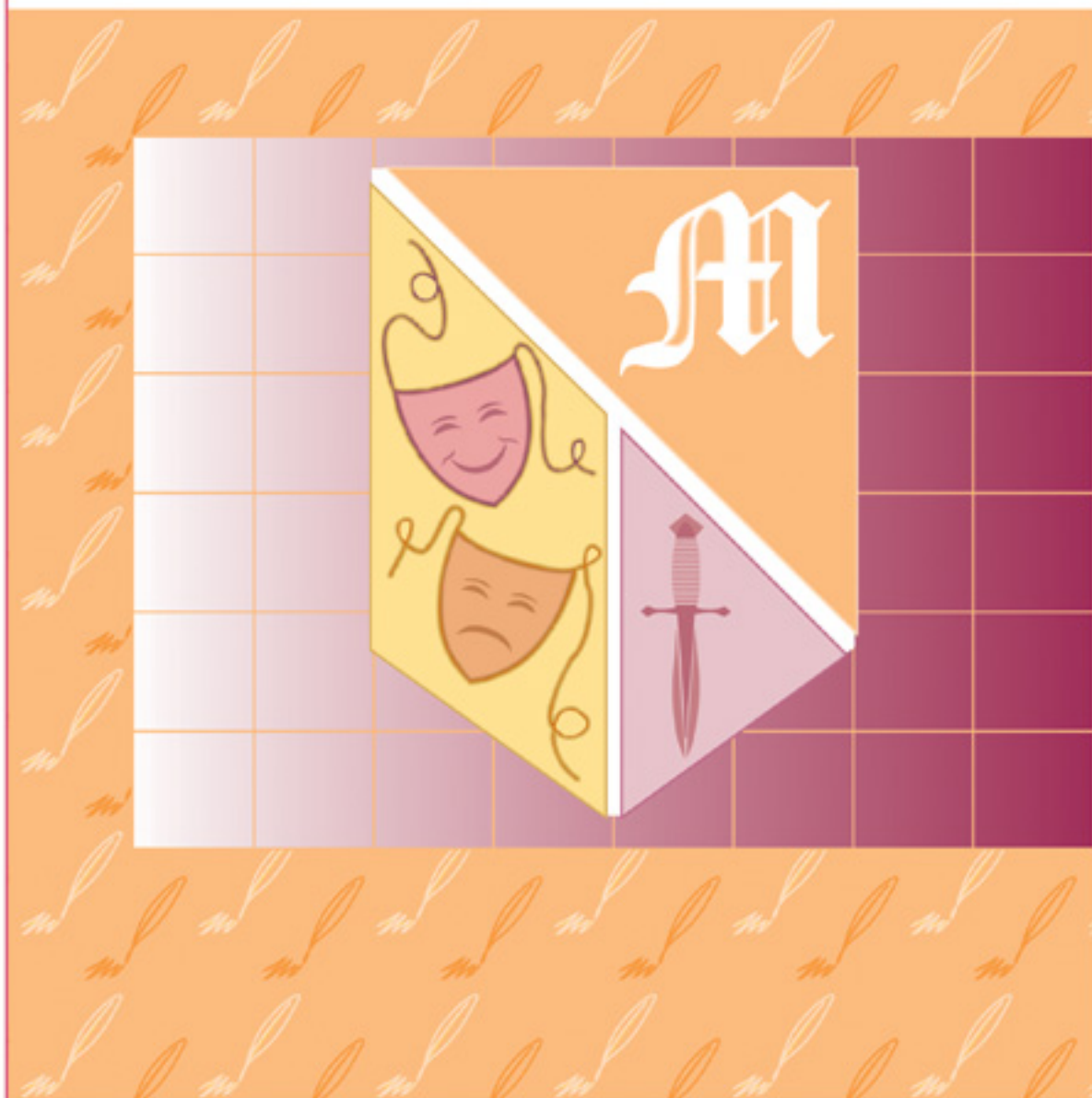


[www.teachinteract.com](http://www.teachinteract.com)

# MIDSUMMER



An Interaction Unit Introducing Young Learners to the  
World of William Shakespeare

# MIDSUMMER

**An interaction unit introducing young learners to the world of William Shakespeare**

Renee Clark received her undergraduate degree in Drama and English from Marymount College, Tarrytown, New York, and her Master of Education degree from Fairfield University, Fairfield, Connecticut. For 25 years she taught English and drama at the middle school level, and has researched, developed and field-tested a program to integrate Shakespeare into the elementary and middle grades. She currently teaches high school theater and English in the Sierra Vista Public Schools, Sierra Vista, Arizona where she also serves as Artistic Director for Sierra Repertory Company, a non-profit community theater.

Copyright ©1998

**Interact**

10200 Jefferson Boulevard  
Culver City, CA 90232-0802

1-800-421-4246

ISBN 978-1-57336-317-4

All rights reserved. Only those pages of this simulation intended for student use as handouts may be reproduced by the teacher who has purchased this teaching unit from **Interact**. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means—electronic, mechanical, photocopying, recording—without prior written permission from the publisher.

# PURPOSE

MIDSUMMER introduces young learners to the world of William Shakespeare. In this “Shakespearience,” students read and improvise a simplified version of the *Pyramus and Thisbe* sequence from *A Midsummer Night’s Dream*. In addition to reading and discussing this play-within-a-play, cross-curricular activities give students an appreciation for the life and times of Elizabethan England. Specifically, students will experience the following:

## Knowledge

- Elements of literature: plot and characterization
- Familiarity with one of Shakespeare’s comedies
- Significant dates and events relating to Shakespeare’s life
- Clothing and cuisine during Elizabethan times
- Significance of a coat of arms
- How to organize an Elizabethan Festival and Feast

## Attitudes

- Realizing that reading a Shakespeare play can be fun
- Recognizing the “life lessons” that can be learned from Shakespeare
- Gaining self esteem by presenting a Shakespeare play or original poetry before a live audience
- Appreciating Elizabethan life and customs
- Feeling pride in the accomplishments of writing poetry, creating art and making presentations before an audience

## Skills

- Making oral presentations of original poetry or assigned theatrical roles
- Listening and following directions
- Writing a descriptive paragraph
- Writing a descriptive poem
- Interpreting data on a bar graph
- Creating a coat of arms based on personal priorities
- Creating Elizabethan masks and other historically accurate costume pieces
- Working as a team to plan and present unit activities

# OVERVIEW

MIDSUMMER can supplement a unit in World History, Ancient Greece or mythology. The unit follows a 10-day schedule with 45 to 60 minutes of instructional time per day. Activities include reading the play, cross curricular-activities (in drama, language arts, social studies, math and art), and the planning of the unit's culminating activity—an Elizabethan Festival and Feast. An optional presentation of the play requires more days for rehearsal if time allows.

**The Play** MIDSUMMER begins with students reading the *Pyramus and Thisbe* sequence from Shakespeare's *A Midsummer Night's Dream*. The play has been simplified to a fourth- or fifth-grade reading level, however, there is enough of the original text that students will experience the beauty of Shakespeare's language. Since this is a theatrical, performance-based approach to teaching a Shakespeare play, students will actually stand and move as they read the play aloud, stopping for discussion questions and improvisations. The questions serve as a quick check for comprehension; the improvisations relate the play to real life situations.

**The Activities** Although the post-play writing and craft activities follow a schedule which has been field tested at the fourth- and fifth-grade level, feel free to adapt these activities to your particular needs and time limits. ACTIVITIES 1 and 2 (language arts) include descriptive paragraphs, poetry and character illustrations. These activities will enhance students' knowledge of the elements of literature and reinforce writing skills. ACTIVITIES 3, 4, 5 and 6 (social studies) incorporate rap music, crafts and pantomime to explore Shakespeare's life and times. Participating in the rap will strengthen students' speaking skills and improve self confidence. The craft activities enable students to express their creativity and display their work. The mime activity enhances self esteem and engages students' imaginations as they create their own pantomimes. Finally, ACTIVITY 7 (math) reinforces graphing and arithmetic skills.

**Elizabethan Festival and Feast** The Setup Directions detail the organization and planning of an optional Elizabethan Festival and Feast. Every MIDSUMMER activity produces a creation or a performance that can be used as a visual display or entertainment at the festival. If plans for the festival are announced early in the schedule, anticipation generates excitement and students become even more enthusiastic as they participate in the planning. Students will also experience a sense of teamwork and responsibility as they volunteer to provide food for the feast and practice their presentations for the festival. Should you decide not to include the entire festival on the last day, alternate daily plans are included under Simplifying the Unit: Eliminate the Feast.

# SETUP DIRECTIONS

## Gathering Resource Materials

1. **Books** Prior to beginning this unit, locate age-appropriate books and articles on Shakespeare, Elizabethan England and/or the Renaissance. MIDSUMMER'S bibliography includes many appropriate titles. Your school librarian can help you locate materials. You may choose to display some in your classroom and others in a designated MIDSUMMER area of the library.
2. **Creating a bulletin board** High school English and social studies teachers are often good sources for posters or photos of Shakespeare and maps of ancient Greece and Elizabethan England. Magazines or periodicals can provide maps and posters for your bulletin board. You may also want to post a list of all 37 of Shakespeare's plays. These visual aids will help introduce students to the unit. On the bulletin board, leave plenty of room for students' descriptive poems and illustrations and other work to be posted. The masks and coats of arms make a particularly interesting display and will impress guests during your culminating activities.

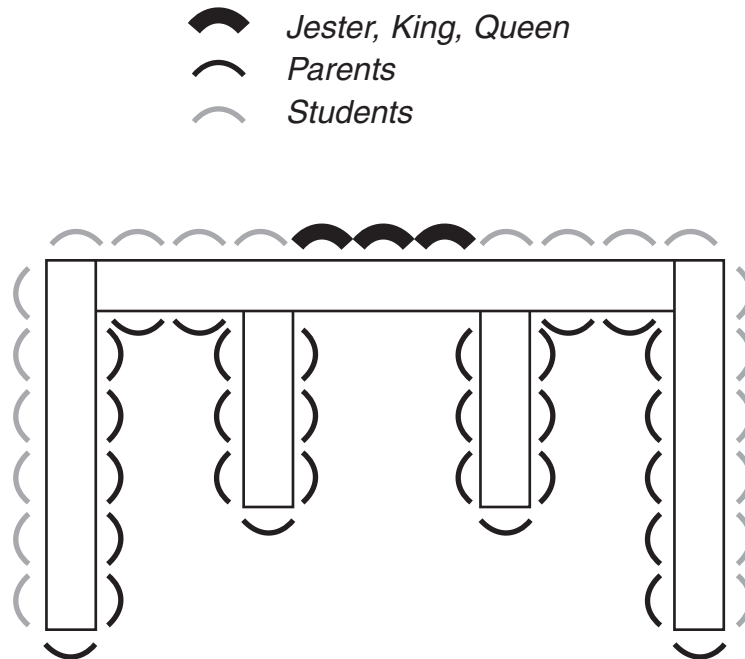
## Planning the Elizabethan Festival and Feast

1. **Advance planning** Planning a Festival and Feast for a single class in one period can be painless and fun if the activities for the entire MIDSUMMER unit are planned with the festival in mind. The key to success is advance planning. Announce within the first three days that the class will celebrate the end of their Shakespeareance with a Festival and Feast. Tell students that they are responsible for creating their own costumes and helping with the plans. As the unit progresses, students might decide to portray a character from the play for the festival.
2. **Reserve the place** Prior to beginning this unit, estimate the number of guests you expect to attend the festival. Reserve the cafeteria, library, gym, or any large functional room in your school. Once you have the place reserved, notify and invite your building administrator and any support staff you would like to attend. They should pencil in the time on their calendars.

## SETUP DIRECTIONS

3. **Room arrangement** Arrange for extra tables and chairs. The festival can actually be presented in a large classroom if the desks or tables are arranged properly. A head table may be reserved for “royalty” should you decide to have students play a king and queen. A small area at the front should be available for the entertainment.

Following is a workable suggestion for a seating arrangement:



## SETUP DIRECTIONS

4. **Invitations** On Day 3 students will make invitations to take home to their parents. Invitations can also be sent to administrators and other guests. With a phone call to the local newspaper, you can arrange news coverage for the event.
5. **The Feast** This event is not a “chip-and-dip” affair; the goal is to create an Elizabethan feast. Each student will be responsible for bringing in food or drink for the event. A list of suggested foods is included in the Teacher Guide for Day 3. Most of the foods on the list are easy and inexpensive and require little or no preparation. Since meat was plentiful in Elizabethan England, cold, precooked meat is an acceptable and easy option. Whole baked chickens (seven to 10 can feed small portions to 40 to 50 guests) can often be purchased at a grocery store. Be prepared to eat with your fingers! In keeping true to Elizabethan feasts, no knives or forks will be used. Be sure to bring enough napkins, cups and plates for the group.
6. **Characters and costumes** All students and the teacher should try to dress in a costume, either as a member of court or a character in the play. You can choose (or have students vote by ballot) a king, queen and court jester to preside over the festival. (Cardboard crowns can be easily made for them.) The masks and coats of arms made by students on Day 6 can be worn to supplement costumes for the festival. (See MAKING COSTUMES for additional suggestions about the “Elizabethan look.”)
7. **Entertainment** Students will enter in procession to music that is regal. In advance, acquire music you think is appropriate. Although not quite Elizabethan, Mouret’s “Rondeau” (the Masterpiece Theatre theme) or “Prince of Denmark’s March” by Clarke are good processional selections. Renaissance or Elizabethan music should be played softly throughout the feast. Your school librarian or music teacher should be able to help you find tapes or CDs. For program entertainment, the class can perform the Shakespeare Rap, and individuals may read their poetry and paragraphs and explain their character illustrations, masks and coats of arms.
8. **Getting parents involved** Parents can make your job easier. If you have a teacher’s aide, she/he can call parents to help you set up and organize food on the day of the feast. Enlist a few parents who are willing to call all the other parents to remind them of the date, time, their child’s food assignment, and to verify their attendance and food donation. Ask for parent volunteers to stay after the event to help you and your students clean up.



# SETUP DIRECTIONS

## 9. Handouts

Prepare handouts by duplicating the following MASTER pages in quantities indicated in italics.

