2 To listen, understand and respond critically to others a, b, f
<b>Group discussion and interaction</b>	3 To participate effectively as members of different groups b, c, e
<b>Drama</b>	4 To participate in a range of drama activities and to evaluate their own and others' contributions b, c, d
<b>Language variation</b>	6 Pupils should be taught about how language varies f

<b>EN2 Reading – Knowledge, skills and understanding</b>	
<b>Understanding texts</b>	<p><b>Reading for meaning</b></p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning a, b, c, d, e, f</p> <p><b>Understanding the author's craft</b></p> <p>Pupils should be taught about language g, h, i, j</p>
<b>English literary heritage</b>	2 Pupils should be taught about important texts from the past a, b, c
<b>Media and moving image texts</b>	5 Pupils should be taught about the media used a, c, d

<b>EN3 Writing – Knowledge, skills and understanding</b>	
<b>Composition</b>	<p>1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing.</p> <ul style="list-style-type: none"> <li>• Writing to imagine, explore, entertain a, b, c, d, e, f, g, h</li> <li>• Writing to inform, explain, describe e, f, g, h</li> <li>• Writing to persuade, argue, advise i, j</li> <li>• Writing to analyse, review, comment l, m, n</li> </ul>
<b>Planning and drafting</b>	2 To improve and sustain their writing a, b, c
<b>Language structure</b>	7 Pupils should be taught the principles of sentence grammar and whole-text cohesion and use this knowledge in their writing. c, d

## Key GCSE Objectives

<b>English</b>	<b>Literature</b>
Speaking and Listening – Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

### Introduction

Choose ten pupils to read parts and then read through lines 108–348 as a whole class. Remind pupils that the Mechanicals are not brilliant actors, so readers should try to get this across in any way they can.

## Development

Either:

- 1 give pairs (class of 30) a few lines each (approximately 15 to 20 lines from line 108, when Quince starts his prologue, to line 352 when all characters exit the stage) to produce a collaborative storyboard
- 2 allow pupils to choose a section they would like to depict in Kar2ouche, avoiding collaborative storyboard.

For each of the above, pupils should produce at least five storyboard frames. If time, allow faster pupils to produce longer storyboards and animate their ideas.

If you choose option 1; choose which background location you wish them to use (e.g., in the palace, on the terrace, or in the gardens), so the storyboard is consistent. Emphasise that you want pupils to include the relevant text from the script for each frame with the addition of other invented character thoughts in thought bubbles.

## Plenary

Allow pupils to look at what each pair has produced. Class discussion should be based around the following question: What is the significance of the play within the play, bearing in mind it is another love story?

## Homework

Produce a diary entry 150 to 200 words written by either Theseus or Hippolyta, describing the events at the end of the play: i.e. the Mechanicals' play and the conclusion to the young lovers' story. Produce a second entry of a similar length for one of the Rude Mechanicals. This should focus on this character's view of the performance and their feelings about acting in front of the Duke.

**Activity 12****KS 3 & 4****Midsummer Night's Nightmare or The Athens Witch Project  
(2 lessons)****Overview**

Pupils will be asked to imagine they are part of a film production team who are going to make a horror version of *A Midsummer Night's Dream*. Although this play is obviously a comedy and ends "happily ever after", it does have frightening moments. It also unmasks some darker sides of human nature. This activity will ask pupils both to consider why Shakespeare included these scenes and to have a go at adapting a scene themselves, as if it were to be filmed in a spooky wood as a horror film. This will allow for use of many of the special effects in *Kar2ouche* and should encourage pupils to focus on the fear and sense of abandonment felt particularly by Helena, as well as other darker aspects of the play.

**Starter**

To be left to the discretion of the teacher according to year group and current priorities.

**Key NLS Objectives**

Year	Word	Sentence	Reading	Writing	Speaking & Listening
7	Teacher's discretion		1 Locate information 2 Extract information 11 Print, sound and image 18 Response to a play	3 Exploratory process	1 Clarify through talk 5 Put a point of view 12 Exploratory talk 13 Collaboration 16 Collaborate on scripts
8			4 Versatile reading 13 Interpret a text	5 Narrative commentary 17 Integrate evidence	2 Develop recount 4 Commentary 11 Building on others 16 Collaborative presentation
9			8 Readers and texts 10 Interpretations of text	4 Presentational devices 11 Descriptive detail 12 Effective presentation of info.	5 Compare points of view 10 Group organisation 13 Compare interpretations 14 Convey character and atmosphere

## Key National Curriculum Objectives

EN1 Speaking and Listening – Knowledge, skills and understanding	
<b>Speaking</b>	1 To speak fluently and appropriately b, c, d, e, f, g
<b>Listening</b>	2 To listen, understand and respond critically to others a, b, f
<b>Group discussion and interaction</b>	3 To participate effectively as members of different groups b, c, e
<b>Drama</b>	4 To participate in a range of drama activities and to evaluate their own and others' contributions b, c, d
<b>Language variation</b>	6 Pupils should be taught about how language varies f

EN2 Reading – Knowledge, skills and understanding	
<b>Understanding texts</b>	<p><b>Reading for meaning</b></p> <p>1 To develop understanding and appreciation of texts, pupils should be taught: Reading for meaning a, b, c, d, e, f</p> <p><b>Understanding the author's craft</b></p> <p>Pupils should be taught about language g, h, i, j</p>
<b>Media and moving image texts</b>	5 Pupils should be taught about the media used a, b, c, d

EN3 Writing – Knowledge, skills and understanding	
<b>Composition</b>	1 Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing a, b, c, d, e, f, g, h, e, f, g, h, i, j, l, m, n
<b>Planning and drafting</b>	2 To improve and sustain their writing a, b, c

## Key GCSE Objectives

English	Literature
Speaking and Listening - Objective 3.1	Objective 3.1
Reading – Objective 3.2	Objective 3.2
Writing – Objective 3.3	Objective 3.3
	Objective 3.4

### Introduction

Introduce the activity by pointing out to pupils that there are some scary scenes in *A Midsummer Night's Dream* and that Shakespeare is interested in the power of darkness and evil. Ask them to think generally about the nastier sides of human nature and examples of where these occur in the play. Describe some examples [such as Demetrius' selfish and careless rejection of Helena in the woods at night. Leaving a defenceless young woman alone and scared and disorientated in an environment like that is appalling; unless of course, she's Lara Croft, which she isn't!].



## Development

Pupils to be split into groups of four. Each group is a separate production team. Give each team a name. [*Dreamflicks* or *Imagifilm* or *IndigoFilms* etc or ask them to create their own.] Ask each group to consider which scenes in the play might be described as scary, weird or creepy. Ask them also to discuss in their groups and jot notes down on the following.

