

A Midsummer Night's Dream



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This comprehensive KS3 pack offers a structured route through key scenes in *A Midsummer Night's Dream*, with a particular emphasis on dramatic and creative approaches to the text. It includes a range of teaching ideas, accompanying resources, and suggestions for differentiation, and contains all of the Teachit resources you'll need, some of which were commissioned for this pack.

It is organised into six weekly sections, each focusing on a key scene or scenes broadly related to the theme of love and relationships. The first week provides a textual overview of plot, themes and character, and week six offers an opportunity to assess students' writing skills, through an essay assignment. The drama and creative activities included throughout the pack provide a range of opportunities for assessing students' spoken language and reading skills.

Within each week you'll find a selection of:

- ❖ starter activities
- ❖ main activities
- ❖ plenary activities
- ❖ creative opportunities.

The pack lends itself to being used in different ways. It could be dipped into in an ad hoc way, or it could form the basis of a term or half term's work, depending on the ability and age range of your students. We've included specific scene and line references throughout, although you may prefer to use an alternative or shortened version of the play with some classes. All textual references relate to the Penguin edition of the play (2005). The classroom resources are all available in adaptable formats, making it easy to differentiate the tasks by ability.

We've included links to each separate resource included in this pack so that you can access the resources directly on teachit.co.uk. We've also included the file number or name for each original resource – just use our search facility on Teachit. Most of the resources in this pack are Word documents, but we've also included links to interactive activities where applicable. Please log in first in order to access any of these resources on Teachit.

If you have accessed this pack as a Teachit subscriber then the usual permissions apply. Teachit.plus subscribers can access the Word documents whereas Teachit.works subscribers will also have access to any interactives.

To help with navigation, there is a contents table which details when each resource is used and the page number.

Our thanks go to contributor Alicia Pope who has written this pack and to the following contributors whose resources are also included:

Helen Stacey, Alison Smith, Richard Shakeshaft, Hannah Dodwell, Laura Anderson, Linda Newton
Alison Powell, Julie Hopkins, Heather Doherty and Stuart Scott.

We hope you enjoy using this pack. If you have any questions, please get in touch: email support@teachit.co.uk or call us on 01225 788850. Alternatively, you might like to give some feedback for other Teachit members – you can do this by adding a comment on the [Teaching packs](#) page on Teachit (please log in to access this!).

Route through – week five (Act 4, Scene 1 and Act 5, Scene 1)

1. Suggested starter activities

Just a minute. Based on the Radio 4 game, students have to talk for one minute about *A Midsummer Night's Dream*, choosing a character, theme or scene, or describing what happens in the plot. They could work in small groups or pairs.

Who am I? Using [Works like a dream](#) (13847), students quickly fill in the names of main characters from the play, using the clues given under the 'Who am I' heading. Time allowing, students could create their own version of this worksheet, focusing on other characters, to give to a partner to complete.

Match up. Using the ideas suggested in [Paired quotations for matching and sequencing](#) (10568), give students jumbled quotations to pair, sequence, match up or perform with. NB you may want to give a smaller number of quotations, selected from the scenes students have studied.

2. Suggested main activities

Lights, camera, action. Using [Directing a scene](#) (19283), groups of students should look in detail at a particular section of Act 4, Scene 1 and imagine they're directing it for a film:

- Bottom and Titania (lines 1–44)
- Oberon, Titania and Puck (lines 45–101)
- Theseus, Hippolyta and Egeus (lines 102–39)
- All the characters (lines 140–198).

They should summarise their section of the scene for the rest of the class, and select four key quotations to explore in greater detail for the film task. Share ideas as a class in feedback.

Paperchains. Ask students to work in groups of four, and to cut out paperchain boys and girls (or draw two male and two female outlines on paper). They should select the quotations which best show how Lysander and Hermia, and Helena and Demetrius are reconciled at the end of Act 4, Scene 1 and add them to the paperchains/figures. These could be taped together (and decorated if you have time) and put up as a display.