- ACTIVITY 1 (Part 1) Character Study: Descriptive Paragraph—*class set*
- AN ELIZABETHAN FESTIVAL AND FEAST (invitation)—*class set + extras*
- FOOD FOR A FEAST—*class set*
- MAKING COSTUMES—*class set*
- ACTIVITY 1 (Part 2) Character Study: Descriptive Poem—*class set*
- ACTIVITY 2 Character Illustrations—*class set*
- ACTIVITY 3 (Part 2) Life and Times of Will Shakespeare: Shakespeare Rap—*class set*
- ACTIVITY 4 (Part 1) Coat of Arms—*one for half of the students*
- ACTIVITY 4 (Part 2) Making a Coat of Arms—*one for half of the students*
- ACTIVITY 5 Making a Mask—*one for half of the students*
- SCRIPT FOR COURT JESTER—*two (one for you, one for student jester)*
- ACTIVITY 6 Mime Occupations List—*one (cut apart)*
- ACTIVITY 7 Graphing Ages—*class set*
- PLACE CARD—*class set + guests*
- PLACE CARD ALPHABET—*class set + guests*
- OPTIONAL ACTIVITY Greensleeves—*class set*
- CHALLENGE PROJECT Break the Code—*class set*
- CHALLENGE PROJECT Let's Talk Elizabethan—*class set*

## 10. Student Guides include the following items:

- *Pyramus and Thisbe* SCRIPT
- ACTIVITY 3 (Part 1) Life and Times of Will Shakespeare: Shakespeare Outline
- ACTIVITY 6 Mime Occupations



# SETUP DIRECTIONS

## **Simplifying the Unit: Eliminate the Feast**

MIDSUMMER, including the Elizabethan Festival and Feast, has been successfully field tested four times using the 10-day schedule (see Unit Time Chart). However, to simplify the entire project, you may eliminate the feast portion of the festival.

1. On the final day students can present their written work, the Shakespeare Rap, and any extra credit or optional assignments to the other students for a “Show and Tell” day. They may dress in prepared costumes or wear their coats of arms and masks with school clothes. Administrators, the school nurse, counselor and parents may be invited.
2. On Day 3 eliminate the making of the invitations and extend the poetry writing to two poems per student.
3. Eliminate all student reminders for food from the rest of the schedule. However, encourage students to prepare a costume at home for extra credit. The costume can be worn on the last day for bonus points.
4. On Day 8 eliminate the festival practice and have students complete the CHALLENGE PROJECT Break the Code.
5. On Day 9 eliminate the dress rehearsal for the festival and substitute the OPTIONAL ACTIVITY Greensleeves.

# SETUP DIRECTIONS

## Extending the Unit: Play Production

Should you decide to extend this unit beyond the 10-day schedule, the following production notes will aid you in rehearsing and producing *Pyramus and Thisbe*:

- 1. Assigning roles** Since women were not allowed to participate in plays during Elizabethan times, it is not surprising that Shakespeare had so few parts for females. Young boys played the female roles. Today, everyone has an equal chance to be in the play. However, when you cast the characters keep in mind that the parts require a certain amount of line memorization. Because *Pyramus and Thisbe* includes just nine acting roles, other students could be assigned to set crew, costumes or props.
- 2. Creating the set** The play can easily be produced in a classroom or on a stage with minimal cost. Sets can be elaborate or simple, depending upon budget and facility limitations. Three stools can be set stage right for the three fairies as they “read” the story. The rest of the scenes can be performed in an acting area that represents the forest. Fake trees in pots may represent the woods, or perhaps students can create their own trees out of cardboard refrigerator boxes. Stage flats must be self-supporting.
- 3. Acquiring and/or making costumes** MIDSUMMER can be staged in any time period. You might even want to experiment with a futuristic setting. If you wish to keep the original time of the action, you can create Greek-style robes and togas using sheets or pillow cases with holes cut for head and arms. For a more Shakespearean look, boys can wear robes or “poet” shirts. They can roll up their trousers and wear high socks to create knickers. Costumes for the fairies can be imaginative. Do they have wings? Are they disguised by wearing foliage, greens or branches? The students can brainstorm ideas for making costumes that separate the magical fairies from the humans. Some girls may own ballet or dance costumes that could be used. For the donkey’s head, experiment with creating long, pointed ears. Or make a cardboard mask that can be easily removed between scenes. Flute’s costume for Thisbe should be outrageous—a gaudy dress or robe, a long wig and padding. Create a lion mask out of cardboard. Fringe the paper around a hole for the face. Use an eye liner pencil to draw on whiskers and a black nose.

## SETUP DIRECTIONS

4. **Staging** Blocking or staging this play is simple. Detailed stage directions are given in the margins of the script in the Student Guides. Remember, directions “stage left” or “stage right” are written from the actor’s point of view when facing the audience.
5. **Acquiring props** Props for a simple production of MIDSUMMER may be pantomimed, made in class, borrowed or purchased. For extra credit, individual students may volunteer to make or bring in simple props from home. Small groups of students may make the six scripts or the sandwich board.

Here is the list of props needed for *Pyramus and Thisbe*, followed by the identities of the MIDSUMMER characters who use them:

- Donkey mask or donkey ears (Bottom)—*one set (may be made out of foam or poster board)*
  - Fake bush or plant for Moonshine (Starveling)—*one*
  - Lantern or flashlight for Moonshine (Starveling)—*one*
  - Large ‘book’ titled *Pyramus and Thisbe* (Puck)—*one*
  - Magic wand (Puck)—*one (a dowel or ruler with a cardboard star fastened to the end)*
  - Rubber or cardboard knife for Pyramus (Bottom)—*one*
  - Sandwich board painted with bricks for Wall (Snout)—*one (two large pieces of poster board tied together)*
  - Scarf for Thisbe (Flute)—*one*
  - Scripts for players (Quince)—*six*
  - Scroll with names of players (Quince)—*one*
  - Small bottles for magic potion and antidote (Puck)—*two*
6. **Shakespeare Festival** If you wish to conclude your Shakespeare-  
rience with a festival, refer to SHAKESPEARE FESTIVAL by  
Jesse Hise, Interaction Publishers, El Cajon, CA. It is an excel-  
lent comprehensive guide for organizing a school-wide festival.

# BIBLIOGRAPHY

## Books

- Black, Maggie, *The Medieval Cookbook*, Thames and Hudson, New York, 1996.
- Bartlett, John, *Bartlett's Familiar Quotations*, 13th edition, Little, Brown and Company, Boston, 1955.
- Boyce, Charles, *Shakespeare A to Z*, Round Table Press, Inc. 1990.
- Chorzempa, Rosemary A., *Design Your Own Coat of Arms: An Introduction to Heraldry*, Dover Publications, New York, 1987.
- Cozman, Madeleine Pelter, *Fabulous Feasts: Medieval Cookery and Ceremony*, George Braziller, Inc., New York, 1995.
- Creegan, George, *Sir George's Book of Hand Puppetry*, Follett Publishing Company, Chicago, 1966.
- DeMolen, Richard L., *The Meaning of Renaissance and Reformation*, Houghton Mifflin Co., 1974.
- Eicholz, Robert E., O'Daffer, Phares and Fleenor, Charles R., *Mathematics in Our World*, Addison-Wesley Publishing Co., Menlo Park, CA, 1983.
- Gielgud, John, *Acting Shakespeare*, Charles Scribner's Sons, New York, 1992.
- Giles, Paul (a.k.a. Master Giles of Sweetwater), *English Country Dances*, Laura Crockett, publisher, California, 1996.
- Green, V. H. H., *Renaissance and Reformation: A Survey of European History between 1450-1660*, Edward Arnold (Publisher) Ltd., London, 1974.

# BIBLIOGRAPHY

- Hale, John R., *Age of Exploration*, Time, Inc., New York, 1966.
- Hale, John R., *Renaissance*, Time, Inc., New York, 1965.
- Hanford, Robert Ten Eyck, *Puppets and Puppeteering*, Sterling Publishing Co., Inc., New York, 1981.
- Hieatt, Constance B., Hosington, Brenda and Butler, Sharon, *Pleyn Delit: Medieval Cookery for Modern Cooks*, 2nd edition, University of Toronto Press, Toronto, 1996.
- Hill, Wayne F. and Ottchen, Cynthia J., *Shakespeare's Insults: Educating your Wit*, Crown Trade Paperbacks, New York, 1995.
- Hise, Jesse, *Shakespeare Festival*, Interaction Publishers, El Cajon, Ca, 1993.
- Morrison, N. Brysson, *The Private Life of Henry VIII*, Paperback Library Edition, New York, 1972.
- Muir, Deanne M., Scott, Kayleen M. and Wahlquist, Marie, *Inspired Quotes from the Pen of Shakespeare*, Publishers Press, 1991.
- Schrier, Arnold and Wallbank, T. Walter, *Living World History*, 5th edition, Scott, Foresman and Co., Glenview, Ill., 1964.
- Shakespeare, William, *Complete Sonnets*, Dover Publications, Inc., New York, 1991.
- Shakespeare, William, *A Midsummer Night's Dream*, edited by Linda Buckle and Paul Kelley, Cambridge University Press, 2005.

# BIBLIOGRAPHY

Shakespeare, William, *Romeo and Juliet*, edited by Rex Gibson, Cambridge University Press, 2005.

Shakespeare, William, *The Taming of the Shrew*, edited by Michael Fynes-Clinton and Perry Mills, Cambridge University Press, 2009.

Toor, David, *A Life of Shakespeare*, 3rd edition, Kenilworth Press, Maine, 1998.

Wallbank, Walter T., Schrier, Arnold, Maier, Donna and Gutierrez-Smith, Patricia, *History and Life*, 3rd edition, Scott, Foresman and Company., Glenview, Ill. 1987.

Weber, Eugene, *The Western Tradition: From the Ancient World to Louis XIV*, D. C. Heath and Co., 1972.

# BIBLIOGRAPHY

## COMPACT DISCS

The following CD series was produced by Zane Publishing, Inc. 1995:

*British Literature: Shakespeare's Theatre*

*British Literature: William Shakespeare*

*British Literature: Shakespeare's London*

## INTERNET RESOURCES

By connecting to INTERACT's web page, you can access a list of web sites relating to MIDSUMMER. This resource list was compiled by the author and is frequently updated. To find the MIDSUMMER Resources Page, follow these steps:

1. Connect to the Internet.
2. Go to INTERACT's home page [www.teachinteract.com](http://www.teachinteract.com).
3. Enter "Midsummer" in search box.
4. Click on "View related Web sites."
5. Click on the name of a resource Web site that you would like to visit. You will then see the resource Web site appear on your screen.
6. When you are finished exploring the resource web site, click the "Back" button on your browser to return to INTERACT's web site.



*This is a sample chart. Alter it as desired.*


## UNIT TIME CHART

DAY 1	DAY 2	DAY 3	DAY 4	DAY 5
<p>Introduce Shakespeare, setting</p> <p>Begin script reading</p>	<p>Finish script reading</p> <p>ACTIVITY 1 (Part 1) Character Study: Descriptive Paragraph</p>	<p>ACTIVITY 1 (Part 1) Character Study: Descriptive Paragraph</p> <p>Invitations: ELIZABETHAN FESTIVAL AND FEAST</p> <p>MAKING COSTUMES</p> <p>ACTIVITY 1 (Part 2) Character Study: Descriptive Poem</p>	<p>ACTIVITY 1 (Parts 1 &amp; 2) Character Study: Descriptive Paragraph and Descriptive Poem</p> <p>ACTIVITY 2 Character Illustrations</p>	<p>ACTIVITY 3 (Parts 1 &amp; 2) Life and Times of Will Shakespeare: Outline and Rap</p>
DAY 6	DAY 7	DAY 8	DAYS 9 TO 11	DAY 12
<p>Rap rehearsal</p> <p>ACTIVITY 4 (Parts 1 &amp; 2) Making a Coat of Arms</p> <p>ACTIVITY 5 Making a Mask</p>	<p>Finish ACTIVITIES 4, 5 Making a Coat of Arms and a Mask</p> <p>Festival planning</p> <p>Rap rehearsal</p> <p>SCRIPT FOR COURT JESTER</p> <p>ACTIVITY 6 Mime Occupations</p> <p>CHALLENGE PROJECT Let's talk Elizabethan (optional)</p>	<p>Rehearsal for Festival</p> <p>ACTIVITY 7 Graphing Ages</p> <p>CHALLENGE PROJECT Let's talk Elizabethan (optional)</p> <p>CHALLENGE PROJECT Break the Code (optional)</p>	<p>PLACE CARDS</p> <p>Dress Rehearsal for Festival</p> <p>OPTIONAL ACTIVITY Greensleeves</p> <p>CHALLENGE PROJECT Let's talk Elizabethan (optional)</p>	<p>Elizabethan Festival and Feast</p>

# DAY 1 DIRECTIONS

## DAY 1

### Introduction

**T**eaching  
**i**p 

Generate exciting anticipation about a Shakespeare play and activities on this first day, and students' enthusiasm will last to the end of the unit.


#### Materials

Student Guides (*PYRAMUS AND THISBE* script)—class set

**Note:** Before class begins, place a map of Greece and/or a globe at the front of the room. Have a portrait or bust of William Shakespeare at the front of the class. Write the following on the chalkboard:

**Time:** 500 B.C.

**Place:** In the woods near Athens, Greece

**R**ead  
**T**ell   
*or*

#### Procedure

1. Distribute Student Guides and ask,

“How many of you have heard the name William Shakespeare? Does anyone know the name of a Shakespearean play?”


2. Some students are familiar with his name and the play *Romeo and Juliet*. Talk briefly about Shakespeare's life 400 years ago and his importance to the literary world. Before students begin their “Shakespearience,” read the Student Guides Introduction:



Get ready to have a Shakespearience! You are about to experience one of William Shakespeare's funniest plays, entitled *A Midsummer Night's Dream*. In this play, a group of fairies, elves and humans are rehearsing a play of their own called *Pyramus and Thisbe* (pronounced Peer-a-mus and Thiz-bee). In MIDSUMMER, you will become actors as you participate in a dramatic reading of *Pyramus and Thisbe*. You will then begin completing projects that take you back to Shakespeare's time— England in the late 1500s, during the reign of Queen Elizabeth I. You will practice a Shakespeare Rap, create Coats of Arms or Elizabethan Masks, write poetry and perform mimes. Your creations and performances will be applauded at your classroom's Elizabethan Festival and Feast. Dressed as Elizabethan ladies and gentlemen, you will dine on fine fare that you will help prepare. And now, as Shakespeare may have said,

“Let us tarry no longer.  
The play is about to begin!”