- 1 Identify a scene in which a character is frightened.
- 2 Identify what might be frightening them. For instance:
  - the dark
  - the sounds in the wood (fairies etc)
  - the thought of being attacked
  - the sense of rejection/abandonment
  - the fear of punishment
  - fear of the unknown.

List some of the different groups' thoughts on the board. Each group to choose the scene they want to depict. When they have decided, each group to split into pairs for work on Kar2ouche. Each pair then to produce a brief animation of their new scary version of their chosen scene. Elements of Kar2ouche they should be encouraged to use include:

- special effects: colours, brightness/darkness etc of background
- special effects: transparency of characters (ghosts)
- over-enlarged figures using scale tool
- weird poses using the manipulator tool (crouching in fear etc).

## Plenary

View all animations. Ask pupils to choose one animation and jot down three things they like about it and one thing they would change. Comments should be based primarily on the clever use of special effects etc.

## Homework

Write a brief explanation of why Shakespeare includes a scary wood in the play and what he wants us to think about during those scenes.



# Getting Started – Extending Study

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## Overview

These brief activities can be used to supplement classroom activities either for students who finish ahead of time or for those who wish to extend work outside the classroom. Some are therefore additional and, in some instances, 'fun' tasks for those who enjoy using Kar2ouche; others provide opportunities for more challenging tasks.

Because these are additional to the activities outlined in Closer Reading, the learning objectives are not outlined in any detail, unless specific to that particular task. It is, therefore, important that you are explicit in your requirements of pupils.

## Pre-requisites

It would be useful if pupils had watched a film and/or read an abridged version of the play before beginning these activities. Likewise, they should have completed some of the activities described in *Introducing the Play* and *Closer Reading*. If this is the case, pupils will already know how to use Kar2ouche. If not, an introduction only takes 20-30 minutes and this can be built into your plans.

**Activity 1****KS 3****Front Page News – The Elopement****Overview**

Pupils work initially in pairs and then individually, to produce a front-page story on Hermia and Lysander's elopement for a local Athenian tabloid newspaper. This will include frames created in Kar2ouche as "photographs". Kar2ouche frames can be imported into a Word or Publisher document for ease of production.

**Tasks**

- 1 Examine a selection of tabloid newspaper front pages, which deal with celebrities for ideas on layout, appropriate language, tone, etc.
- 2 Brainstorm ideas for the article in pairs by jotting down notes.
- 3 Still in pairs, produce main headline and compare with other pupils. Discuss merits of alliteration in headlines (e.g. *Hermia Hot For Her Lysander* or *Lover Lysander Elopes*).
- 4 Produce subheadings and introductory paragraph, in draft, for examination by teacher.
- 5 Finalise the above and then go on to produce:
  - main body of text (preferably in Word or Publisher)
  - three frames in Kar2ouche to act as photographs, showing:
    - i) Hermia and Lysander pictured together somewhere before the elopement
    - ii) the woods to which they escaped (with lots of props etc)
    - iii) Egeus outside his house, surrounded by press people (use servants etc).

Finally, compile all the above in Word or Publisher and print.

Less able pupils could work in pairs throughout the activity in order to help each other generate ideas.

More able pupils might like to write a more in-depth "editorial" to accompany their front page. This will require them to consider the issues raised by Egeus's and Theseus's ultimatum to Hermia, and the dangers of young people rushing off to dangerous wooded haunts on their own.

**Outcomes**

Printed copies of tabloid front pages with frames from Kar2ouche for display either in English classroom or ICT suite.

**Activity 2****KS 3****Pictorial Summary****Overview**

Pupils will produce a pictorial summary of the play with three frames per Act, produced in Kar2ouche, presented back to the class. This will encourage them to go back over the play and decide on which are the most significant events and how they form the main body of the plot. These presentations in turn should act as a good aide-memoir when writing about the play in class or examinations.

**Tasks**

Initial discussion in groups of three on which events from each Act should be depicted. Then:

- jot down events with reference to which Act, Scene and line numbers
- individually, prepare Kar2ouche frames (three per Act only) including relevant excerpts from script
- add text to each slide explaining significance of depicted event.

**Outcomes**

A series of presentations made to the whole class which in turn should stimulate whole class discussion on the choice of events and plot. Selected printouts could form part of a displayed, illustrated “plot-line” for the classroom wall.

**Activity 3****KS 3, 4 & 5****Contemporary Versions of Scenes****Overview**

Another useful way for pupils to engage with the play's characters and themes is to ask them to write a contemporary version of a key scene. Whilst they will still need to use the "period costumed" characters in Kar2ouche, they can use the composition frame and speech bubbles to write their own modern English interpretation. They could also use digital photos of modern locations as backgrounds. By transposing, in their imagination, events from the play into a contemporary setting (which they may empathise with more fully), they will come to a fuller understanding of some of the play's themes. They may also gain a richer picture of individual characters and their motives for certain actions.

**Tasks**

Pupils to work individually on Kar2ouche, but first, put them into groups of four to discuss possible scenes that could be adapted as if taking place now (possible alternatives might be Egeus dictating to Hermia on her choice of boyfriend – an easily recognisable situation for lots of young people! Or – a group of teenagers lost in the woods, intoxicated; with the young men behaving badly etc - equally as common!). Discuss different groups' ideas and then, when you are confident all pupils have a good idea of what scene they want to adapt, they can continue.

- 1 Each pupil to jot down a rough outline of their chosen scene and their modern version of it: i.e. an outline of their story.
- 2 Produce on paper a brief plan or storyboard of what dialogue they will have with which picture/Kar2ouche storyboard frame.
- 3 In Kar2ouche, produce a 10-frame storyboard with contemporary script.
- 4 Write a brief "report" on one of the chosen characters, explaining why you think they behave the way they do and offering advice on how they might change or improve the situation they are in.
- 5 Some pupils to show their Kar2ouche storyboards frames and then read out their report.
- 6 Print and display copies of frames and reports.

**Outcomes**

Written and depicted contemporary versions of scenes from the play that can be read out, viewed and displayed. Any new thoughts on character, themes etc could be added to any existing logs, diaries or similar of the play.



**Activity 4****KS 3 & 4****Bottom's Dream – Animated Version****Overview**

Pupils will produce an animated version of Bottom's dream or part of his dream (Act 3 Scene 1 line 76 to Act 4 Scene 1 line 198). This is a fun task for those who are adept at using Kar2ouche. It allows for the use of lots of good props, backgrounds and special effects in Kar2ouche. Pupils who do this extension activity should be encouraged to depict as fantastic a world as they can. The emphasis should be on being amazing and entertaining and should attempt to be humorous also.