Connections. Distribute one set of the [Connect 12](#) images (11042) per student, and ask students to rank the images in a diamond nine pattern, and explain their first choice. Using this top image, ask students to create a spider diagram with the image in the centre, and respond to the following:

- What does your image represent at a literal level and what does it symbolise?
- What are its associations, and which scenes and characters is it linked to?

Students should then compare their ideas in pairs/groups. Ask them to identify further symbols or images which they think were missing from the selection. Focus next on any images associated with the theme of love (if these haven't already been discussed), and ask them to create a poster sized word storm showing how the theme of love is represented in the text, with reference to particular scenes.

Differentiation: Model how to explore literal and symbolic meanings with an initial whole class discussion.

Props ahoy! Give a final, fun flourish to your collective reading of selected sections in Act 5, Scene 1, by asking students to don DIY hats or paper masks, moustaches and even fake lips to help to bring the resolution and epilogue to life. You'll can find a range of templates online, or get students to make their own. Alternatively, if you have access to tablets, get students to create their own animated versions of key speeches, using the [YAKiT kids app](#). If you are pushed for time, ask students to write a summary of the scene in 10 points.

Route through – week five (Act 4, Scene 1 and Act 5, Scene 1)

3. Suggested plenary activities

Twenty questions. In pairs, students choose a character for their partner and stick a Post-it on each other's backs or head with the character name written on. They could take it in turns to ask up to twenty yes/no questions to try to identify who they are.

A-Z of the play. This can be done as a class or in small groups or pairs. Students should try to find a reference to the play for each letter of the alphabet.

True love? Who is responsible for the bumpy path of true love in the play? Ask students to discuss in relation to Oberon, Egeus, Hermia, Lysander, Demetrius etc.

4. Suggested additional creative opportunities

In the news. Create a version of *The Athens Chronicle*. Students could work in groups on a range of different editorial tasks, which could then be pulled together into a newspaper:

- 'Lost in the woods' – a feature article, with interviews from Puck, Titania, Lysander etc.
- 'Concern over missing girl' – a news report of Hermia's disappearance.
- Gossip column – the latest on Athens' well-known lovers, and upcoming marriages etc.

Alternatively, set groups the task of writing the front page of the paper, focusing on a breaking news story ('Concern over missing girl' or 'Police baffled by mystery disappearances' etc.). This would also potentially make an attractive wall display. *Differentiation: Encourage more able students to take on the more challenging writing tasks (feature writing etc.).*

Play programme. Create a programme for a production of either *A Midsummer Night's Dream* or the play of Pyramus and Thisbe. This could be done as a whole group project, with different students taking responsibility for different elements of the programme: front cover; plot summary; character list and description; set and costume design; actors etc. *Differentiation: Adjust the content of the programme to the ability of your class.*

Costume design. Students could choose a character to design a costume for, and should label and explain their ideas.

Dream interpretation

Look at the words in the title of the play separately and brainstorm what each word suggests to you.

Midsummer

Night

Dream

Who is Shakespeare anyway?

Using library books and the internet find out the answers to the following questions. Then work in pairs to put Shakespeare in the hot seat.

1. When and where were you born?
2. What was the name of your wife and children?
3. How many plays did you write?
4. What is a sonnet and how many did you write?
5. What was The Globe theatre like? (When was it built? How many people could fit in it?) Find a picture of the theatre to copy or label.
6. Who was on the throne when you were alive and what was England like?
7. When and where did you die?

A right mix-up

Can you unscramble the following anagrams? They are all important words in the play.
Hint: some of them are names of characters!