## DAY 1 DIRECTIONS

**R**ead  
**T**ell 

3. On the map of Greece, have a student find the city of Athens. Tell the class that this is where the story of the play takes place. Then have a student find the country of Greece and the city of Athens on the globe. Next choose another student to locate the country of England and the city of London. Note the distance between the two countries. Explain that Shakespeare wrote most of his plays from London, England. As far as anyone knows, he never left the country. Ask,

“How could Shakespeare know about ancient Greece?”

Explain that the ancient languages of Greek and Latin were taught in the grammar school Shakespeare attended. He would have read many works written originally by Greek and Latin authors, including some of the stories from mythology we still tell today. Ask,



“Can anyone name a story from a Greek or Roman myth?”

Pandora, Hercules or Pegasus, the winged horse may be mentioned. Explain that the Ancient Greeks believed in strange flying creatures, elves, fairies and gods and goddesses who could change their shapes. Shakespeare referred to many of these creatures in his plays. In Shakespeare’s England some people may have also believed that fairies really existed.

4. Point out that *A Midsummer Night’s Dream* is actually a play within a play. It has fairies and elves and a group of humans who are rehearsing their own version of another Greek story *Pyramus and Thisbe*. The names of the characters in this adaptation are very easy to pronounce. Direct students to the CAST OF CHARACTERS page in the Student Guides. Pronounce each name and have students repeat the names in unison.

## DAY 1 DIRECTIONS

### Teaching Tips

*Note that there are few female parts. Explain that in Shakespeare's time, women were not allowed to participate in plays. Young boys their age played the female roles!! Point out that today girls can play boys' parts. Additionally, questions may be used for short writing assignments or for homework. Or students may work in pairs to discuss and answer questions.*

### Read or Tell

5. There are nine characters in the play. You may assign volunteers to the various parts or randomly pick names from a hat. During the class reading of the play, get the students up and out of their seats. Have them move according to the stage directions in the script. Feel free to interrupt at will, encouraging students to add gestures and facial expressions when reading. Stop for discussion questions and improvisations. To include all students you may want to change parts at each scene break. It should only take one to two sessions to complete the script reading, including all questions and improvisations.
6. Shakespeare wrote his plays to entertain an audience—to be performed, not to be read silently. Therefore, MIDSUMMER uses a theatrical, performance-based approach to teach the play. Ask,

“In a play script, what do stage directions usually tell us?”

Direct students to the ABOUT THE SCRIPT page in the Student Guides. Read and discuss the elements of the **Script**. Draw attention to how the script is set up: **Dialog** is on the right, **Acting Tips** including **Stage Directions** and new **Vocabulary** words are on the left. Stage Directions tell an actor how to say a line and where or how to move.

Explain that Shakespeare is easy to understand if you use the **Reading Tips** that will help you. Read and discuss these tips:

- Do not pause at the end of a line.
- Pay attention to the words in **bold** type. They are important to the meaning of the line. **Stress** or **emphasize** the word as you read, and it will help the meaning become clear.
- Follow all voice directions like **Pause**, **Laughs**, or adjectives and adverbs like **Angry**, **Softly**.

*Try to have students move about according to the stage directions. Feel free to interrupt at will to help them get into character. It will keep their enthusiasm up and continually engage the interest of the audience.*

7. Begin reading the play. Stop for discussion questions and improvisation activities. To allow more students the opportunity to perform, you may switch casts at each scene break.

## DAY 1 DIRECTIONS

8. Following are the questions that appear throughout the script, and their answers:

### SCENE 1 PART 1

1. Describe Puck and his friends. How tall are they?  
How are they dressed?  
(Accept all answers that could describe the fairies.)
2. Where does the play take place?  
*The play takes place in Athens.*

### SCENE 1 PART 2

1. Who directs the play?  
*Quince*
2. What is a bellows?  
*A bellows fans a fire by creating wind. (You may wish to illustrate this.)*
3. Who wants to play all the parts?  
*Nick Bottom*

### SCENE 2 PART 1

1. Who is the director of the play?  
*Peter Quince*
2. Why doesn't Flute want to play Thisbe?  
*Thisbe is a girl's part, and Flute has a beard growing.*
3. a) What is funny about Nick Bottom?  
*He wants to play all the parts.*  
b) How many parts does he want to play?  
*Three*  
c) Do you know anyone like Bottom?

# DAY 1 DIRECTIONS

## SCENE 2 PART 2

1. Even though Quince is the director of the play, Bottom seems to have all the answers. What does this tell you about him?  
*He is a leader. He is impatient, creative and a know-it-all.*  
(Accept all reasonable responses.)
2. a) How does Bottom solve the problem of the killing?  
*Bottom will give a prologue and say that he is not really Pyramus and will not really die.*  
b) of the lion?  
*Snug will say he is not really a lion, but Snug, the joiner.*  
c) of the wall?  
*Starveling will pretend he is a wall.*
3. What will the men do to create a moon?  
*A lantern will represent the moon.*
4. What is a trick Puck plays on Bottom?  
*Puck puts magic juice in Bottom's eyes and turns him into a jackass.*
5. How do Bottom's friends react to his appearance?  
*They scream and run away.*

## SCENE 3

1. Tell the story of *Pyramus and Thisbe* as played by Bottom and his friends.  
*Pyramus and Thisbe talk through the chink in the wall and agree to meet at Ninus' Tomb. Thisbe gets there first. The lion chases her, and she drops her scarf and runs off. Pyramus finds the scarf and thinks she is dead. He kills himself. Thisbe returns and finds Pyramus dead. She then kills herself.*
2. What is funny about the players' performance?  
(Accept all reasonable answers.)

# DAY 2 DIRECTIONS

## DAY 2

### Descriptive Paragraph

#### Materials

1. Student Guides (*PYRAMUS AND THISBE* script)—*class set*
2. ACTIVITY I (Part 1) Character Study: Descriptive Paragraph—*class set*

#### Procedure

1. Finish the reading of the play including discussion questions and improvisation activities, as in Day 1.
2. Hand out ACTIVITY 1 (Part 1) Character Study: Descriptive Paragraph. Go over directions and assist students as they work. Explain that their final paragraphs will be saved, along with the next two activities. Allow 20 to 30 minutes for this work. Collect the assignment at the end of the session, or assign unfinished final copies for homework. If students need more time or more help, finish the next day.
3. Collect Student Guides.

## Teaching Tip



*Peer editing is helpful when students are revising their rough drafts. Also, when the final copy is complete, have students cut their papers on the dotted line and hand in the final version. It will save you work when this assignment is used with their illustrations.*



# ACTIVITY 1 (PART 1)

---

## Character Study: Descriptive Paragraph—Rough Draft

**Instructions** Choose one character that you like from *Pyramus and Thisbe*. In the Rough Draft space, write a one paragraph description of the character. Include his/her size, hair and clothing. Include a sentence or two describing the character's behavior. Remember to have a good topic sentence and a good conclusion. Be sure to use complete sentences.

Character: \_\_\_\_\_

---

---

---

---

---

---

---

---

## Character Study: Descriptive Paragraph—Final Draft

**Instructions** Revise and correct your work, and write your final copy below. Write the name of the character on the line that says "Character." Write your name on the line that says "by." Cut the paper on the dotted line and give the Final Draft to your teacher.

Character: \_\_\_\_\_ by \_\_\_\_\_

---

---

---

---

---

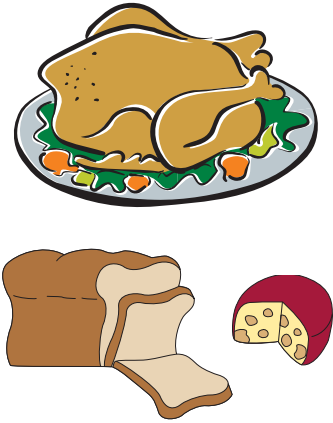
---

---

# DAY 3 DIRECTIONS

## DAY 3

### Descriptive Poem



**Note:** Prior to class list the following food items needed for the Feast on the board, leaving enough space to write students' names after each item. Leave this list on the board for the duration of the unit to serve as a daily reminder to the students.

whole cold baked chicken	melon
red and green grapes	figs (dried)
loaves of uncut bread	hard boiled eggs
sliced oranges	olives
apples	red or white grape juice
pears	apple juice
nuts	cheese

### Materials

1. Student Guides (*PYRAMUS AND THISBE* script)—*class set*
2. ACTIVITY 1 (Part 1) Character Study: Descriptive Paragraph—*class set*
3. AN ELIZABETHAN FESTIVAL AND FEAST—*class set + extras*
4. FOOD FOR A FEAST—*class set*
5. MAKING COSTUMES—*class set*
6. ACTIVITY 1 (PART 2) Character Study: Descriptive Poem—*class set*

### Procedure

1. Hand out the scripts and any work that needs finishing from ACTIVITY 1 (Part 1) Descriptive Paragraphs. Allow about 10 minutes for last minute changes and to cut the bottoms off the final copies. Collect and grade as you would any English assignment.
2. Begin planning for the Festival and Feast if you have determined to include this culminating event. Introduce students to the idea of a festival when they will wear costumes and eat Elizabethan-style. Explain that they will provide entertainment by reading the paragraphs and poems that they write during the unit, and that a court jester will be master of ceremonies.
3. Distribute copies of the AN ELIZABETHAN FESTIVAL AND FEAST invitation blanks. On the board write the date, time and place, and have the students fill in the blanks on their invitations. Students may choose to decorate the back of the invitation if they have some time later in the day.



*Volunteers can make extra invitations for extra credit. They can be sent to administrators, staff members and even the local newspaper. News coverage is good PR!*

## DAY 3 DIRECTIONS

4. Explain that each student will be responsible for bringing in food or drink for the feast. Most of the foods are easy and inexpensive and require little or no preparation. Ask students to volunteer to bring in at least one of the items listed on the board. Write students' names next to their items and make sure they write the items they have volunteered to provide on the blank provided on the invitation that they will take home. For homework tonight they are to give their parents the invitation and talk about the plans for the Festival and Feast. Distribute copies of FOOD FOR A FEAST.

**Note:** Some students may be unable to bring in food. I have found that if two-thirds of the students are able to provide food, it is more than enough to provide a sample for everyone. Allow about 20 minutes for organizing the feast.

5. Distribute MAKING COSTUMES. Tell students that although it is not required, they will receive extra credit if they wear a costume the day of the festival. All students will also wear some of the craft items they will be making during the unit. Discuss some of the suggestions on costumes and encourage them to work on them at home.

### **T**eaching **Tip**

*Students may choose to write their poems using the first, last or both names of a character depending on their ability level.*

6. Hand out and explain ACTIVITY 1 (Part 2) Descriptive Poem. Have the students read aloud the examples of acrostic poetry. Explain that they are going to write a “person poem” based on a character from the play they have just read. Discuss the directions for the activity, and then allow students about 20 minutes to write their poems. Encourage those who finish quickly to choose another character and write an additional poem. This activity should take approximately 20 minutes.
7. If any time remains, have students share their poetry. Collect poems, and keep them with the descriptive paragraphs. Both will be used to create their ACTIVITY 2 Character Illustration.

## AN ELIZABETHAN FESTIVAL AND FEAST

---

You are invited to ...

# An Elizabethan Festival and Feast

Presented by \_\_\_\_\_

Date \_\_\_\_\_

Time \_\_\_\_\_

Place \_\_\_\_\_

Please bring the following food \_\_\_\_\_

---

You are invited to ...

# An Elizabethan Festival and Feast

Presented by \_\_\_\_\_

Date \_\_\_\_\_

Time \_\_\_\_\_

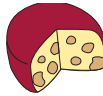
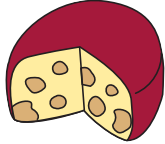
Place \_\_\_\_\_

Please bring the following food \_\_\_\_\_

# FOOD FOR A FEAST

## Food List

whole cold baked chicken  
loaves of uncut bread  
hard boiled eggs  
cheese  
olives  
nuts  
apples  
pears  
melon  
sliced oranges  
red and green grapes  
figs (dried)  
apple juice  
red or white grape juice



## Food Preparation

1. Dip grapes in egg white, then sugar and arrange on large lettuce leaves to create an edible centerpiece.
2. Create an edible castle using crackers, graham crackers and/or cookies. Hold it together with icing. Include turrets, towers and a draw bridge.
3. Sallet—wash and tear up different kinds of lettuce into small pieces. Add all or any of the following: dandelions, mint leaves, nuts, raisins, dried apples, figs, prunes, mustard and brown sugar.
4. Bake whole chickens or Cornish game hens. Allow to cool. Distribute around the table for guests to share and pull apart.
5. Subtleties—mix ground beef with egg and seasonings. Shape into animals and bake.
6. Using small round uncut loaves of bread, cut out the center and use for an edible bowl.
7. Make small meat pies in foil tart pans. Or make a pasty by folding dough around the meat.
8. Bake homemade bread or use frozen bread dough. Try braiding it, or bake a whole egg or meat into the center of it.
9. Use red and white grape juice for wine.
10. Use apple juice or cider for mead. Try mulling the juice in a crock pot with lemon slices, orange slices, cinnamon and sugar.
11. Dessert—make animal shapes and flowers out of marzipan.