**Tasks:**

- 1 Decide on which part of the above section of the play they will produce in Kar2ouche.
- 2 Produce necessary number of frames in Kar2ouche.

**Outcomes**

Animated versions of scenes from the play, which include Bottom, Titania and various fairies for viewing by other pupils who might not have had a chance to do this activity. Those who did not do the activity could be asked to judge the animations, looking at the following criteria:

- clever or witty use of props
- good use of special effects
- clever or witty animation
- humour.

**Activity 5****KS 3 & 4****Produce a Program (or Poster) for the Play****Overview**

Pupils to be asked to work individually or in pairs on Kar2ouche to create a program to accompany the play.

**Tasks:  
Program**

- 1 Read a range of theatre programmes and make a list of the types of content. For example:
  - brief introduction to play and why it is so popular etc
  - brief summary of the story
  - stage history
  - cast list and biography of actors
  - commentary of directorial decisions
  - explanation of placing of interval.
- 2 Analyse front and back covers of existing programmes and then use Kar2ouche to design the cover and back page. Kar2ouche storyboard frames can be imported into a Publisher or Word document for ease of design.
- 3 If working in pairs, divide writing tasks between them – and use Kar2ouche images/frames to accompany writing.

**Tasks:  
Poster**

Those who might struggle with the explanatory text could be asked to produce a poster advertising their production – this should include some text explaining the decisions they made, but need not be so developed.

**Outcomes**

Illustrated programmes for display including commentaries on decisions made in creating storyboards.

**Activity 6****KS 3 & 4****60-Seconds TV Report****Overview**

Pupils, in pairs or individually, to produce a snappy 60-second TV report on a key event in the play (in the style of the TV news show). Kar2ouche to be used to produce a storyboard of images to be shown with commentary.

**Tasks**

- 1 Choose Key Event; examples could be:
  - lovers' elopement
  - rumours of local tradesman becoming an ass
  - fairy sightings in local wood
  - Theseus' wedding party at end of play.
- 2 Write commentary (brief paragraph of short, snappy statements) for each of approximately ten storyboard frames produced in Kar2ouche. Emphasis is in producing a report that only lasts 60 seconds, so timings between each frame will be important (see task 3).
- 3 Practice "performing" TV report. (NB timing)
- 4 Perform TV report – preferably with projector onto wall or with smart board/interactive whiteboard if possible.

**Outcomes**

Series of 60-second "TV Reports", which will act as good summaries of various key events in the play.

**Activity 7****KS 3 & 4****Which Scene?****Overview**

A game for pairs of pupils which requires them to each create some frames representing particular key quotations and then ask their partner to decide which scene or quotation from the play is being represented by choosing from a selection. The winner is the partner who gets most right! Depending on where you are in teaching the play, this activity could be applied to the whole play, an Act or particular Scenes – whatever seems most appropriate at the time.

**Tasks**

- 1 Decide on ten key quotations from throughout the play – two per Act (or more depending on time and ability of pupils etc – see overview).
- 2 Print list of quotations, giving each one a number 1 to 10.
- 3 Create a frame for each quotation, giving each frame a number (in caption window) that is not the same as the number for the right quotation (Task 2)!
- 4 Play “Which Scene?” – each frame to be shown for 15 to 20 seconds. The shorter the length of time, the harder the game will be.

**Outcomes**

Pupils will be required to focus on some key quotations but will also be required, in a fun way, to interpret Kar2ouche frames and what they represent (character, setting, quotation, etc).

**Activity 8****KS 3 & 4****Helena's Soliloquy****Overview**

A chance for pupils to work individually and in detail on one particular speech, Act 1 Scene 1 lines 226–251. This will allow some consideration of the role of soliloquies in Shakespeare's plays. It will also allow close scrutiny of Helena's character, her thoughts on love and some of the metaphorical language she uses. Within Kar2ouche it will require careful and varied use of different available "poses" and "scale". Pupils doing this activity should be encouraged to imagine they are producing a film and to try designing as many different dramatic "camera angles" as possible.

**Tasks**

- 1 Teacher-led discussion on "What is a soliloquy?" and the role soliloquies play. If pupils are unsure, explain (chance to show key character's thoughts, feelings; allows focus on one character etc).
- 2 Teacher-led discussion of content of the speech (in case some pupils are unsure of some of the metaphors Helena uses).
- 3 Pupils decide which bit of speech will be represented by up to 10/15 frames (pupils who are adept at Kar2ouche may wish to adapt this activity and produce an animation).
- 4 Create frames.
- 5 Show to peers.

**Outcomes**

Various storyboards for Helen's soliloquy produced in Kar2ouche. These could be printed and displayed or act later as a revision tool for the whole class.

**Activity 9****KS 3 & 4****Musical Score****Overview**

Pupils will be asked to choose some music to go with a particular scene they depict in Kar2ouche. They will be encouraged to choose music that suits mood, setting, characters' states of mind, etc. They should choose music that lasts up to three minutes or so. Challenge them to use music they don't often listen to, to add variety to outcomes. You may wish to set this up in advance by making the choice of scene and music a homework task. If so, encourage pupils to seek advice from the Music Dept. – good cross-curricular fertilisation! Task 1 below may in this instance be carried out when you issue homework task.

**Tasks**

- 1 Give pupils an example by playing a bit of music for a chosen scene. Maybe play a bit of classical music, an older popular song and a current chart hit.
- 2 Ask them to choose a key scene and then list some words that describe mood, character's thoughts, setting, etc.
- 3 Create relevant frames in Kar2ouche, minimum ten frames.
- 4 Add recorded music to Kar2ouche storyboard.
- 5 Show creations to whole group.
- 6 Brief discussion on which musical score they particularly liked and why.

**Outcomes**

Good variety of storyboards with music, with some useful discussion on mood, character, setting, etc. Excellent resource to have running on PCs/laptops during departmental open evenings or school open days etc.

**Activity 10****KS 3 & 4****Puck's Epilogue****Overview**

Pupils will produce, individually or in pairs, five Kar2ouche frames to accompany Puck's speech Act 5 Scene 1 lines 413-419. This activity will also ask pupils to think carefully about their impressions of Puck.

**Tasks**

- 1 Pupils to write a brief paragraph describing Puck's character.
- 2 Share character sketches with whole group.
- 3 Brief discussion on what Puck means when he says:  
And this weak and idle theme,  
No more yielding but a dream,
- 4 Create five frames in Kar2ouche, which must include all the key characters in the play. Pupils should attempt to represent Puck's reference to "visions" and the sense of "togetherness" he encourages at the end of his speech.

**Outcomes**

A greater understanding of Puck's character and his role in the play. Good focus on the final speech of the play. This can be used as possible display material.