1. e u E s g

2. m H r i e a

3. e e n a l H

4. L s n a d e r y

5. t u D m e e r i s

6. O n b e o r

7. i t a i n a T

8. k c P u

9. n A h e t s

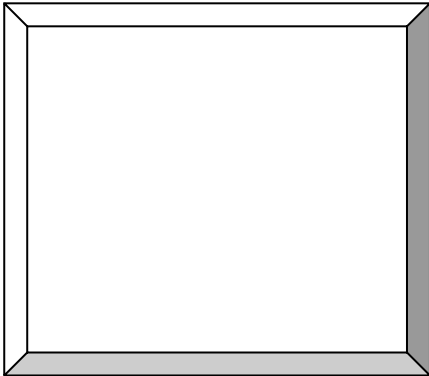
10. c e o d y m

11. m a g r i a r e

12. r f i i e s a

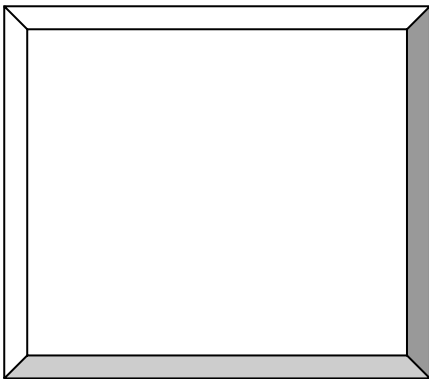
Who am I?

Name the characters and draw a picture of them in the frame next to the label.



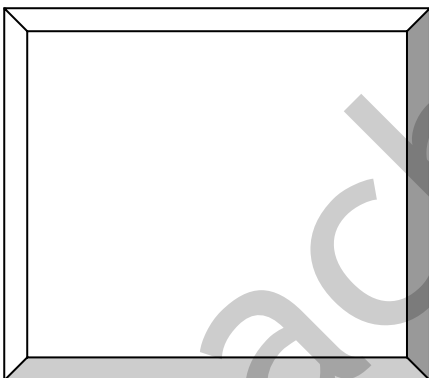
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A nobleman in Athens



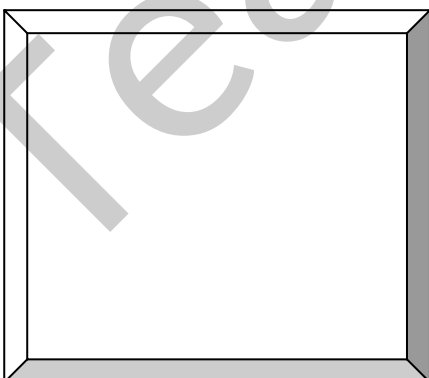
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Daughter of Egeus, in love with
Lysander



.....

Hermia's friend, in love with
Demetrius



.....

In love with Hermia but
forbidden to marry her

Now create pictures with name captions and descriptions for four more key characters in the play.

Oh, woe is me!

Imagine you are Hermia. Fill in the gaps in the following letter to an agony aunt explaining your problems in love! When you finish, you could write a reply from the agony aunt, offering advice to Hermia.

Dear Aunt Agony,

Please help me! I have a really terrible problem. I am in love with a wonderful man called but my dad won't let me marry him. He wants me to marry

I think Demetrius is

My dad told the Duke about it and the Duke said that

I feel

I think the law about fathers choosing husbands for their daughters is

Please help me,
A very confused Hermia

Daily diaries

Hermia's diary – part 1

Imagine you are Hermia. Write her diary for the evening just after Lysander tells her about their plan to escape. You should write about:

- what your father wants you to do and why you've been so unhappy
- Lysander's plan to run away and get married
- where you are going to meet and where you are going to marry, and if anyone else knows about your plan
- how you feel about running away.

*Dear Diary,
My father wants ...
Lysander has come up with a brilliant plan to ...*

Puck's diary

Imagine you are Puck. Write your diary for the day Oberon asks you to find the magic flower and play the trick on Titania. You should write about:

- the reasons why Oberon is angry with Titania
- how he plans to get revenge (by making her fall in love with a horrible animal)
- the name of the flower he has asked you to find
- your journey to find the flower
- how Oberon asked you to use the flower on a human called Demetrius and how you think you've done everything he asked you to do.

*Dear Diary,
Oberon is really mad with Titania at the moment because ...
He's going to get revenge though. He's going to ...*

Hermia's diary – part 2

Imagine you are Hermia after she wakes up and finds Lysander gone and then discovers him with Helena. You should write about:

- how you asked Lysander if you could rest and then woke up to find him gone
- how you went to find him in the forest and how you discovered him declaring his love for Helena
- how you feel about the man you love betraying you
- how you feel about your best friend stealing your boyfriend.