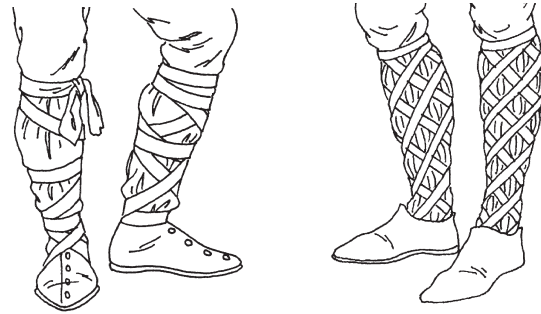
# MAKING COSTUMES

**Instructions** Get books on costumes or any book with pictures of Elizabethans from all walks of life. The Elizabethan look can be easily imitated. Following are some suggestions:

## An Elizabethan Gentleman

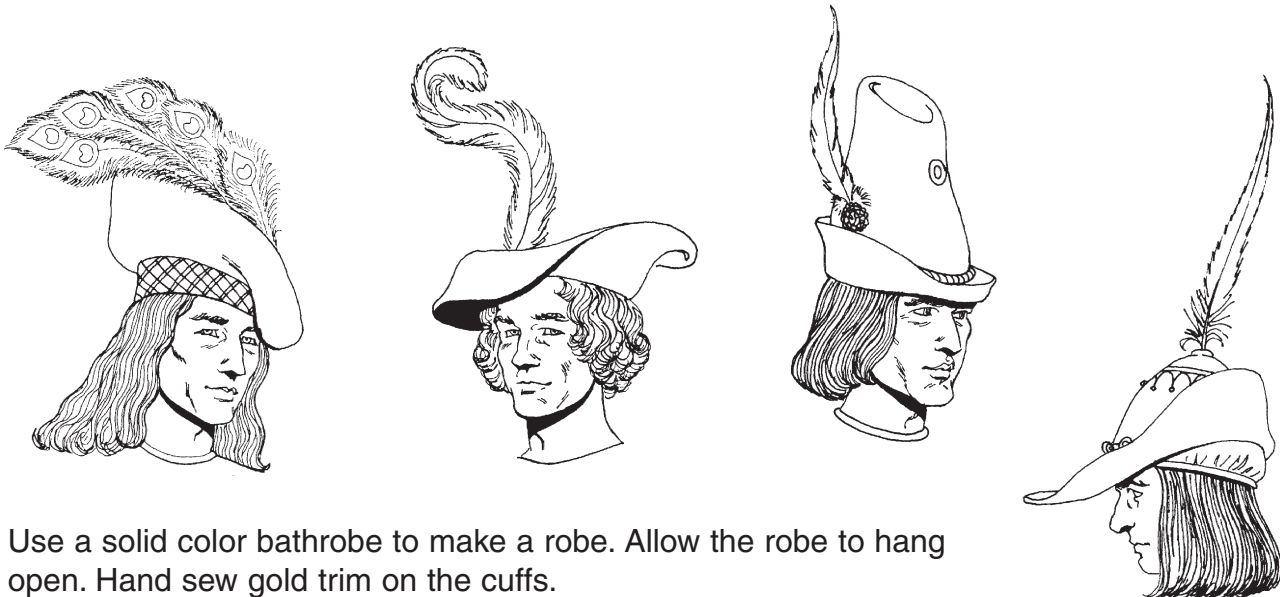
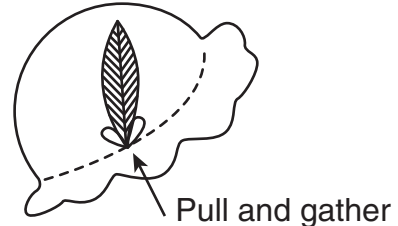
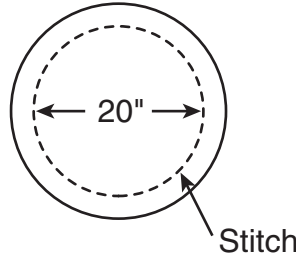
### Materials

- Bathrobe (solid color)
- Dress shoes
- Feathers and jewel for hat
- Glue gun, needle and thread or yarn
- Heavy fabric for a hat—one yard
- Long shoe laces or heavy ribbon—one per leg
- Sweatshirt and sweat pants or leggings



### Procedure

1. Wear a sweatshirt and sweat pants or leggings. Pull the legs up to the knee and secure, or get long shoe laces or ribbon and crisscross around the leg from the knee to the ankle.
2. **NO sneakers or athletic shoes!** Wear boots or shoes.
3. Use an old solid-color pillow case to make a kind of tunic. Carefully cut an opening for the head and arms. Wear the tunic over the sweat shirt with a belt. Decorate with a coat of arms, paint or added trim.
4. Make a hat: Cut a large circle out of heavy fabric or felt. It needs to be 20 inches in diameter. With yarn and a heavy needle, loosely run stitches all the way around, 1 inch from the edge. Pull to gather the edge of the hat and tie off. Hot glue feathers on one side, along with a bauble or jewel.



5. Use a solid color bathrobe to make a robe. Allow the robe to hang open. Hand sew gold trim on the cuffs.

# MAKING COSTUMES

**Instructions** Get books on costumes or any book with pictures of Elizabethans from all walks of life. The Elizabethan look can be easily imitated. Following are some suggestions:

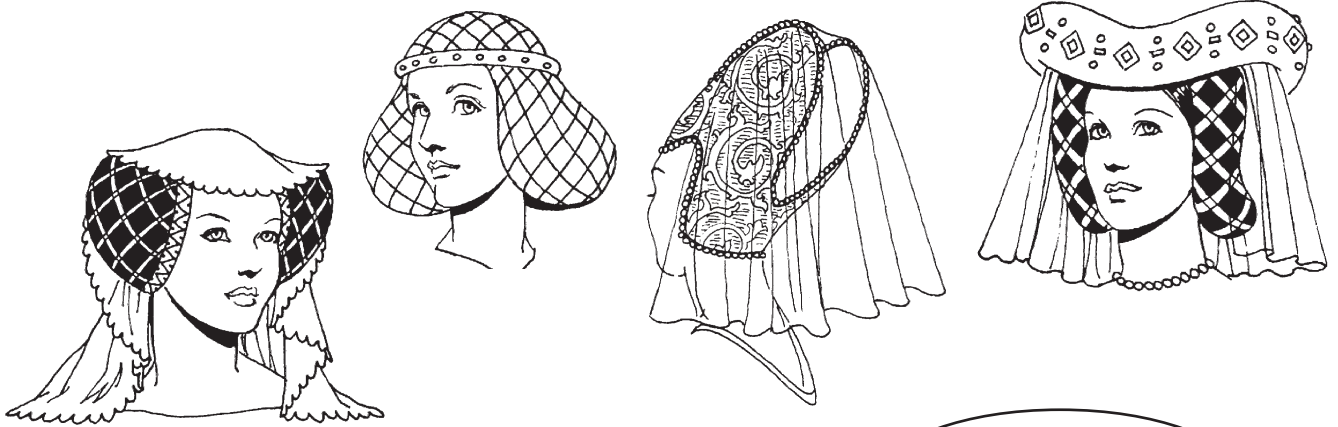
## An Elizabethan Gentlewoman

### Materials

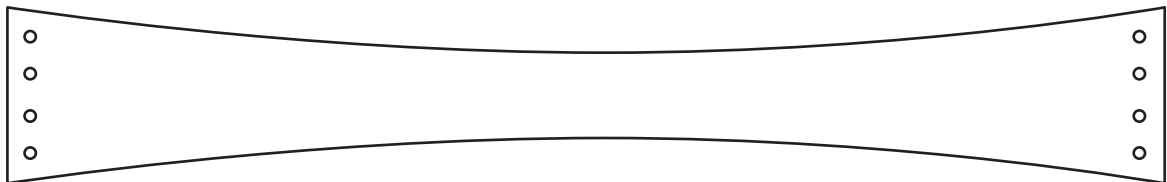
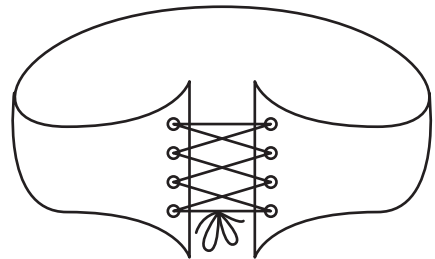
- Flat shoes
- Hair net or mop hat
- Lacy material for mop hat—one yard per hat
- Long skirt or dress
- Long sleeved peasant blouse
- Long ribbons—two per arm

### Procedure

1. Wear an ankle-length skirt with a peasant blouse or an ankle-length dress. If wearing a short sleeve long dress, wear a thin long sleeve shirt under it. Pin two long pieces of ribbon at the elbows, crisscross them down to the wrist and tie. If wearing long sleeves tie ribbons at the top near the shoulders and do the same.
2. **NO sneakers or athletic shoes!** Flat simple shoes are best. Ballet shoes are great.
3. Make a hat by buying a heavy hair net. Run ribbon around the edge and tie a bow to keep it in place. All the hair should fit in the net. Instead of the hair net, make a mop hat out of a circle of lacy material. Run a ribbon back and forth through the lace 1 inch from the edge. Pull ribbon to gather and tie in front.



4. Make a drawstring purse or carry a fan.
5. Measure your waist. Cut a cinch belt out of vinyl or false leather. Punch holes on both ends. Tie together with strong ribbon or shoelaces.







# ACTIVITY 1 (PART 2)

## Character Study: Descriptive Poem

**Instructions** Look at the models of descriptive poems below. Write your own descriptive poem about the same character that you wrote about in your Descriptive Paragraph. Write your name on the line that says “by”. Write the name of the character on the line that says “Character.” Write one letter from the character’s name on the left side of each line below. The letter on each line will be the first letter of a word or phrase that you write to describe your character. When you are finished, cut the paper on the dotted line and give the descriptive poem to your teacher.

The following examples use characters in other Shakespeare plays:

### ROMEO

**R**omantic and young  
**O**nly Juliet is love  
**M**ontague—his name spells  
**E**nemy to Capulet. His  
**O**ffense is love.

### KATE

**K**eeper of a nasty tongue  
**A**lways argues  
**T**oo beautiful, but  
**E**ver a wild woman

### FALSTAFF

**F**at and blubbery  
**A**lways drinks sak  
**L**azy  
**S**teals purses  
**T**alkative  
**A**fraid to fight  
**F**riend to a prince  
**F**orever joking

---

## Character Study: Descriptive Poem

Character: \_\_\_\_\_ by \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# DAY 4 DIRECTIONS

## DAY 4

### Character Illustrations

#### Materials

1. ACTIVITY 1 (Parts 1 and 2)—*return students' work*
2. ACTIVITY 2 Character Illustrations—*class set*
3. Large, multi-colored construction paper—*one package*
4. Glue—*enough for small groups*
5. Colored pencils or crayons—*class set*

#### Procedure

1. Return all character study paragraphs and poems. Hand out instructions for ACTIVITY 2 Character Illustrations. Go over directions for the illustrations.
2. Allow 40 to 50 minutes for students to work on their art. Assist them with the arranging and gluing of the pieces to their posters. Collect when they are finished. Grade according to your regular grading system.
3. If planning the festival, choose some of the character paragraphs, poems and illustrations to be presented as entertainment.
4. If planning the festival, get a hand count of how many students have spoken to their parents and think they may attend. Remind students about food and costumes.

## **T**eaching **tips**

*Instead of separate grades for the paragraph, poem and illustration, you may want to grade the entire character study project as one piece.*

### Character Illustration

#### Instructions

1. Below the dotted line, write the name of your character.
2. In the space below the name, draw a large picture of the character you have chosen to describe in your Descriptive Paragraph and Descriptive Poem. Dress him/her the way you think he/she would be dressed in the play. Color with crayons or colored pencils.
3. When you are finished, cut on the dotted line.
4. Next arrange your drawing, paragraph and poem on construction paper so it looks like they are framed. Glue the three pieces in place.
5. You now have a great poster representing your character!

-----

Character: \_\_\_\_\_

# DAY 5 DIRECTIONS

## DAY 5


### Life and Times of Will Shakespeare

#### Materials

1. Student Guides—*class set*
2. ACTIVITY 3 (Part 2) Life and Times of Will Shakespeare: Shakespeare Rap—*class set*

#### Procedure

1. Hand out Student Guides. First read and discuss ACTIVITY 3 (Part 1) Life and Times of Will Shakespeare: Outline. Give students as much background about William Shakespeare and Elizabethan England as you can, following the outline:
  - I. **Early Life** Point out the name of Will's parents, his wife's name and his children's names. They all appear in the Shakespeare Rap which will be introduced later. Also point out the duration of his education.
  - II. **Later Life** Explain that Queen Elizabeth I was probably the best monarch England ever had. During her reign, she encouraged many plays to be written and performed. She ruled during a good portion of Shakespeare's life and probably saw some of his plays performed. We refer to the period of time when she was queen as "Elizabethan England."

**R**ead  
**T**ell 

2. Have the students read the epitaph at the bottom of the outline in unison. Ask,

"What do you think this inscription means?"

Accept all answers.

**T**eaching  
**T**ip 

*It is quite helpful to keep the beat for them by clapping your hands or banging a drum. You can also have some students drum to keep the beat. Words spoken on the beat are capitalized to help you find the rhythm.*

3. Collect Student Guides.
4. Distribute ACTIVITY 3 (Part 2) Life and Times of Will Shakespeare: Shakespeare Rap. Explain that this rap takes the outline facts students learned and sets them to a rhythm. Read the entire Shakespeare Rap to the class, emphasizing the beat. Next, have the entire class read with you, slowly keeping the beat. Have students read it together at least two times so they get the feel of the rhythm and pacing.

## DAY 5 DIRECTIONS

### **T**eaching **Tip**

*Encourage the groups to have fun with this. They might have one or two group members actually say the line, while the others make sound effects and hand gestures - just like on television! Expect lots of noise and much laughter.*

5. Divide the students into pairs or groups of three to five. Assign one portion of the Shakespeare Rap to each group. Each group can be assigned one stanza or two single lines. All group members will recite their assigned lines together. Each group practices reciting its portion of the rap. Groups can choose to memorize it, or read off their papers. Allow about 10 minutes for practice.
6. After groups have practiced, get the students up and out of their seats. Arrange the groups in the correct order of their rap lines, left to right at the front of the room. Practice the Shakespeare Rap, each group taking its turn in the correct order. Although it will seem “rough” at first, if the rap is practiced every day of the unit, the students really will do a good job. Practice for the rest of the hour. Tell students to practice their portion of the Shakespeare Rap for homework and that the entire class will practice again tomorrow. Announce that they will perform the Shakespeare Rap at the festival.
7. Remind students of food assignments and costumes. Get another hand count of the approximate number of parents expected to attend the feast.

# ACTIVITY 3 (PART 1)

## Life and Times of Will Shakespeare: Outline

**Instructions** The following outline is all about the life and times of William Shakespeare. Read and discuss it with your teacher.

### William Shakespeare

William Shakespeare is the most quoted author in the history of the English language. His plays and characters will forever capture our imaginations and teach us about life.