# Unit: Introduction to Shakespeare

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## Duration – 15 lessons

### About this Unit

This unit is designed for pupils who have not studied a Shakespeare text in depth before and is appropriate for either Years 7 or 8. You may feel you want to read through the play or parts of the play first with pupils. Alternatively they may be asked to watch a video version or listen to audio-tapes. This obviously takes up quite a few lessons, so has not been incorporated into this Unit.

The following lessons/activities could therefore either be taught after pupils have read the play, or interspersed with reading. They could also be taught consecutively as a basic introduction to a Shakespeare play, with opportunities to study themes, character, language and plot.

Equally, Stage 1 could be a lead into Stage 2 or both Stages could be taught separately. Stage 2 could also be taught at the end of a different, longer Unit of work on the play.

### Prior Learning

In order to complete this unit successfully, pupils should be able to draw on their experience of:

- working in groups
- discussing ideas with a whole class
- using Kar2ouche
- making basic notes
- close and thoughtful reading
- drama work.

## Expectations

**All pupils will** show familiarity with the play as a whole, as well as the more identifiable parts of *A Midsummer Night's Dream*. They will be able to make a personal response to character, action and themes. They will express straightforward preferences. They will comment on some of the more obvious dramatic devices or structures and respond to simple aspects of Shakespeare's language.

**Most pupils will** explore the nature of the play and show some understanding of the different layers of meaning. They will also begin to discuss how ideas are conveyed through language. They will support comments with reference to textual detail. They will show insight when discussing character and action as well as when discussing some of the play's themes. In addition they will be able to explore convincingly language, ideas and themes.

**Some pupils will** respond cogently to texts, giving sustained evidence of enthusiastic personal response and insight through a range of interpretations supported by concise textual analysis. Their responses will demonstrate originality of analysis and interpretation when evaluating the effects of character and action, as well as themes. They will be able to explore the play's moral or social significance along with its appeal to an audience. They will also show originality and flair in interpreting and analysing layers of meaning in language, ideas and themes.

## Stages

- 1 Introductions to:
  - character
  - Shakespeare's language
  - central themes
  - plot.

With close reading of key scenes to explore character, themes, plot, language further.

- 2 Planning a graphic novel or comic book version of the play to be produced by whole class.
- 3 Putting it all together: using Kar2ouche to produce a graphic novel or comic book.

## Resources

Copy of *A Midsummer Night's Dream*

PCs with Kar2ouche and *A Midsummer Night's Dream* Content Library

Microsoft Office 2000 or 98 - optional

Animated version of *A Midsummer Night's Dream*

**Stage 1 Lesson 1****KS 3****The Story of *A Midsummer Night's Dream***

**Resources** Animated film version of the play. Worksheets. No texts at this stage.

**Introduction** Ask pupils if anyone already knows anything about the play – what it's about, where it's set, if it's a happy story or a sad one, etc. Discuss any feedback for a maximum of five minutes: i.e. a very quick introduction for those who know nothing about it. Pupils will then watch the animated version of the play, which lasts about 30 minutes and will have a chance to jot down a few initial thoughts about character, themes, plot and setting.

**Development**

- 1 Explain nature of the Unit of work – that pupils will now be studying *A Midsummer Night's Dream* in some depth. Explain that although the language may appear to be very difficult at first, they will be spending some time exploring meanings in the play, especially:
  - what ideas about love Shakespeare was trying to communicate
  - how characters are developed
  - why he chose the setting he did
  - why he included lots of magic and fairies
  - what relevance the play has for us today, despite being written nearly 400 years ago.
- 2 Hand out the following worksheet to pupils and tell them to fill it in after watching the animated film. Some pupils may need prompting, but you are only looking for first impressions here – not in-depth responses.

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## Unit 1 Sheet 1

<b>Which character did you like the most and why?</b>	
<b>Which character did you think was the funniest or the silliest and why?</b>	
<b>What did you think of the setting?</b>	
<b>Did you feel sorry for any of the characters at any stage? If so, who and why?</b>	
<b>What did you think of the ending?</b>	
<b>Was the ending what you expected?</b>	

## **Plenary**

Brief feedback of individual pupils' jottings with some explanation of what they wrote on their worksheets. Follow up with a brief explanation of the term, "comedy".

## **Homework**

Write a brief film review of the animated film of the play for a school magazine or newsletter. Pupils should make comments on the following:

- setting/scenery
- costume
- humour
- characterisation.

**Stage 1 Lesson 2****KS 3****Role play**

**Resources** Drama studio, Role-play cards

**Overview** Pupils will work in pairs on role-plays devised by the teacher. Explain that this is not really drama work and they will not have to perform it in front of other classmates. The idea is to imagine they are a particular person (say a parent) arguing or talking with another person (perhaps a wife/husband, or daughter/son, etc) in order to gain more understanding about some of the characters in *A Midsummer Night's Dream* and their behaviour.

**Introduction** A brief discussion on relationships between parents and children with, hopefully, some examples of when these can be a bit fraught! Also, some brief discussions on whether people behave oddly when they really fancy somebody/are madly in love.

**Development** Split pupils into pairs – preferably so they are working with a friend or at least someone they feel comfortable with. Tell them to find some space (you may wish to move tables to the edge of the class for this activity, or use the drama studio, as suggested above).

Cut cards from Sheet 2. Give pairs of pupils the following cards – card A to one pupil, card B to the other, or card C to one pupil and card D to the other. Tell them not to read each other's cards, as it will spoil the activity. Tell them they must act/talk in role together, according to instructions on the card, for at least five minutes. The cards are for two suggested role-plays, which explore some of the issues and feelings raised by:

- the Egeus/Hermia debate at the start of the play
- the Demetrius/Helena debacle later in the play.

You may wish to adapt these or add some of your own.

When each pair has been in role for about five minutes, ask them to stop. Quickly reassemble tables and ask them to sit down at their desks as normal. Remind them that they are now not in role anymore and that what they have just been doing was exploring how some of the key characters in *A Midsummer Night's Dream* might have felt during some of the scenes they will be looking at more closely later on.

The characters in question are:

- Egeus (Card A)
- Hermia (Card B)
- Helena (Card C)
- Demetrius (Card D).



Ask pupils to jot down some notes on the character they “role-played” and their partner’s character, as follows.

**CARD A and B**

- 1 Describe how you felt during the exchange in single words (parent or child): i.e. *angry, hurt, indignant, unfairly treated*
- 2 If this were real life, what would you have done eventually?
- 3 Have you or a brother or sister ever experienced anything like this in real life?
- 4 What happened and was it resolved?

**CARD C & D**

- 1 Should children always obey their parents? Why?
- 2 If you fancy someone, is it worth hassling him or her, if you know they prefer someone else?
- 3 Has anything like this happened to friends of yours? What happened?
- 4 Do you think the person role-playing Card D was badly behaved or could you understand how they felt?