*Dear Diary,
I'm very upset! I woke up to find ...
He was ...*

Paired quotations for matching and sequencing

Teaching ideas:

- Jumble the quotes up, and ask students to reorder them as a quick sequencing activity. As an extension task, ask students to identify who is speaking.
- Add to the challenge by splitting the pairs of quotations before you mix them up. Students then have to match them before they sequence them.
- Make it dramatic. Split the paired quotations and give everyone a line. Ask them to find their partner (by walking around the room speaking only 'their' line). Once the pairs of questions and answers are reunited, get students to rehearse their lines and create an appropriate frozen image that expresses their relationship or emotions at that point in the play. Then, sequence the class (either yourself or see if the students can do it) by getting each pair to find the pairs who go before and after them sequentially. In a circle now, pairs hold the frozen image until it is their turn to speak their lines. Go round the circle and as a class, perform a shortened version of the play.
- Extend the drama activity by incorporating a hot-seating task, selecting quotes that students feel less confident about.

Thanks, good Egeus. What's the news with thee?	Full of vexation come I, with complaint against my child, my daughter Hermia.
How now, my love? Why is your cheek so pale? How chance the roses there do fade so fast?	Belike for want of rain, which I could well betem them from the tempest of my eyes.
God speed, fair Helena! Wither away?	Call you me fair? That 'fair' again unsay. Demetrius loves your fair;
What is Pyramus? A lover or a tyrant?	A lover that kills himself, most gallant, for love.
What is Thisbe? A wandering knight?	It is the lady that Pyramus must love.
Those that 'Hobgoblin' call you, and 'Sweet Puck', you do their work, and they shall have good luck. Are not you he?	Thou speakest aright; I am that merry wanderer of the night.
Tarry, rash wanton! Am I not thy lord?	Then I must be thy lady.
Here comes my messenger. How now, mad spirit?	My mistress with a monster is in love.

What's this to my Lysander? Where is he? Ah, good Demetrius, wilt thou give him me?	I had rather give his carcass to my hounds.
Why are you grown so rude? What change is this, sweet love?	Thy love? – out, tawny Tartar, out; Out, loathed medicine! O hated potion, hence!
Why, get you gone! Who is't that hinders you?	A foolish heart that I leave here behind.
What, wilt thou hear some music, my sweet love?	I have a reasonable good ear in music.
But soft, what nymphs are these?	My lord, this is my daughter here asleep.
Where are these lads? Where are these hearts?	Bottom! O most courageous day! O most happy hour!
What are they that play it?	Hard-handed men that work in Athens here, which never laboured in their minds till now;
Will it please you to see the epilogue, or to hear a Bergomask dance between two of our company?	No epilogue, I pray you; for your play needs no excuse.