#### I. Early Life

- A. Born April 23, 1564, Stratford-upon-Avon, a small market town
- B. Father—John—a glover, tanner, merchant, town Alderman
- C. Mother—Mary Arden—daughter of a prosperous family
- D. Attended Stratford Grammar School 10 hours a day
  - 1. Studied Latin and Greek
  - 2. Read ancient classics
- E. 1577 possibly dropped out of school to help father
- F. 1582 Married—Anne Hathaway
- G. 1583 Daughter born —Susanna
- H. 1585 Twins born —Judith and Hamnet

#### II. Later Life

- A. Late 1580s moved to London, probably joined a company of players
- B. 1592-1611 wrote 31 plays, visited family and invested in Stratford
- C. 1596 Coat of Arms granted to Shakespeare's father
- D. 1597 Purchased new home in Stratford
- E. 1599 Helped build the Globe Theatre for The Lord Chamberlain's Men
- F. 1603 Queen Elizabeth I dies
  - 1. James I now king;
  - 2. The Lord Chamberlain's Men become The King's Men
- G. 1611 Last play—*The Tempest*, retired to Stratford
- H. Died April 23, 1616
- I. 1623 First Folio edition of 16 plays published

William Shakespeare is buried in Holy Trinity Church at Stratford, England. On his tombstone is the following inscription:

“Good friend, for Jesus’ sake forbear  
To dig the dust enclosed here.  
Blessed be the man that spares the stones,  
And cursed be he that moves my bones.”



## ACTIVITY 3 (PART 2)

### Life and Times of Will Shakespeare: Shakespeare Rap

**Instructions** Following is an easy-to-learn rap about the life and times of Will Shakespeare. It is a quick and entertaining way for you to learn the facts of the outline in Part 1. Read and follow along silently as your teacher reads the rap for the first time. Each line is spoken to a count of 4. Say the rap together, keeping the beat. Notice that the beat will always fall on the capitalized words. You will be assigned one part of the rap to learn in a group. Practice it every night so you will know it well enough to perform at the end of the MIDSUMMER unit. Feel free to make sound effects and hand gestures like a real rapper you might see on television!

Come and LISten to my STOrY, COME and gather NEAR.  
'bout a MAN who was a WRItter, called WILLie ShakesPEARE.  
It was DURIng the TIME of GOOD Queen BESS.  
ENGLand was the PLACe where we LEARN the REST.

Now WILL's ol' MAN was JOHN, by NAME.  
Got HITCHed to Mary ARden, his WIFE she beCAME.  
They LIVED in STRATford on the RIVER A-VON  
Where they BOUGHT a HOUSE and proDUCed a SON.

Will, that is—Poet! Actor! Director! ... Ugh!

Born on APriL 23 in 1564,  
He would DIE on his BIRTHday in 52 years MORE.  
At AGE 18 in 1582  
He MARried his WOMan, a HATHaway, TOO.

ANNE gave BIRTH to their VERY first CHILD.  
SuSANNA was her NAME; she was WITty and MILD.  
THEN came TWINS, a MISS and a MISTer.  
HAMnet was the BOY and JUdith was his SISTer.

A mister! A sister! Oooh! Aah!

WILL left for LONDON, writing PLAYS was his GAME.  
With some FRIENDS he built a THEater. The GLOBE was its NAME.  
He ACTed and diRECTed, he WROTE and inVESTed,  
And by 1603 "The King's MEN" were proTECTed.

FOUR hundred YEARS have COME and have GONE.  
But SHAKESpeare's PLAYS are STILL going STRONG.  
He INfluenced our LANGuage in EVerY WAY  
And HE is still well-LOVed to this VERy DAY.

### Making Masks and Coats of Arms

**Note:** In addition to having plenty of newspaper to cover desks, gather the following craft materials and separate into two piles: one for the coats of arms and one for making masks. Also—in advance—make your own models of a finished mask and coat of arms. They will be used to explain the activity.



Gather and organize these materials ahead of time. Any kind of riffraff can be used to decorate the masks. You may suggest that students bring in leftover craft supplies from home. Thrift shops and flea markets sell supplies cheaply. You might also get donations from a local craft store.

#### Materials

##### Coats of Arms

1. ACTIVITY 4 (Part 1) Coat of Arms: Heraldry—one for half of the students
2. ACTIVITY 4 (Part 2) Making a Coat of Arms—one for half of the students
3. Cardboard or tagboard (9" x 12")—class set
4. Color pencils, crayons, and/or markers—class set
5. Construction paper (assorted colors, 9" x 12")—class set
6. Construction paper (assorted colors to be cut up)—class set
7. Rulers—class set
8. Scissors—class set
9. Scratch paper (9" x 12")—class set
10. White glue or paste—class set
11. Newspapers—enough to cover desks

##### Masks

1. ACTIVITY 5 Making a Mask—one for half the students
2. Colored foamboard, cardboard, tagboard or posterboard (5" x 8")—class set
3. Pencils—class set
4. Sequins, buttons, feathers, glitter, etc.—as much as you can find
5. String, elastic thread, or ribbon—several yards, enough to tie each mask
6. Thin wooden dowels (8- to 12-inch)—class set (optional, can be cut at a hardware store)
7. White glue or paste—class set
8. Newspapers—enough to cover desks

#### Procedure

1. Instruct students to take out their copies of the Shakespeare Rap. Divide them into their groups, position them in order at the front of the room, and practice the rap three times. Practice should only take about 10 minutes.

## DAY 6 DIRECTIONS

### Teaching Tips

*How you choose to divide the class will determine the quantity of materials needed for shields and masks. Be sure you have sufficient construction paper, cardboard, and decorations to supply all students.*

2. Remind students of their costumes and food assignments.
3. Explain that half the class will be making a shield of a coat of arms while the other half are making masks, and that they will wear their projects as part of their costumes on the day of the festival. Divide the class by counting off, by gender or by allowing students to choose which craft project they want to complete. Rearrange the class so students are sitting together in craft groups. It will facilitate the two craft activities. Cover desks with newspaper.
4. Hand out the ACTIVITY 5 Making a Mask instructions and supplies to the Masks Group first. Then hand out only the ACTIVITY 4 (Part 1) Coat of Arms: Heraldry sheet to the coat of arms group. Because it is less complicated to explain the mask making, review instructions first with that group while the other students silently read ACTIVITY 4 (Part 1) Coat of Arms: Heraldry.

*If the students would rather hold their masks instead of wear them, have a hot glue gun handy so you may attach the end of the dowel to the back of the mask on the right edge. The students can then hold the masks up in front of their eyes.*

### Read or Tell

5. Explain to the Masks Group that Elizabethans and Europeans in Shakespeare's time often wore masks to celebrate different holidays or masquerades. Sometimes the masks were elaborately decorated; sometimes they were simple. They were worn over the head or held up on a stick in front of the face. Show students your finished model of the mask.
6. Once the Masks Group has begun to work, discuss ACTIVITY 4 (Part 1) Coat of Arms: Heraldry with the other students. Ask,

“What is a coat of arms?  
Who had them? Why?”

Write HERALDRY on the board. Use your model of your coat of arms to show the different parts and illustrate the vocabulary words. Explain why you chose the charges you did and what they mean to you.

7. Distribute ACTIVITY 4 (Part 2) Making a Coat of Arms and scratch paper to each student. Read and explain the instructions step by step. Then allow students 15 minutes to sketch their rough drafts.
8. As the students in the coat of arms group finish their sketches, supply them with their cardboard or poster paper for the shield and markers to draw the lines of partition. When they complete the background, distribute the additional construction paper, glue, etc., to cut out and attach their charges.

*In field testing, most students were able to finish the project in one class session. You may need to allow extra time the next day for some students to finish.*

## ACTIVITY 4 (PART 1)

### Coat of Arms: Heraldry

**Instructions** Read and discuss the following vocabulary words with your teacher. They explain the parts of the coat of arms that you will design and make.

**Coat of arms** Because men in armor all looked alike, they wore different symbols and colors to tell them apart. These designs were eventually worn on a coat over the armor, and later they became known as a coat of arms.

**Heraldry** Once a design was created, a family would pass it down from generation to generation, father to son. Usually only wealthy, established families could apply for a coat of arms. Eventually the designs were registered by each family along with their family trees and histories. These records were kept by men called “heralds.”

**Shield** A “shield” is the entire design.

**Field** The “field” is the background behind the design. Fields come in many different shapes.

**Lines of partition** These lines separate the field into sections and colors. Lines of partition come in different shapes.

**Charges** “Charges” are designs or symbols that decorate sections of the field. These symbols represent ideas, values or accomplishments of the family.

**Motto** Sometimes a family made up a motto or saying that would tell what they believed or what was important to them. Some were written in Latin, some in English. For example, Queen Ann Boleyn, the mother of Queen Elizabeth I, had the motto “Me and Mine.” The motto of the U.S. Marine Corps is “Semper Fidelis” which means “Always Faithful.” The motto of the Girl Scouts is “Be Prepared.”

## ACTIVITY 4 (PART 2)

### Making a Coat of Arms

**Instructions** You can design a coat of arms that is unique, representing what is important to you: your family, your values, your religion, your hobbies and interests. You may wish to design it first on scratch paper. Follow these simple steps:

1. Sketch the shape of your **Shield** on a piece of construction paper or poster board. Cut it out. This will be your shield and the **Field** for your coat of arms. You can make up your own shape or choose one of the following shapes:

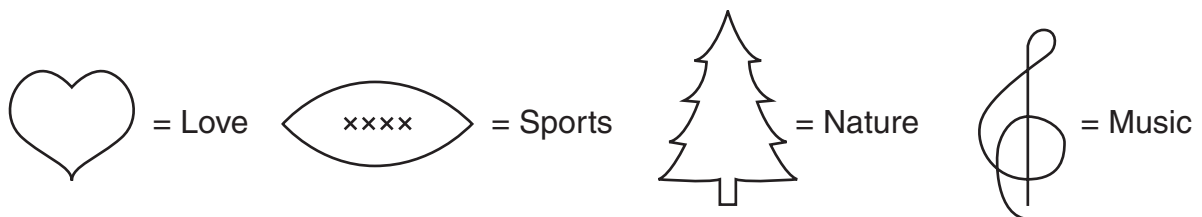


2. Separate the **Field** with **Lines of partition**. Using a ruler and a marker, draw lines to separate the field into three or more sections. You can make up your own shapes or use some of the following examples of ways to part the field:



3. Make up your **Charges**. This is where you can be really creative. Choose symbols that represent ideas you value or objects that represent your interests. They may include animals, flowers, objects, signs of the zodiac, birds, heavenly symbols, geometrical shapes—just about anything. They represent what is important to you. Divide the charges between the sections of your field.

Sketch pictures of your charges into each section of the field or draw the charges on a separate piece of construction paper, cut them out and paste them to the field. Following are some examples of traditional shapes of charges:



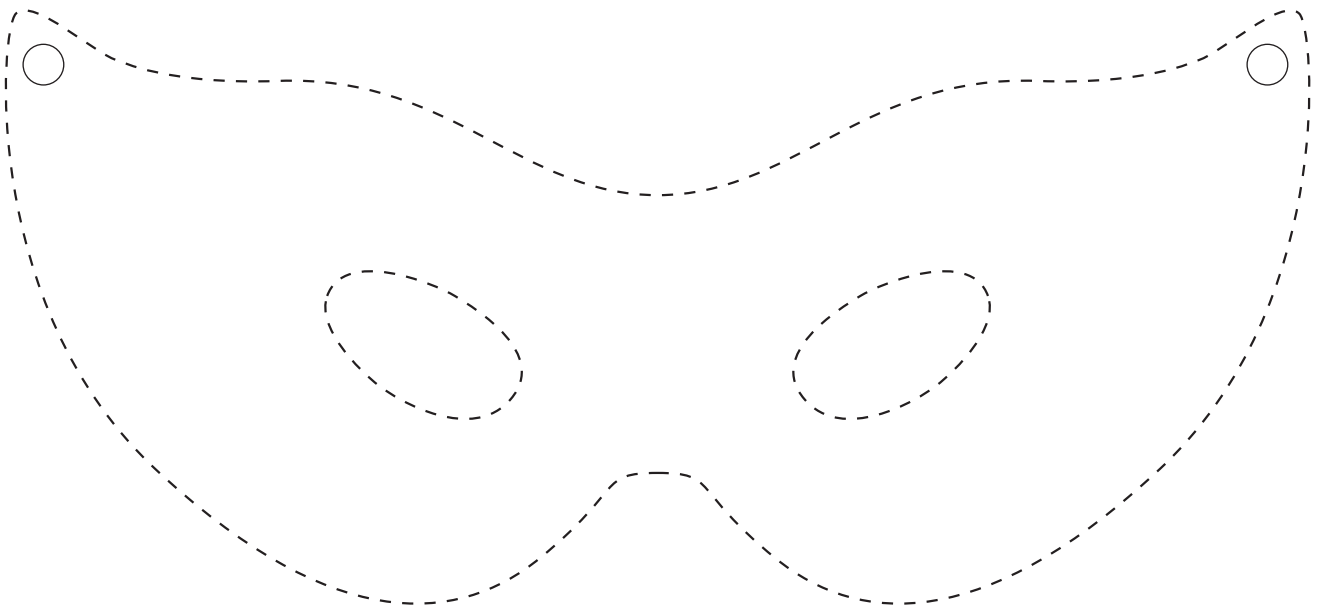
4. After the **Coat of arms** is completely sketched, color the **Field**, **Lines of partition** and **Charges**.
5. Make up a **Motto** that tells something about what is important to you. Write it on the back of your shield.
6. You can mount your paper shield by framing and hanging. You can also wear your shield on the front of a costume like a real knight.

## ACTIVITY 5

### Making a Mask

**Instructions** Follow these step-by-step directions to make and decorate your own Elizabethan-style mask. You will wear your mask during the Festival and Feast on the last day.

1. Cut out the mask shape below to make a template. Using the mask template, trace your mask onto foam board, card board or poster paper.
2. Cut out your mask. Cut out holes for your eyes.
3. Arrange and glue sequins, buttons, feathers, glitter, paper—anything you can think of—on your mask.
4. Punch holes on the sides and tie string or elastic thread through the holes to hold your mask on your face. Instead of tying on your mask, you may glue your mask to a thin dowel. You will then hold your mask in front of your face. Tie ribbons to the dowel as a decoration.