Again, you may wish to adapt questions. The idea is to tease out some initial thoughts on character and motive.

**Plenary**

Discuss responses to the above questions.

**Homework**

Write a letter to your in-role partner, explaining more gently and reflectively, the reasons for your behaviour.

## Unit 1 Sheet 2

### CARD A Egeus

Imagine you are a parent and your daughter/son wants to go out with someone you think is totally unsuitable for them. In fact, you want them to go out with someone else that you like. You are going to have to persuade them not to see the person they have chosen. If they refuse to listen to you, you will have to make a threat, which you believe will change their minds. As the parent, you are used to getting your own way. Although you may be surprised at your daughter/son's arguments, you must stick to what you believe is right.

### CARD B Hermia

Imagine you are deeply in love with someone and you want to go out with him or her. Your whole world will fall apart if you can't be with this person. Suddenly your mother/father tells you they don't like your loved one and that you cannot see them any more. Instead, they have thought of someone else who would make an excellent boyfriend/girlfriend. Your parent will threaten you and you know they are used to getting their own way, but you must try to explain why you disagree with them.

### CARD C Helena

Imagine you are madly in love with a boy/girl who you have known for some time. At one point they even suggested they loved you too. You know they now fancy someone else but you decide to ask them out anyway. They refuse but you decide it is worth pestering them in the hope that they will change their mind. Even when they start to be rude to you, you still insist you will follow them around until they change their minds. You begin to think after a while that maybe this person isn't so great after all, but you still try to change their mind.

### CARD D Demetrius

Imagine you are deeply in love with someone and you want to go out with him or her. You also know this boy/girl actually fancies someone else. Another girl/boy keeps pestering you, saying they adore you and why can't you love them back? At one point you did fancy them and feel a bit guilty now, but you find their insistence really irritating: you try to tell them to go away - nicely at first, but they become more and more annoying and you become more and more angry with them!

**Stage 1 Lessons 3 & 4****KS 3****Character Interpretations – Missing Persons File****Resources**

Copies of the play, PCs, Kar2ouche, *A Midsummer Night's Dream* Content Library

**Overview**

This activity requires pupils to read through certain parts of the script with special attention to one particular character: Hermia, Helena, Lysander or Demetrius. They will compile anecdotal evidence from the play to describe their chosen character, write down the quotations to back up this evidence and then produce a police photo-file of their chosen character in Kar2ouche that depicts these quotations along with frames (photos) showing the character. This will allow pupils to study one character in depth, while benefiting from their peers' close study of other characters. Again, this activity depends on a prior reading of the text, or at least a good understanding of the play's story.

**Introduction**

Tell pupils to imagine they are a researcher on *Crimewatch* and that they have been asked by their producer to compile photographic and anecdotal evidence on a young Athenian individual who has gone missing. This evidence will be shown on Athenian television to inform the general public on the disappearance of the individual concerned, who they are, what they are like and what they look like. They will produce three frames in Kar2ouche, which show the individual in certain places – possibly on their own, with a friend/lover or with a group of people. They also need to collect anecdotal evidence on the missing individual. These could either be reported comments from other characters (e.g. Egeus' and Theseus' order to Hermia that she must obey her father or face punishment) or the individual's own thoughts (which could be quoted as evidence found in a diary or letter). They can pretend that other characters have reported this information to them (e.g. Philostrate could tell the reporter what he heard in the palace in Act 1 Scene 1).

**Development**

The activities will occur as follows.

- 1 Each pupil to choose a character – Hermia, Helena, Lysander or Demetrius.
- 2 Scan through the text (probably the first two or three Acts would suffice).
- 3 Choose some good anecdotal evidence as described above.
- 4 Produce three frames in Kar2ouche to act as photos.
- 5 Produce an "Information Sheet" in Word or Publisher by importing the Kar2ouche frames and pasting in the anecdotal evidence (see Plenary below).

## Plenary

Ask pupils to feed back their evidence to you with an explanation of why they think their chosen character has disappeared. This should include some explanation based on personality, as well as actual causes of their disappearance. Display documents on classroom wall under the heading: *Crimewatch – Missing Persons*.

**Stage 1 Lesson 5****KS 3****Press Conference**

**Resources** Drama studio, copies of *A Midsummer Night's Dream*

**Overview** This is an opportunity for more character exploration. You will need to choose nine pupils who are willing to act in role and be questioned by other pupils. This is a useful exercise for gaining a greater understanding of characters and their motives. You may wish to ask some more able pupils to act in role and allow them some time to research their character before this lesson (perhaps as a homework a few days beforehand).

**Introduction** Explain to pupils that they are going to be taking part in a press conference in order to have a chance to ask certain characters some questions about their actions during the play. There have been some dramatic events in Athens recently and various local newspapers want to interview people after the party at the end of the play. Rumours have proliferated and now is their chance to find out the truth. Then ask pupils to jot down a question they would like to ask the following characters: Hermia, Helena, Lysander, Demetrius, Theseus, Puck, Oberon, Titania and Bottom. Prompt them to ask questions along the lines of:

- the reasons/motives for a certain action
- how they felt at certain points
- their opinion of other characters
- whether they felt different at the end of the play from the beginning etc.

**Development** You should say that a few pupils will be acting in role and stress that it is very important to remember these pupils are in role – and not themselves. After each pupil in role has answered some questions, they should stand down and you should again remind the class that this pupil is now OUT of role again – and NOT the character they were playing. Proceed with the activity as follows.

- 1 Arrange the drama studio so you have a table with room for three characters. These characters will be questioned in groups of three:
  - *Group 1:* Hermia, Helena, Lysander
  - *Group 2:* Demetrius, Theseus, Puck
  - *Group 3:* Oberon, Titania, Bottom.

While one group is being questioned, the other characters can be out of role, asking questions. Allow about ten minutes of questioning for each group.

- 2 Arrange the rest of the class in two semi-circles behind each other, facing the table of characters.

- 3 Remind pupils they are reporters from a local newspaper and tell them they will have an opportunity to ask one question to one character from each of the three groups.
- 4 Proceed with the questioning.

### *Plenary*

If you have time, ask pupils if they felt they had learnt anything new about any of the characters being questioned.

### *Homework*

Write a brief newspaper report for the gossip column of the Athenian Times (or Chronicle, or Herald, etc); length about 300 words. Remind pupils they will need:

- a strong headline
- a snappy and brief introductory first paragraph
- witty sub-headings.

If pupils have access to Kar2ouche they can import pictures to accompany the story.