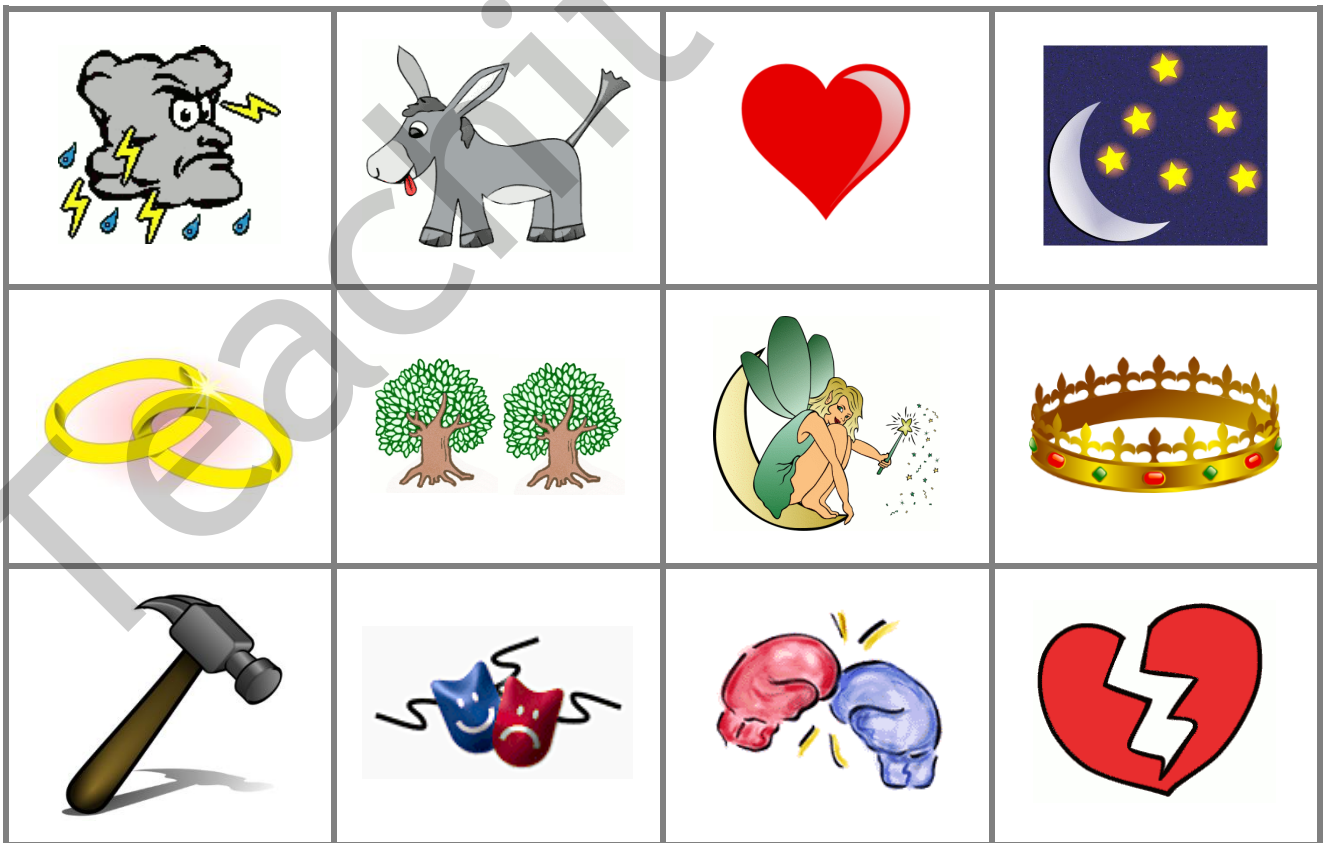
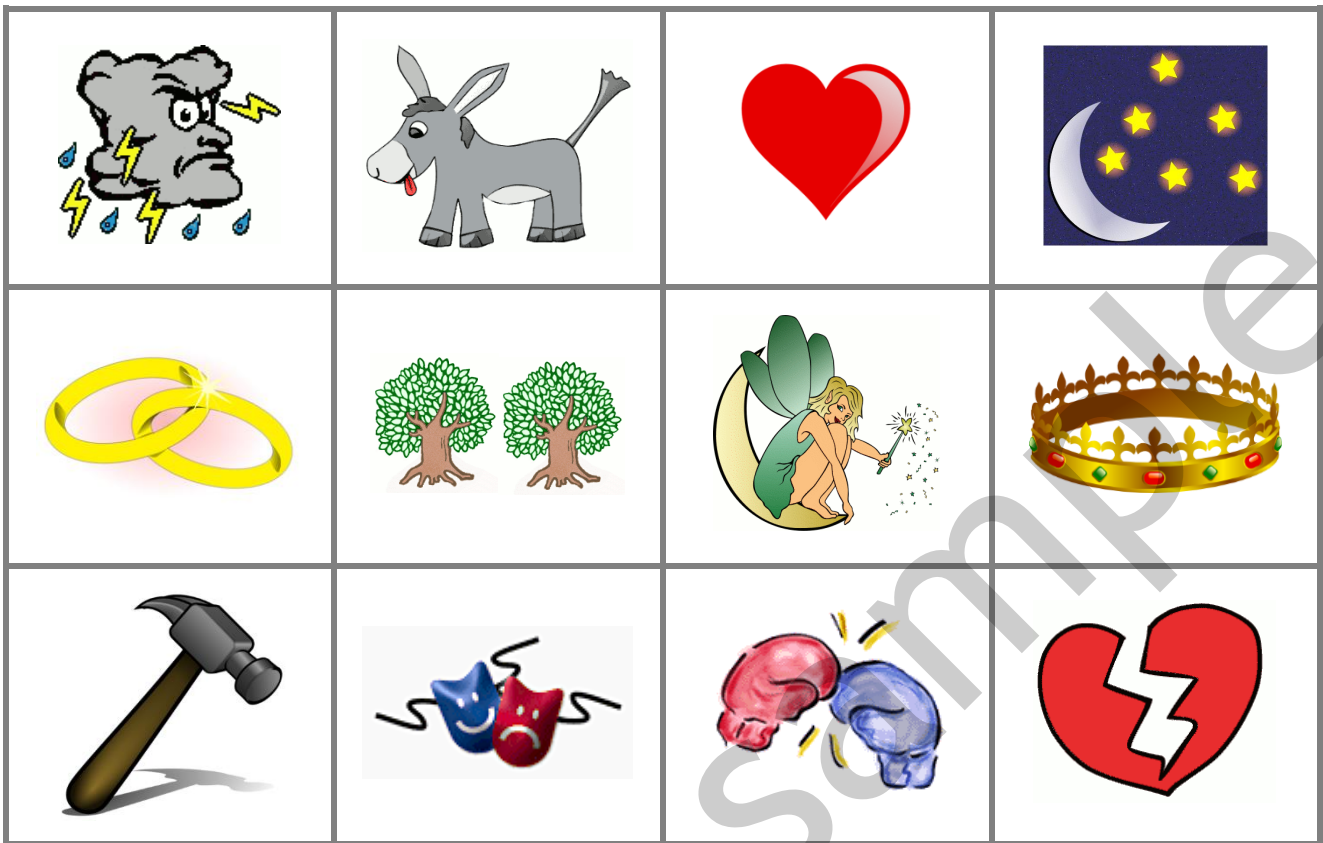
Directing a scene