# DAY 7 DIRECTIONS

## DAY 7

### Time for Mime

#### Materials

1. SCRIPT FOR COURT JESTER—*two (one for you, one for student Jester)*
2. Student Guides—*class set*
3. Mime Occupation List—*one (cut apart)*
4. CHALLENGE PROJECT Let's Talk Elizabethan—*class set (optional)*

#### Procedure

1. Finish last-minute touches on coats of arms and masks. Allow about 15 minutes. Set them in a safe place to be used on the day of the festival.
2. Choose (or have the class vote with secret ballot) a King, Queen and Court Jester to preside over the feast. The Jester will emcee the event. It works best if the Court Jester is a student who is outgoing, has a loud voice and can read well. Give her/him a copy of the SCRIPT FOR COURT JESTER. The Jester may choose to memorize the lines or read from the script.
3. Practice the Shakespeare Rap for 15 minutes. Those who can should try to say the words from memory.
4. Distribute Student Guides and explain directions for ACTIVITY 6 Mime: Occupations. Distribute one paper slip with job title to each student. Allow about four minutes of quiet time for students to think of an action that will clearly show their assigned occupations. Their actions should be big and exaggerated so the rest of the class can guess the job they are pantomiming.
5. Line up groups of students at the front of the class. Quickly, one at a time, each student mimes his/her occupation as the rest of the students shout out their guesses. When the performer hears the correct answer he/she shouts "That's it!" and the next student moves into place as the first returns to his/her seat. Students may want to use the ACTIVITY 6 Mime: Occupations in the Student Guides to help them guess the occupations.
6. Collect Student Guides.
7. If you have the time, you and your students can practice the optional CHALLENGE PROJECT Let's Talk Elizabethan.

# SCRIPT FOR COURT JESTER

*After all of the students are standing in place behind their seats, the Jester skips in. She/he remains standing to announce the following:*

## Jester:

Good morrow my lords and my ladies. Welcome to our Elizabethan Festival and Feast. Would you please rise to greet King \_\_\_\_\_ and Queen \_\_\_\_\_.

Please raise your glasses to toast our king and queen!

Here! Here! And Huzzah!

Let us eat, drink and be merry! Huzzah!

## Students:

“Huzzah!”

## Jester:

You may be seated.

Will the players please take their places.

We now present some of Shakespeare’s characters in writing and art.

My lords and my ladies, we thank you for your kind attendance. We bid you adieu and good night!”

## Acting Tips

*King and Queen slowly walk into the room and take their positions at the center of the head table.*

*Jester and students raise their cups of juice.*

*Students repeat, holding their glasses high. Then they take a sip.*

*After the guests have eaten for about 20 minutes, the Jester rises again.*

*The class gets in position to do the Shakespeare Rap. After they finish all return to seats except those volunteers who will read their character pieces and show their illustrations.*

*At the end of the festival, the Jester rises for the last time.*



# **Mime Occupations list**

actor	farmer	basketball player
carpenter	dancer	golfer
weaver	singer	fisherman
hunter	doctor	baseball player
soldier	shoemaker	bus driver
waiter	cook	wallpaper hanger
teacher	animal trainer	tree cutter
cow milker	tailor	bricklayer
cowboy	sales person	tinker (fixes things)

## ACTIVITY 6

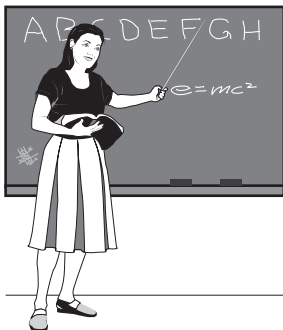
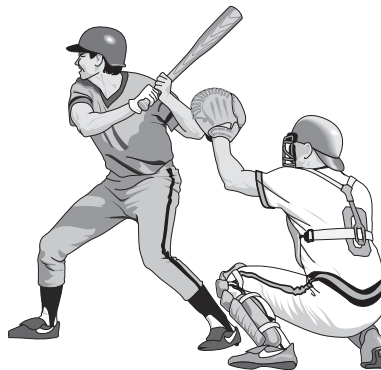
### Mime Occupations

**Instructions** Pantomime is the art of telling a story or showing a character with movement, but without words. It is a totally silent art form. Study the list of job occupations below. Your teacher will hand you a slip of paper naming one of these jobs. Your task is to think of a way to pantomime the actions used in the job so that your classmates can guess what it is. Remember to keep your paper secret.

actor  
carpenter  
weaver  
hunter  
soldier  
waiter  
teacher  
cow milker  
cowboy

farmer  
dancer  
singer  
doctor  
shoemaker  
cook  
animal trainer  
tailor  
sales person

basketball player  
golfer  
fisherman  
baseball player  
bus driver  
wallpaper hanger  
tree cutter  
bricklayer  
tinker (fixes things)



# CHALLENGE PROJECT

## Let's Talk Elizabethan

**Instructions** Following is a list of Elizabethan words, phrases and a few sentences that you can easily learn. Using this list and vocabulary words from the play, make up your own Elizabethan sentences. Practice a conversation with a partner. It is fun to say these words with an English accent. The Jester, King or Queen can make up special dialogue for the festival.

### Forms of address

Sir—respectful address to a male  
Madam—respectful address to a female  
My lord—address for male, nobility  
My lady—address for female, nobility  
Sirrah—address for a servant

### Nouns

Knave—a rogue or villain  
Knavery—trickery  
Vile—evil  
Coz—cousin or “kin”  
Hams—legs  
Pumps—shoes  
Repast—meal

**Pronouns**—*familiar, used with family, friends or nobility*

Thou—you  
Thy—your  
Thine—yours  
Thee—you

### Verbs

Didst—did  
Dost—do  
Hast—have  
Hath—has  
Wilt—will  
Shalt—shall  
Hie—Hurry!  
Tarry—stop, wait for  
Entreat—to beg, ask for

### Adverbs

Hither—here  
Thither—there  
Wither—where  
Marry—indeed  
Perchance—perhaps

### Others

Curst—ill-tempered  
Prithee —please  
Grammercy—thank you  
Zounds—an exclamation

### Sentences to Use with Audience or Guests

1. “Ladies and gentles, prithee take your seats.”
2. “I would fain have you buy a tart, kind sir.”
3. “Hie! Hie! Her Majesty is come!”
4. “Perchance thou shalt be entertained tonight.”
5. “Tarry no longer. The play is about to begin.”
6. “Good morrow, my lady. How fares thee?”
7. “Grammercies, my lord, for this plentiful repast.”
8. “Didst thou enjoy the players?”
9. “Prithee, tarry here and perchance thou shalt visit with our royal court.”
10. “Ay, ‘tis a fine meal, indeed.”
11. “Huzzah!” (Hurray! Say this and raise hands up high to applaud all events.)

# DAY 8 DIRECTIONS

## DAY 8

### Graphing Ages

#### Materials

1. ACTIVITY 7: Graphing Ages—*class set*

#### Procedure

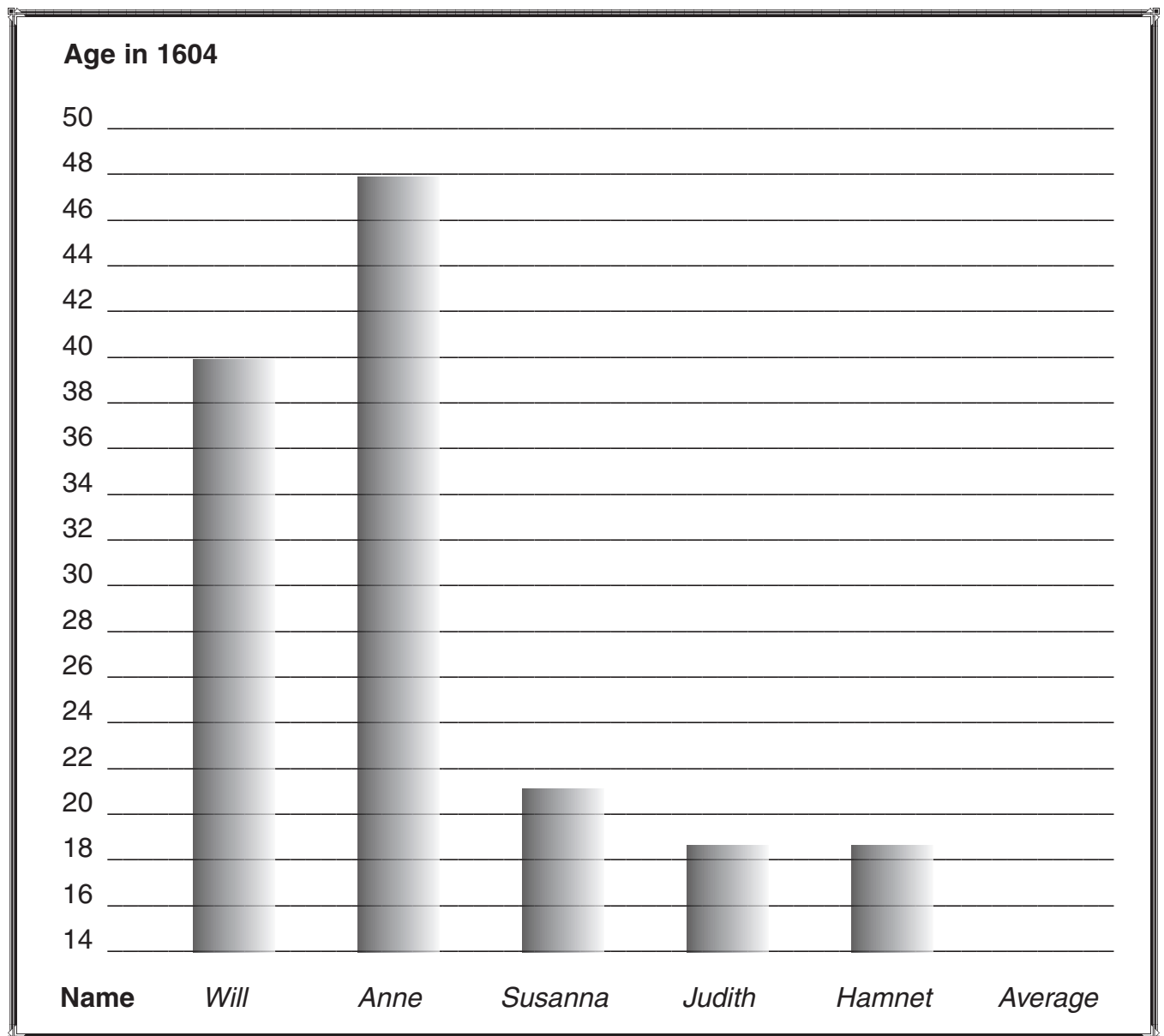
1. Remind students that the big festival is only two days away. Remind them of their food assignments, costumes, and get a final count of parents who are attending or helping. Suggest that if students already have their costume, they bring it to school tomorrow.
2. Ask for volunteers to read their poetry or paragraphs as entertainment for the festival. Allow students to practice reading loudly, slowly and clearly in front of the other students. Also have the Jester read her/his script. Allow about 15 minutes for this practice time.
3. Rehearse the Shakespeare Rap two or three times. By now, most of the students will have memorized their portions of the rap. Some may still wish to hold their papers. Allow about 15 minutes for this practice time.
4. Hand out copies of ACTIVITY 7 Graphing Ages. Review instructions and allow students to work quietly for about 10 to 15 minutes. Then correct in class and collect. Grade as you would any math assignment.
5. Answer key for ACTIVITY 7 Graphing Ages
  - A. Anne
  - B. 8 years
  - C. 19
  - D. 29.4
6. If you have the time, you and your students can practice the optional CHALLENGE PROJECT Let's Talk Elizabethan.
7. If your class will not celebrate the end of this unit with an Elizabethan Festival and Feast, your students can work on the optional CHALLENGE PROJECT Break the Code. Conduct a discussion about the meaning of honor and what life lessons these words teach us. This CHALLENGE PROJECT can also be used as an assignment or for extra credit.
8. Answer key for CHALLENGE PROJECT Break the Code
  - A. "To thine own self be true."
  - B. "If I lose mine honor, I lose myself."

## Graphing Ages

Name: \_\_\_\_\_

**Instructions** The bar graph below shows the Shakespeare family's ages in 1604. Study the graph and answer the following questions:

- A. Who is the oldest? \_\_\_\_\_
- B. What is the difference between Anne and Will's age? \_\_\_\_\_
- C. How old are the twins? \_\_\_\_\_
- D. Find the average age of the Shakespeare family in 1604. \_\_\_\_\_  
Add it to the bar graph in the space provided.

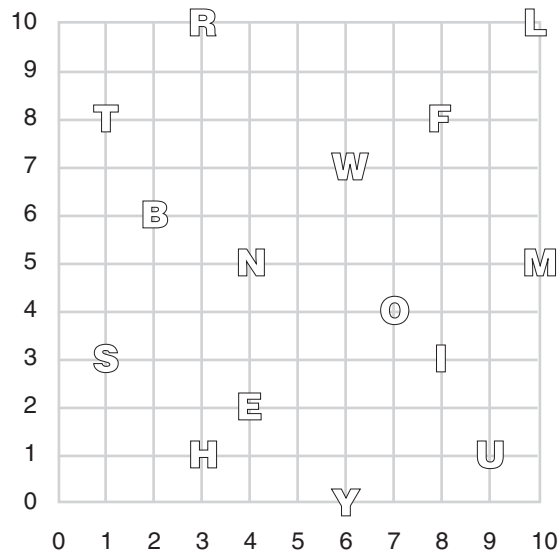


# CHALLENGE PROJECT

## Break the Code

Name: \_\_\_\_\_

**Instructions** This graph contains two very important secret messages from William Shakespeare. Match each pair of numbers with their point on the graph to find the letters in each word. First, follow the bottom horizontal (side to side) line to the first number. Then move up the vertical line (top to bottom) to the second number to find its letter. Write the words on the lines below each code. When you are finished, discuss what each message means to you.



**A.** 1-8, 7-4    1-8, 3-1, 8-3, 4-5, 4-2    7-4, 6-7, 4-5    1-3, 4-2, 10-10, 8-8

\_\_\_\_\_

2-6, 4-2    1-8, 3-10, 9-1, 4-2.

\_\_\_\_\_ .

**B.** 8-3, 8-8    8-3    10-10, 7-4, 1-3, 4-2    10-5, 8-3, 4-5, 4-2    3-1, 7-4, 4-5, 7-4, 3-10,

\_\_\_\_\_

8-3    10-10, 7-4, 1-3, 4-2    10-5, 6-0, 1-3, 4-2, 10-10, 8-8.

\_\_\_\_\_ .