**Stage 1 Lesson 6****KS 3****Understanding Shakespeare's Language – Word Pictures in Act 1**

<b>Resources</b>	Copies of the play, PCs, Kar2ouche, <i>A Midsummer Night's Dream</i> Content Library
<b>Overview</b>	Explain to pupils that Shakespeare wrote in a language different to ours for a number of reasons. These two lessons are designed to make the language of the play less daunting. The activities that follow could apply to each of the other four acts in the play.
<b>Introduction</b>	<p>You may wish to print the following bullet points and give a copy to each pupil so they can follow more easily. Read through with pupils and explain/answer any questions they may have.</p> <ul style="list-style-type: none"><li>• He was writing 400 years ago.</li><li>• He enjoyed playing with language and the meanings of words. Elizabethan audiences enjoyed this too, so Shakespeare would have been partly responding to what his audience expected.</li><li>• He wrote in verse, partly because it sounds more musical, but also because swapping between different forms of verse and prose allowed him to express different feelings and create different moods. For example, a character in a Shakespeare play who is really in love with someone would probably speak in fluent verse. A lowly peasant or soldier probably wouldn't. When characters in a play use poetry or figurative language to express their feelings, it is called "poetic drama". The use of impressive, poetic language makes a scene on stage more "dramatic". [ You may wish to show a variety of examples here.]</li><li>• Shakespeare didn't have hi-tech effects, machines or computer graphics like we see being used in films today. He only had the English language to summon up pictures in our minds. The world of the fairies in <i>A Midsummer Night's Dream</i> is brought to life by the language of the characters as much as it is by stage design, lighting or costume.</li></ul>
<b>Development</b>	<p>Pupils will choose some quotations from Act 1 that show good examples of Shakespeare's imagery – or word-pictures. Below are some examples (all from Act 1) of the kind of quotation they might use.</p> <p>1 Scene 1 lines 4-6: (Theseus)</p> <p style="padding-left: 40px;">She lingers my desires, Like to a stepdame or a dowager Long withering out a young man's revenue.</p>

- 2 Scene 1 Lines 9–11: (Hippolyta)  
And then the moon, like to a silver bow  
New-bent in heaven, shall behold the night  
Of our solemnities.
- 3 Scene 1 Lines 79–82: (Hermia)  
... so die, my lord,  
Ere I will yield my virgin patent up  
Unto his lordship, whose unwishèd yoke  
My soul consents not to give sovereignty.
- 4 Scene 1 Lines 130–131: (Hermia)  
Belike for want of rain, which I could well  
Beteem them from the tempest of my eyes.
- 5 Scene 1 Lines 183–185: (Helena)  
Your eyes are lodestars, and your tongue's sweet air  
More tuneable than lark to shepherd's ear  
When wheat is green, when hawthorn buds appear.
- 6 Scene 1 Lines 243–245: (Helena)  
He hailed down oaths that he was only mine,  
And when this hail some heat from Hermia felt,  
So he dissolved, and showers of oaths did melt.

Pupils produce three frames in Kar2ouche to represent their three favourite images out of the ones they have identified, or use some from the examples above. They will then explain why they liked these images and some pupils will explain how the image works, i.e. how Shakespeare uses words to create pictures.

- 1 Define the word “image” for pupils and ask them to write this definition down. Explain that they will soon be choosing some good images from the text of the play.
- 2 Ask pupils, in pairs, to read through Helena's speech in Scene 1 lines 226–251 and jot down examples of images or wordplay.
- 3 Pupils then choose one favourite image each from this speech and explain to the rest of the class what it is and why they like it.
- 4 Facilitate discussion of certain images and help pupils explain how the words make pictures in our minds.
- 5 Ask pupils in pairs to scan the whole of Act 1 and pick ten good images or other examples of word play.



- 6 Pupils should then choose their three favourites and produce a frame in Kar2ouche for each of their three chosen quotations. If they have chosen a two-word image – ask them to quote two or three lines where the image is to be found and base the frame on this quotation.

### **Plenary**

Allow pupils to look at each other's work and then facilitate a discussion on images and word play. Focus on how this figurative language improves our understanding of character and themes.

**Stage 1 Lessons 7 & 8****KS 3****The Nature of Love in *A Midsummer Night's Dream***

**Resources** Copies of the play, PCs, Kar2ouche, *A Midsummer Night's Dream* Content Library, printed copies of writing frame – Sheet 3.

**Overview** Explain to pupils that they are going to explore the theme of love in *A Midsummer Night's Dream*. They will be working in groups of five, with each member of the group being responsible for one of the play's five Acts. The basis of their exploration is to look at:

- the different kinds of love experienced by various characters
- the different examples of love, both positive and negative (e.g. that it makes you blind, act irrationally or carelessly)
- Shakespeare's own thoughts on love.

Each group's findings and conclusions will be presented back formally to the rest of the class, as a presentation if possible.

**Introduction** Facilitate a brief discussion on different kinds of love in *A Midsummer Night's Dream*. Pupils could use the following headings and examples as a guide for finding their own examples:

Love as devotion	Love that makes you act crazy	Love that is faithful	Paternal love	Love that obeys
E.g. Hermia's love for Lysander in Act I Scene I.	Helena's dogged refusal to give up on Demetrius.	Theseus and Hippolyta.	Egeus's clumsy, protective love for his daughter Hermia.	Puck's love for and obedience to Oberon.

**Development**

- 1 Divide class into groups of five and give each group an Act to research together.
- 2 Pupils to write down examples of different kinds of love in their chosen Act, both positive and negative, with quotations as evidence.
- 3 Feed back findings to other members of their group.
- 4 Re-group pupils into new groups of five so that there is now one person per different Act in each group.
- 5 Pupils share ideas, noting down anything new to them.
- 6 Volunteers feed back initial ideas on love from different Acts to the teacher/class.

**Plenary** When some initial ideas have been shared, facilitate a more focused discussion based round the following central question: "What messages or warnings is Shakespeare giving us in this play about the nature of love?" Pupils should jot down notes as a guide for the homework below.

## Homework

Each pupil to write a 500 (or more) word report/essay based on his or her presentation/discussions, entitled: "Explore the Nature of Love in *A Midsummer Night's Dream*."

Pupils can be given the writing frame/essay plan on Sheet 3 to guide them.

Teachers may like to refer to the sample assessment matrix (Sheet 4) and use copies of the blank (Sheets 5a or 5b) when marking pupils' work. This is intended for teacher records to inform report writing rather than being shared in its entirety with the pupils. If you intend to use it with pupils you may like to omit the more negative comments and emphasise targets (5b).