Choose an appropriate scene from the play and imagine you're directing it for a film. Complete the following table with information about the main characters.




Character	Quotation	Emotion	Facial expression	Tone of voice, volume and pauses	Props	Position on stage	Lighting and sound

Connect 12



Ideas for using these images:

1. Distribute one set per student. Cut them up and make each image the centre of a spider diagram. Then, after each act or at the end of the play, ask: what might each image represent at a literal level? What are its associations? What does it symbolise? Write your ideas on the spider diagram
(e.g.  could be romantic love or parental love for a child, or strong emotions generally).
2. Taking each idea, now think of any events, characters or quotations from the play that are linked to it (e.g. parental love – Egeus for Hermia; Titania for the Indian boy). Enter these on your diagram (so it becomes a kind of mind map).
3. Use an ‘unexpected’ connection revealed by the diagrams to write a short essay exploring the parallels/links between various characters (e.g. Titania and Egeus, Theseus and Bottom).
4. Use the revealed links/connections as a basis for making up some ‘odd one out’ questions.
5. With another clean set of images, ask students to cut up and eliminate the three they judge to be least important or significant. Use differences between students as basis for a mini debate.
6. Rank the remaining nine images in a diamond pattern, 1 – 2 – 3 – 2 – 1, to show how important you think they are. Explain your choice of ‘top’ image. Find the most common top three and have a class debate in order to agree the overall ranking.
7. Each student uses their own ‘top’ image to make a display of key events and quotations, or group like-minded classmates and make this a group project.
8. Challenge students to suggest additional symbols that could be used in a similar way to help explore the play (e.g. ‘eyes’ – would allow an exploration of seeing clearly/insight/love is blind... etc).
9. Use the mind maps from 1 and 2 above to produce a new version focused on a single group of characters (e.g. the mechanicals or fairies).
10. For a quick starter game, make a set of multiple copies of the individual images and a set of cards bearing the names of characters from the play. Place in two piles. Divide class into two teams. Teacher turns over first two top cards and student from team A must make a link (e.g: Hermia + boxing gloves = she had a fight with Helena) – and in so doing scores a point for their team. Student from B must make a link between the next 2 cards ... and so on. No connection, no point. The team with most points wins! The same connection can’t be used more than once.