### Dress rehearsal and Festival Setup

#### Materials

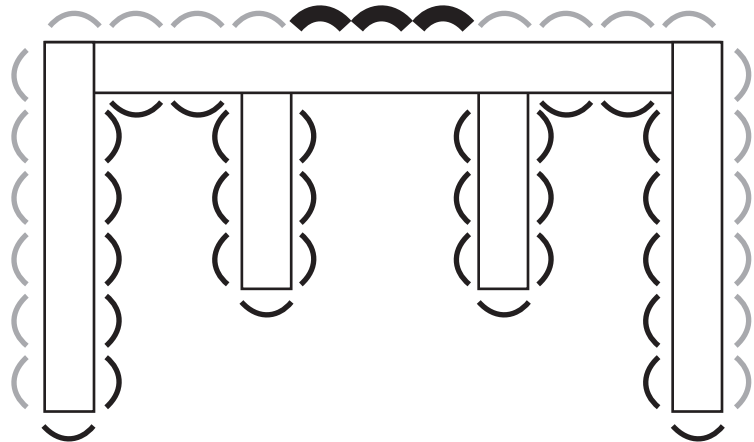
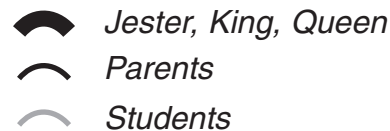
1. PLACE CARD—*class set + one per guest*
2. PLACE CARD ALPHABET—*class set + guests (optional)*
3. CHALLENGE PROJECT Let's Talk Elizabethan—*class set*
4. OPTIONAL ACTIVITY Greensleeves—*class set*
5. Butcher Paper to cover desks/tables
6. Masking tape
7. Music and player for processional
8. Paper plates, cups and napkins



*If you organize the students into work groups, all of the activities this day will be finished in 50 to 60 minutes. However, if you can get help to arrange the desks outside of class time, you will have more time to practice.*

#### Procedure

1. Arrange the room as in the diagram for tomorrow's Festival. Students will be able to help set up the room.



2. While some students are moving desks and chairs, others can write students' names or cut out the ALPHABET letters and paste on PLACE CARD. Allow about 20 minutes for these activities.
3. Have each student take two to four napkins, plates and cups from the pile and set four places each. It is a good idea to set more places than you think you need, for any extra guests who may show up. Either have students sit in assigned seats or allow them to choose where to sit. Students use their PLACE CARD to mark their places.

# Teaching Tips

*Rehearse items 4 through 9  
three or four times.*

## DAY 9 DIRECTIONS

4. Arrange students in two lines—boys on the left, girls on the right. Each boy should be paired with a girl for the grand entrance. The Jester is second to the last to enter, and the King and Queen are last.
5. Practice the procession that will mark the beginning of the Festival and Feast. Play the music as students walk in slowly two-by-two. Tell them to hold their heads up high and be proud! When they reach the center of the room, each pair will separate, the boys going in one direction and the girls in the other. They will stand in place behind their seats on the outer edge of the head table and horseshoe. Remember to leave the three center seats at the head table for the Jester and Royalty. Next the Jester skips in by him/herself and takes center stage.
6. When the Jester is in place, fade out the music. The Jester announces for the audience to rise for the entrance of the King and Queen. Then fade in the music and continue it until the King and Queen are standing in place. The Jester then leads the toast, everyone sits, and the feasting takes place. Rehearse this processional to music two or three times. This will take about 15 minutes.
7. Next rehearse the entertainment. The Jester stands, and as scripted, calls the players to take their places. The students stand, push in their chairs, and take their positions for the Shakespeare Rap. Practice the rap two times. At the end of the rap, those students who will read their character study pieces and show their character illustrations stay in the stage area; everyone else returns to their seats.
8. The Jester announces the character study writings and illustrations. Each performer should bow at the end of his or her presentation and the rest of the class should applaud with a loud “Huzzah!” The performer will then return to his/her seat.
9. At the end of the character study presentations, the festival will be over. The Jester thanks the guests for coming and sends everyone on their way.
10. If you have the time, you and your students can practice the optional CHALLENGE PROJECT Let’s Talk Elizabethan.
11. If your class will not celebrate the end of the unit with an Elizabethan Festival and Feast, you can teach your students the Elizabethan-era song Greensleeves.

*This entire process only  
takes about 20 minutes  
from start to finish.*





(Fold on grey line)

---

Name

## PLACE CARD ALPHABET

A B C D E F G  
H I J K L M N  
O P Q R S T U  
V W X Y Z  
a b c d e f g  
h i j k l m n o p  
q r s t u v w x y z

# Greensleeves

**Instructions** If your class would like to sing as part of the festival entertainment, the 16th Century “Greensleeves” is an easy song to learn in a short time. Legend has it that King Henry VIII wrote the piece, perhaps when he was courting one of his wives. Throughout the centuries the lyrics have changed. Today this melody is most familiar during the Christmas season as “What Child is This?”

Perhaps some students could pantomime interpretive actions to the words as the rest of the students sing.

Alas, my love you do me wrong  
to cast me off discourteously  
for I have loved you so long  
delighting in your company.

Greensleeves was all my joy  
Greensleeves was my delight  
Greensleeves was my heart of gold  
and who but my lady Greensleeves.

I have been ready at your hand  
to grant whatever you would crave  
and I have waged both life and land  
your love and good will for to have.

Greensleeves was all my joy  
Greensleeves was my delight  
Greensleeves was my heart of gold  
and who but my lady Greensleeves.

Thou couldst desire no earthly thing  
but still thou hast it readily  
thy music for to play and sing  
and yet thou would not love me.

Greensleeves was all my joy  
Greensleeves was my delight  
Greensleeves was my heart of gold  
and who but my lady Greensleeves.

# DAY 10 DIRECTIONS

## DAY 10

### Elizabethan Festival and Feast

#### Procedure

1. Have students change into their costumes. Those who do not have a full costume will still “fit in” when the students pin their coats of arms on the front of their shirts and don their masks.
2. Guests arrive and take their seats while students wait outside in costume. When all the parents are seated around the tables, line the students up two-by-two in the order they practiced.
3. Processional music starts and the students enter in pairs, split off, and walk to their seats as practiced. They remain standing while the Jester enters behind them.
4. The Jester commands the guests to rise and the King and Queen are announced. Everyone remains standing until the Jester gives the toast from the script and commands them to be seated.
5. As food arrives it should be distributed equally around the tables on trays and platters. Teacher’s aide, parents, or responsible students can help with this. Guests and students eat and listen to music. This will take approximately 15 to 20 minutes.
6. The Jester announces each entertainment, and all performances take place. This will take approximately 20 minutes.
7. The Jester thanks the guests for coming. Students get out of costumes. Everyone helps to clean up.

#### **T**eaching **tips**

*Some students may bring food in advance. It will need to be refrigerated until you are ready to set it out.*

*Others will have parents bring their contribution with them when they arrive.*

# DAY 10 DIRECTIONS

## DAY 10

### Elizabethan Festival and Feast

#### Procedure

1. Have students change into their costumes. Those who do not have a full costume will still “fit in” when the students pin their coats of arms on the front of their shirts and don their masks.
2. Guests arrive and take their seats while students wait outside in costume. When all the parents are seated around the tables, line the students up two-by-two in the order they practiced.
3. Processional music starts and the students enter in pairs, split off, and walk to their seats as practiced. They remain standing while the Jester enters behind them.
4. The Jester commands the guests to rise and the King and Queen are announced. Everyone remains standing until the Jester gives the toast from the script and commands them to be seated.
5. As food arrives it should be distributed equally around the tables on trays and platters. Teacher’s aide, parents, or responsible students can help with this. Guests and students eat and listen to music. This will take approximately 15 to 20 minutes.
6. The Jester announces each entertainment, and all performances take place. This will take approximately 20 minutes.
7. The Jester thanks the guests for coming. Students get out of costumes. Everyone helps to clean up.

## **T**eaching **tips**

*Some students may bring food in advance. It will need to be refrigerated until you are ready to set it out.*

*Others will have parents bring their contribution with them when they arrive.*







# MIDSUMMER

An interaction unit introducing young learners  
to the world of William Shakespeare



## INTRODUCTION

Get ready to have a Shakespearience! You are about to experience one of William Shakespeare's funniest plays, entitled *A Midsummer Night's Dream*. In this play, a group of fairies, elves and humans are rehearsing a play of their own called *Pyramus and Thisbe* (pronounced Peer-a-mus and Thiz-bee). In MIDSUMMER, you will become actors as you participate in a dramatic reading of *Pyramus and Thisbe*. You will then begin completing projects that take you back to Shakespeare's time— England in the late 1500s, during the reign of Queen Elizabeth I. You will practice a Shakespeare Rap, create Coats of Arms or Elizabethan Masks, write poetry and perform mimes. Your creations and performances will be applauded at your classroom's Elizabethan Festival and Feast. Dressed as Elizabethan ladies and gentlemen, you will dine on fine fare that you will help prepare. And now, as Shakespeare may have said,

**“Let us tarry no longer.  
The play is about to begin!”**



Student Guide

978-1-56004-399-7



INT146SG v1.0



## CAST OF CHARACTERS

### *A Midsummer Night's Dream*

#### *"Pyramus and Thisbe"*

##### **-THE FAIRIES**

- Puck** *A fun-loving, but sometimes sneaky fairy who likes to play tricks on humans.*
- Mustardseed** *A very little fairy who is very curious.*
- Cobweb** *Another fairy who is sometimes very forgetful.*

##### **THE ACTORS**

- Peter Quince** *A carpenter who directs the play.*
- Nick Bottom** *A weaver who likes to brag a lot. He always has all the answers and thinks he knows everything. Bottom wants to play all the parts in the play.*
- Francis Flute** *A bellows-mender who does not want to play Thisbe— a girl's part.*
- Robin Starveling** *A tailor who plays the moon.*
- Snug** *A joiner who plays the lion.*
- Snout** *A tinker who plays the wall.*

# ABOUT THE SCRIPT

## Understanding the Script

- **Dialog**—Read **aloud** the Dialog or lines on the right side of the page.
- **Acting Tips**—Read **silently** the Acting Tips from the left side of the page. These Acting Tips include Stage Directions and Vocabulary
- **Stage Directions**—Stage Directions tell you how to say a line and where or how to move.
- **Vocabulary**—New or difficult Vocabulary words are also listed with their definitions in the shaded box on the left side of the page.
- **Scenes and Parts**—The script is broken up into large sections called Scenes and smaller sections called Parts.
- **Questions and Improvisations**—At the end of each scene are Questions and/or Improvisations. When we finish a scene, we will stop to discuss the questions or to act out an improvisation.

## Reading Tips

- **Do not pause** at the end of a line.
- **Pay attention** to the words in **bold** type. They are important to the meaning of the line.
- **Stress** or **emphasize** the word as you read, and it will help the meaning become clear.
- **Follow** all voice directions like **Pause**, **Laughs**, or adjectives and adverbs like **Angry**, **Softly**.

## As the Play Begins ...

Fairies, elves and humans are trying to rehearse the tragic love story of *Pyramus and Thisbe*. The characters joke and play tricks on each other as they argue about who should play which part.

## SCRIPT—SCENE 1 PART 1



### A cting Tips

*Enter Puck, a pixie or fairy, who shall tell our story with his fairy friends Cobweb and Mustardseed. He runs on stage with a magic wand, twirls around and jumps into place.*

*Cobweb runs in, twirls and bows.*

*Mustardseed does the same.*

*Mustardseed in a squeaky voice ...*

*Puck to Mustardseed ...*

*Mustardseed and Puck point together at Cobweb.*

*Cobweb 's embarrassed.*

**Puck:** Good morrow, my lords and my ladies. My name is Robin Goodfellow ... but you can call me “Puck” for short. And these are my friends.

Cobweb ...

and Mustardseed.

We are here to tell you a story that is magical and funny.

**Mustardseed:** That’s right.

**Cobweb:** You bet! It is a story and a play ...

**Mustardseed:** All rolled into one!

**Puck:** So we shall begin.

Where’s the book?

**Mustardseed:** I thought you had it.

**Puck:** No, I thought you had it.

**Mustardseed and Puck:** No, you had it!

**Cobweb:** Aw, gee. I left it backstage.

## SCRIPT—SCENE 1 PART 1

### A cting Tips

*Cobweb starts to exit very slowly.*

*Cobweb runs off and comes back at full speed carrying the book.*

*The three cross to stools and sit with Puck in the middle holding the book. Puck opens it and begins reading ...*

*Cobweb impatiently wiggling, raising her hand ...*

**Mustardseed and Puck:** Well, go get it!

Faster!!!

**Puck:** That's better.

I will begin

Once upon a time, in the land of Athens ...

**Mustardseed:** Wait! Where is Athens?

**Cobweb:** I know, I know! It's in the country of Greece!

**Puck:** Thank you. Now may I continue?

**Mustardseed and Cobweb:** Sure ... go for it!

**Puck:** Now where was I? Oh, yes. Once upon a time in the land of Athens in the country of Greece, there lived five very simple men.

### QUESTIONS

1. Describe Puck and his friends. How tall are they?  
How are they dressed?
2. Where does the play take place?

### IMPROVISATION

Three volunteers will be three fairies. One is the leader; the others follow. Enter the room pretending to be in a magical forest. Explore. Talk in "fairy voices."

# A

cting Tips

*Mustardseed reading ...*

*Quince enters and bows.  
(Joiner—a person who  
joins pieces of wood  
together to make things.)  
Snug enters and bows.  
(Bellows—an object that  
blows a fire.)  
Flute enters and bows.  
(Tinker—someone who  
fixes things.)  
Snout enters and bows.  
Starveling enters and  
bows.*

*Bottom enters and bows.*



## SCRIPT—SCENE 1 PART 2

**Mustardseed:** These very simple men were going to put on a play for the Duke and Duchess.

**Cobweb:** It was to be a present to be performed on their wedding day.

**Puck:** Now these very simple men had never ever put on a play before.

**Mustardseed:** But they did have a director - Peter Quince, the carpenter.

**Puck:** Then there was Snug, the joiner.

**Cobweb:** Flute, the bellows-mender;  
and Snout, the tinker.

**Mustardseed:** Don't forget Starveling, the tailor ...

**Puck:** And last ...

**Cobweb and Mustardseed:** But not least ...

**All:** Nick Bottom, the weaver.

**Mustardseed:** He wants to play all the parts.

**Puck:** They meet in the woods to cast their play.

### QUESTIONS

1. Who directs the play?
2. What is a bellows?
3. Who want to play all the parts?

# A

## Acting Tips



## SCRIPT—SCENE 2 PART 1

*The scene begins as the readers watch from their stools.*

*(Script—the written text of a play)*

*Quince holding up paper with list of names ...  
(Scroll—a roll of paper used for writing)*

*Quince reading slowly ...*

*Bottom acting very important ...*

*(Tyrant—a mean and cruel ruler)*

**Quince:** Is all our company here?

**Bottom:** I think you should call them, man by man, as it says in the script.

**Quince:** Here is a scroll of every man's name who shall play a part in our play before the Duke and Duchess on their wedding day.