## Unit 1 Sheet 3 – Essay: Explore the Nature of Love in A Midsummer Night's Dream

Key Questions	Paragraphs	Key Words/Ideas
<p>What kinds of love are there?</p> <p>Can love be a bad influence?</p>	<p>Introduction: Explain that love can be both a good and a bad thing and that you are going to explore examples of this in the play. Explain that you will consider what Shakespeare wanted to say about love, based on these examples.</p>	<p><i>Positive, negative, harmful, beneficial</i></p>
<p>When is love definitely a good thing?</p> <p>How does it affect people in a good way?</p> <p>What examples of this are there in the play?</p>	<p>Paragraphs 2 &amp; 3: Explain why and when love is a good thing. Include some quotations from the play and examples of characters who have a good experience of love.</p>	<p><i>Love, passion, romance, kindness, beauty, gentleness, generous, devoted</i></p>
<p>When can love be destructive or hurtful?</p> <p>What examples of this are there in the play?</p>	<p>Paragraphs 4 &amp; 5: Explain why love could hurt some people or make them foolish or careless. Include some quotations from the play and examples of characters who are hurt by love gone wrong.</p>	<p><i>Jealousy, revenge, hurt, loneliness, carelessness, blind, stupid</i></p>
<p>What seems to be the overall message concerning love in <i>A Midsummer Night's Dream</i>?</p>	<p>Conclusion: Looking back over what you have said, what seems to be Shakespeare's overall attitude to love in this play? Does love "win" at the end? Does everyone end up happy? Is anyone miserable at the end? What should we learn from this?</p>	<p>Combination of some of the words above</p> <p><i>Overall...</i></p> <p><i>Above all...</i></p> <p><i>Despite...</i></p>

## Sheet 4 Example Assessment for: Tom Smith

### Assignment: English Shakespeare Essay

Criteria	Evidence	Positives	Targets	Future Action
<b>Word Level &amp; Sentences</b>	First two paragraphs particularly good, but then deteriorates. Paragraph on Helena's comments on love was well written with good, expressive vocabulary.	E.g. There was a good variety of vocabulary, never too repetitive. Using sophisticated words now. Sentences were coherent and improved in complexity.	Paragraphing was weak and fluency from one to the other was often poor.	More focus required on paragraphing when appropriate. More tuition needed on linking sentences.
<b>Planning</b>	As above, start of essay looked well planned but final half of essay was ill conceived and poorly organised.	When this student plans carefully, the quality of paragraphing and use of evidence is good.	This student relies heavily on good planning. Without it, as at end of essay, coherence is lost.	Plan more carefully and rigorously!
<b>Independent &amp; Reflective Thought</b>	One or two good ideas not shared by other pupils – again, especially when discussing Helena.	Gave good reasons for explanations on occasions, showing careful reflection based on class discussion during previous lesson. Had obviously noted well and then thought about it.	Not consistent enough – tends to fall back on 'given' ideas. Tendency to be a bit lazy in this respect.	Spend more time planning and preparing own thoughts. If these were more consistent, quality of essay would improve dramatically.
<b>Balanced Analysis</b>	Does occasionally explore both sides of an argument – especially when discussing Egeus and Hermia. Good balanced insights here re parental/filial needs.	Certainly capable of good balanced analysis when he wants to!	Not consistent enough. Tends not to express balanced analysis when showing strong feelings about something. Needs to be more objective.	Suggest ways that Tom might build this into future planning of essays – perhaps drawing up 2 columns, one headed 'For' and one 'Against' to help balance thoughts/arguments.
<b>Presentation</b>	Greatly improved. Used to scrawl towards end of essay, but more consistent now.	More consistently neater.	Still looks a little rushed!	Still needs to take more time. Possibly organise homework diary more carefully – talk to tutor?

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**Sheet 5a Example Assessment for:  
Assignment:**

Criteria	Evidence	Positives	Targets	Future Action

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**Sheet 5b Example Assessment for:  
Assignment:**

Criteria	Evidence	Positives	Targets

**Stage 1 Lesson 9****KS 3****Watch out – Puck's About!**

**Resources** Copies of *A Midsummer Night's Dream*.

**Overview** This activity works on a number of levels. It requires pupils to examine a speech by Puck in detail, giving them another opportunity to look at Shakespeare's language in an amusing context. It also requires them to think about Puck's character – whether he is a force for good, or evil, or whether he is just mischievous. It also requires them to think a little bit about the theme of magic in *A Midsummer Night's Dream* and the role of magic in the play as a whole.

**Introduction** Explain that pupils will be looking closely at Puck's speech at the start of Act 2 Scene 1 (lines 42–58) and will be producing a brief poetic speech with the above title: *Watch Out – Puck's About!* about antics in the school dining-hall or elsewhere. Ask the class to tell you what they think is the funniest moment in the play with a brief explanation. As you receive answers, write them as a list on the board. Ask them what they think of Puck and produce a spider-gram on the board with a number of adjectives/phrases that describe Puck. Pupils can refer to these ideas later in the lesson.

**Development** Ask pupils in pairs to:

- look through Puck's speech in Act 2 Scene 1 lines 42–58 - if Kar2ouche is available they can listen to the audio files
- read the speech out loud to their partner, pausing at the end of sense units
- jot down a list of the different tricks Puck describes here
- decide between them which is their favourite, based on the funniest trick and the use of words
- feed back answers to the whole class
- write a speech for a modern-day Puck, of roughly the same length, imagining they are Puck and describing lunchtime in the school dining-hall, or a science/home economics lesson ... that they have managed to disrupt. Complete for homework.

**Plenary** Brief discussion based on two questions. When is magic:

- 1 a force for good in the play?
- 2 used badly in the play?

**Homework** Complete the written task above.



**Stage 2 Lesson 10****KS 3****Graphic Novel/ Comic Book**

- Resources** A collection of graphic novels and comics.
- Overview** Introduce the lesson and explain that pupils will be producing a summarised version of the play in the form of a graphic novel or a comic. They will be working in groups, with each group producing their own version. Six groups of five is a rough guide. Preferably, they will work in groups of five with each pupil tackling an Act each. Alternatively they could take one of the stories: The Rude Mechanicals; The Lovers; The Fairies; Life at Court – Theseus and Hippolyta. If they concentrate on individual stories they will be able to look at events from different points of view.
- Introduction** Bring in and share around a selection of graphic novels or comics that you have asked pupils to bring in at the end of the previous lesson. You should get a good selection from a class of 30. It may be worth bringing in a few yourself in case the collection is poor. Tell pupils you want them to carefully look through the collection and make notes on the following. Their findings should be recorded on the board:
- design and layout
  - relationship between text and images
  - inclusion of speech bubbles, thought bubbles and commentary
  - different types of image: close up, long range, medium range, different angles
  - picking a favourite.
- Development** Give pupils a good amount of time to look through the collection, enjoy what they find and think about which ones they like the best and why. Warn them that you will be asking for some good feedback on the above bullet points. Every few minutes, encourage them to write down some responses. After some good rummaging through novels and comics, ask for some feedback and then tell them to write a checklist for their own version, which includes the points on Sheet 6. You may wish to print a copy of this for each pupil.
- Plenary** Feed back some of the results from the above worksheet.
- Homework** Write a brief piece of about 200 words entitled: “ Text (writing) works well with Images (pictures) because ...”.

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## Unit 1 Sheet 6 Graphic Novels and Comics

<p>✓ <b>Different angles or viewpoints of a character are good in a picture because....</b></p>	<p>Answer...</p>
<p>✓ <b>Thought bubbles are good because....</b></p>	<p>Answer...</p>
<p>✓ <b>Speech bubbles are good because....</b></p>	<p>Answer...</p>
<p>✓ <b>A separate commentary is good because....</b></p>	<p>Answer...</p>

**Stage 2 Lesson 11****KS 3****Graphic Novel/Comic Book Planning****Resources**

Copies of *A Midsummer Night's Dream*

**Overview**

The principle aim of this lesson is to get pupils organised in such a way that they will work efficiently together and be in a position to use Kar2ouche next lesson. Timing of activities will be crucial in the following lessons.

**Introduction**

Split pupils into groups. Explain to pupils how each group will be producing a graphic novel/comic version of the play. Each member of the group will be in charge of one Act or story. They will produce the images, thought bubbles and speech bubbles in Kar2ouche and the commentary/storyline either in the caption window; or separately, in Publisher. Images produced in Kar2ouche can be copied easily into Publisher. If using Publisher, pupils will be able to vary the size and shape of the frames to achieve different effects. More standard formats can be produced directly in Kar2ouche. The idea of the worksheet is to encourage pupils to get some good ideas down before enjoying themselves creating Kar2ouche storyboards.

Emphasise the need for everyone to keep up with their group so that they can be booked into the computer suite together. Remind pupils that they will be summarising the play – not attempting to reproduce the whole thing.

**Development**

Each group must now complete the following.

- 1 Decide who will be in charge of which Act/Story.
- 2 Decide on a title.
- 3 Decide which moments/bits of action they definitely want to include or emphasise. They should be encouraged to think of the possibilities within Kar2ouche at this point: scenery, special effects etc.
- 4 Jot down which moments or scenes they will definitely include.
- 5 Discuss what kind of version they want to produce:
  - overly romantic
  - full of scary scenes, more like a ghost story
  - like a fantasy
  - all of the above.
- 6 Select appropriate quotations.

Again, encourage pupils to make a note of this so they can refer to it at a later stage.

## **Homework**

Each pupil to produce a neat plan of the version of the play they intend to create, which incorporates all of the above points. They might like to complete Sheet 7.

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## Unit 1 Sheet 7

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Name:

Title:

Act/Story:

<b>1 What kind of version will this be (romantic, horror, fantasy etc)?</b>	
<b>2 Which key moments will be included? (Act/Scene/line)</b>	
<b>3 Which special effects in Kar2ouche will I use and when (Act/Scene/line)?</b>	
<b>4 When will I use speech bubbles/thought bubbles etc?</b>	

Make a few pencil sketches on the back of this sheet to show the sorts of pictures you'd like to create.

**Stage 3 Lessons 12 & 13****KS 3****Putting it all Together**

<b>Resources</b>	PCs and Kar2ouche <i>A Midsummer Night's Dream</i> Content Library, sheet 7 and jottings from previous lesson.
<b>Overview</b>	Pupils to start producing storyboards for their summarised Act/Story in Kar2ouche. You will need at least two lessons for pupils to create sufficient storyboards for their Act.
<b>Introduction</b>	Reminder to pupils that they should refer to their notes from previous lessons and that they have two lessons in which to complete their storyboards.
<b>Development</b>	Production of storyboards.
<b>Plenary</b>	Allow some time for pupils to look at each other's work in progress. Hand out Sheet 8 so that pupils can complete a self-assessment and outline what needs doing in the final lessons.

## Unit 1 Sheet 8

Evaluation Criteria	Check List	Yes Or No	What I still need to do ...
<b>Planning</b>	<ul style="list-style-type: none"> <li>• Have you built in all Key Moments?</li> <li>• Have you made best use of special effects?</li> <li>• Does your proposed storyboard include all you want, or are additions needed? If so, what?</li> <li>• Are you sure you have not overlapped with anyone from your group?</li> </ul>		
<b>Content</b>	<ul style="list-style-type: none"> <li>• Are you clear about which quotations to use?</li> <li>• Have you used a good combination of speech and thought bubbles?</li> <li>• Have you checked spelling, punctuation, sentences?</li> <li>• Have you used special effects where appropriate?</li> <li>• Have you used a good variety of poses, scale etc?</li> <li>• Do your storyboard frames run fluently from one to the next?</li> </ul>		

**Stage 3 Lessons 14 & 15****KS 3**

<b>Resources</b>	PCs and Kar2ouche.
<b>Overview</b>	Pupils can complete their graphic summary in Kar2ouche, but if they want more abstract frames they will need to copy images and text into Publisher or some other desktop publishing package. If the availability of PCs is poor, they could print off their storyboards and cut and paste the images with paper and glue etc. Obviously, a desktop published version will look better and allows for more creative scope, particularly in terms of image size and layout.
<b>Introduction</b>	Explain to pupils that you now want them to add commentaries/ storylines to their Kar2ouche images (which will already include speech and thought bubbles etc).
<b>Development</b>	Completion of graphic novel/ comic book version of the play. When these are completed, bind them together as a complete "book" and display on class bookshelf or display on the classroom wall.



## Unit 1 Sheet 9

Name:

Class:

Assignment:

Criteria	Comments
<b>English:</b> <ul style="list-style-type: none"> <li>Evidence of sound collaboration within group</li> <li>Did any pupils contribute more than others?</li> </ul>	
<ul style="list-style-type: none"> <li>Have all necessary Key Moments been included?</li> <li>Level of understanding shown</li> </ul>	
<ul style="list-style-type: none"> <li>Evidence of sound planning</li> </ul>	
<ul style="list-style-type: none"> <li>Quality of punctuation</li> <li>Variety of sentence construction</li> </ul>	
<ul style="list-style-type: none"> <li>Quality of spelling</li> </ul>	
<ul style="list-style-type: none"> <li>Targets for future group work</li> </ul>	
<b>ICT:</b> <ul style="list-style-type: none"> <li>Have students used Kar2ouche effectively and creatively?</li> </ul>	
<ul style="list-style-type: none"> <li>Targets for improving use of Kar2ouche</li> </ul>	