**Bottom:** First, Peter Quince, say what the play is about, then read the names of the actors.

**Quince:** Our play is "The most La ... ment ... able comedy and most cruel death of Pyramus and Thisbe."

**Bottom:** A very good piece of work, I tell you. Now, good Peter Quince, call your actors by the scroll.

**Quince:** Answer as I call you. Nick Bottom, the weaver?

**Bottom:** Ready. Name what part I have.

**Quince:** You, Nick Bottom, are set down for Pyramus.

**Bottom:** What is Pyramus? A lover or a tyrant?

**Quince:** A lover, most brave, ... that kills himself for love.

## SCRIPT—SCENE 2 PART 1

### A Acting Tips

*Bottom* walks around proudly.

*He shouts ...*

*He cries ...*

*He softens his voice ...*

*He shouts meanly ...*

**Bottom:** Ah, I shall make them cry when I perform it.

I will move storms ...

I will show grief.

I can be a lover ...

or a **tyrant!** Now name the rest of the players.

**Quince:** Francis Flute, the bellows-mender?

**Flute:** Here, Peter Quince.

**Quince:** Flute, you must play Thisbe.

**Flute:** What is Thisbe? A wandering knight?

**Quince:** It is the lady that Pyramus must love.

*Flute* rubs his face.

**Flute:** Oh, nay ... let me not play a **woman!!!**  
I have a **beard** coming!

**Quince:** Then you shall play it in a mask, and you may speak as **small** as you **will**. And ...

*Bottom* interrupts ...

*In a high voice ...*

**Bottom:** And I may hide **my** face. Let **me** play Thisbe, too! I will speak in a tiny little voice: “Ah, Pyramus, my lover dear; your Thisbe dear is here!”

**Quince:** No, no. You must play Pyramus; and Flute, you Thisbe.

## SCRIPT—SCENE 2 PART 1

### A cting Tips

*Bottom grumbling ...  
He walks away feeling  
sorry for himself.*

**Bottom:** Well, proceed.

**Quince:** Robin Starveling, the tailor?

**Starveling:** Here, Peter Quince.

**Quince:** Robin, you must play Thisbe's mother. Tom Snout, the tinker?

**Snout:** Here, Peter Quince.

**Quince:** You play Pyramus' father. Myself ... I play Thisbe's father. Snug, the joiner?

**Snug:** Yes, Peter Quince?

**Quince:** You have the lion's part. Now I hope here is a play fitted.

**Snug:** Have you the lion's part written?

**Quince:** You may make it up as you go. It is nothing but roaring.

*Bottom crossing between  
them ...*

*Bottom roars loudly ...*

**Bottom:** Let *me* play the lion, *too*. I will roar so well every man shall hear me. I will make the Duke say, "Let him roar again! Let him roar again!"  
Roar! Roar!



## SCRIPT—SCENE 2 PART 1

### **A**cting Tips

*Bottom roars softly and sweetly ...*

*Bottom smiles.*

*Quince passes out scripts.*

*They exit in different directions.*

**Quince:** And you would roar so loudly that you would scare the Duchess, and the ladies would scream. And then the Duke shall hang us all.

**Bottom:** Then I shall change my voice and roar as gently as a dove. I shall roar like a nightingale. Roar. Roar.

**Quince:** No. You can play no part but Pyramus. For Pyramus is a sweet man, a proper man, a gentle man. Therefore you must play Pyramus.

**Bottom:** Then I shall play Pyramus.

**Quince:** Good. Now here are your parts. Learn them by tomorrow night and meet me in the palace wood a mile outside of town. There we shall rehearse. In the meantime, I shall draw a list of props to use in our play. I pray you, fail me not.

**Bottom:** We will meet, and there we may rehearse our play.

**Quince:** Remember ... at the Duke's woods we shall meet. Farewell.

### QUESTIONS

1. Who is the director of the play?
2. Why doesn't Flute want to play Thisbe?
3. What is funny about Nick Bottom? How many parts does he want to play? Do you know anyone like Bottom?

## SCRIPT—SCENE 2 PART 2



### A Acting Tips

*Puck reading ...*

**Puck:** And so that night, these very simple men meet in the woods near the Duke's palace to practice their play.

**Cobweb:** Hee, hee. That Bottom wants to hog all the parts.

**Mustardseed:** Yes. He thinks he knows it all.

**Puck:** I have an idea. Shall we play a joke on him?

**Cobweb:** Aye. It shall be a merry trick.

**Mustardseed:** What shall you do?

*Puck takes out a bottle of  
potion.  
(Vial—a small bottle.)*

**Puck:** This vial contains a magic juice that shall change the shape of any man who takes it.

**Cobweb:** What shall you change him to?

*They all laugh.  
(Jackass—a donkey;  
also a fool.)*

**Puck:** Why, a jackass!

**Mustardseed:** How shall you do this?

*(Transformed—changed)*

**Puck:** I must find him alone, and when he sleeps I shall pour the juice into his eyes. When he awakes, he shall be transformed.

## SCRIPT—SCENE 2 PART 2

### A cting Tips

*Enter Bottom, Quince, Snout, Starveling, Snug and Flute.*

*Quince looking around ...*

*(Tiring house—back stage room for costumes, props and actors.)*

*(Prologue—a speech to the audience at the start of a play.)*

**Cobweb:** But soft! They come anon.

**Puck:** Let us watch and wait.

**Bottom:** Are we all met?

**Quince:** Here is a good place for our rehearsal. This green plot shall be our stage and this bush our tiring-house. Now let us practice as if we play before the Duke.

**Bottom:** Peter Quince!

**Quince:** What say you, bully Bottom?

**Bottom:** There are things in this play which will never please. First, Pyramus must draw a sword to kill himself. **That** shall scare the ladies. How answer you that?

**Snug:** They shall be afraid.

**Starveling:** I believe we must leave the killing out.

**Bottom:** No. I know. I shall say a prologue. It shall say we will do no harm with our swords and that Pyramus is not **really** killed. And I shall tell them that I, Pyramus, am **not** Pyramus, but Bottom, the weaver. This will put them out of fear.

**Quince:** Then we shall have such a prologue.

## SCRIPT—SCENE 2 PART 2

**Snout:** But will the ladies not be afraid of a lion?

**Bottom:** Yes, there is nothing more fearful than a lion.

**Snout:** Therefore *another* prologue must tell he is *not* a lion.

**Bottom:** Nay. He must name his name and say, “Ladies, I am not *really* a lion. But I am a *man*, as *other* men are.” Then let him tell them plainly he is Snug, the joiner.

**Quince:** Then it shall be so. But there are two more things. How do we bring moonlight into the chamber? For you know Pyramus and Thisbe meet by moonlight.

**Snug:** Does the moon shine the night we play our play?

**Bottom:** A calendar! A calendar! Look in the almanac. Find out if there is moonshine.

**Starveling:** No, the moon does not shine that night.

**Quince:** Then, Starveling, you shall present the person of Moonshine. You shall come in with a bush of thorns and hold up a lantern for the moon. But there is one more thing. We must have a wall. For the story says Pyramus and Thisbe did talk through the chink of a wall.

### **A**cting Tips

*(Almanac—a book that contains a calendar and weather information.)*

*Starveling takes out a book and looks through it.*

*(Chink—a hole in a wall.)*

## SCRIPT—SCENE 2 PART 2

**Snout:** You can *never* bring in a wall. What say *you*, Bottom?

### **A**cting Tips

*Bottom holds out his hand and spreads two fingers. (Cranny—the chink, or hole in a wall.)*

**Bottom:** Some *man* must present a wall. Let him have some plaster about him to *look* like a wall. And let him hold his fingers thus ...

And through that cranny the lovers shall whisper.

*Quince to Bottom ...*

*(Cue—the signal to speak a line.)*

**Quince:** That shall be, and all is well. Now we shall practice our parts. Pyramus, you begin. When you have spoken your speech, wait behind that bush, and everybody enter when you hear your cue. Now speak, Pyramus. Thisbe, stand ready.

*Bottom steps center stage, as Pyramus ...*

**Bottom:** Thisbe, the flowers whose *odious* is sweet..

*Quince correcting Bottom ...*

**Quince:** *Odors! Odors!*

*Bottom puts his hand to his ear. He exits right and puts on the donkey mask. Cobweb follows him off stage.*

**Bottom:** *Odors* is sweet. So is your breath, my dearest Thisbe dear. But hark! A voice! Stay here awhile, and by and by I will to you appear.

**Puck:** A stranger Pyramus was never played.

*Cobweb returns giggling.*

**Cobweb:** The fool has fallen asleep as he says his part.

*Puck takes out bottle of magic juice and creeps offstage.*

**Puck:** Now is my chance to play the trick.

*Flute to Quince ...*

**Flute:** Must I speak now?

## SCRIPT—SCENE 2 PART 2

### A cting Tips

*Flute calling off left ...*

*Quince correcting ...*

*Quince calling offstage ...  
Enter Bottom with  
donkey mask.*

*They all exit screaming.*

*Puck joins Cobweb and  
Mustardseed on stage.  
They watch and giggle.*

*Snout enters slowly and  
carefully ...*

*Snout screams and  
runs off.*

*Quince entering slowly ...*

*Quince screams and  
runs off.*

**Quince:** Yes, you must. You understand he leaves to see a noise he has heard and shall return again.

**Flute:** Pyramus! I'll meet you, Pyramus, at Ninny's tomb.

**Quince:** No, no. **Ninus'** tomb, man! **Ninus!** But you must not speak that yet. **That** you say to Pyramus.

Pyramus, **Enter!** Your cue is past.

**Bottom:** If I were fair, fair Thisbe, I were only yours.  
Hee-haw! Hee-haw!

**Quince:** Oh, monster! Oh, strange! We are haunted!  
Help! Help!

**Bottom:** Why do they run away? Hee-haw! They frighten me. Hee-haw!

**Snout:** Oh, Bottom, you are **changed!** What do I **see** on you?

**Bottom:** What do you **see** ? You see an ass head of your **own! Hee Haw!**

**Quince:** Bless you, Bottom! Bless you! You are **changed!**

**Bottom:** Hee-haw! Hee-haw!

**Quince:** Aah!

## SCRIPT—SCENE 2 PART 2

### A cting Tips

*Bottom paces quickly, singing and hee-hawing loudly. Gradually he slows down and stops. He yawns.*

*He looks around.*

*He yawns again.*

*He exits offstage, yawning.*

*Puck laughs.*

*Mustardseed holds up the story book.*

*Puck holds up another bottle.  
Puck laughs as he exits.*

*He returns a few moments later.*

*They hide and watch.*

**Bottom:** I see their trick. Hee-haw! It is to make an ass of me, hee-haw! To frighten me, if they could.  
Hee-haw, hee-haw, hee-haw! But I will not stir from this place, do what they can. Hee-haw! I will walk up and down here and sing, so they shall hear I am not afraid.

Hee-haw!

I think they have left me.

I am so, hee-haw, **tired**. I shall sleep for a time until they return.

**Puck:** Did you hear him “hee-haw”?

**Cobweb:** Yes, just like a jackass! What a fool he is!

**Mustardseed:** But how shall we finish our story if Bottom is changed thus?

**Puck:** **This** shall remedy him.

He is Nick Bottom, once again!

**Cobweb:** Look, he comes anon.

# A

cting Tips

*Bottom enters yawning.*

*He speaks to the audience ...*

*He feels for his head and ears.*

*He thinks.*

*He laughs at his own joke as he exits.*

## SCRIPT—SCENE 2 PART 2

**Bottom:** Peter Quince? Flute the bellows-mender?

Snout the tinker? Starveling? Stolen away and left me asleep?

I have had a dream, a very strange dream, indeed. I thought I was ... I thought I had ...

But I am a **fool** if I say what I thought I had.

I will get Peter Quince to write a play of this dream. It shall be called “Bottom’s Dream” because it has no bottom.

### QUESTIONS

1. Even though Quince is the director of the play, Bottom seems to have all the answers. What does this tell you about him?
2. How does Bottom solve the problem of the killing? Of the lion? Of the wall?
3. What will the men do to create a moon?
4. What is the trick Puck plays on Bottom?
5. How do Bottom’s friends react to his appearance?

### IMPROVISATION

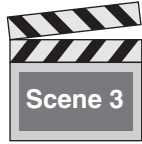
Do you think it is hard to play an animal, a rock, or anything that is not human? Four volunteers will be a sun, a bird, a cactus and a rattlesnake. Each student becomes his/her assigned non-human character as the following paragraph is read. Students may speak and/or mime their actions.

It was the beginning of a new day. The sun slowly woke from its nighttime sleep and began to climb to its place in the heavens. When it reached the top of the sky, it smiled down on a lovely cactus standing proudly in the desert. As the cactus soaked up the sun’s rays, flowers sprouted from its long arms and wiggled in the gentle breeze. A humming bird entered, humming its song as it flew from flower to flower on the cactus, slurping the juice through its long beak. Suddenly, the sound of a rattle was heard. A rattlesnake slithered toward the cactus. It coiled itself into a tight ball, ready to strike at any intruder.



## SCRIPT—SCENE 3

### A Acting Tips



*Cobweb* cross center laughing. *Cobweb* falls on the floor laughing. *Mustardseed* holds her side. They cross to stools and take their places. *Puck* resumes reading ...

**Cobweb:** “Bottom’s Dream”?

**Mustardseed:** Write a play?

**Puck:** Enough, fairies! We must finish our story.

On the great day of the Duke’s wedding, all of the people gathered together to feast and be merry. Quince, Bottom, and the other simple men presented their play for the newlyweds.

*Quince* enters followed by *Bottom*, *Flute*, *Starveling*, *Snug* and *Snout*. They stand up stage with their backs to the audience. *Quince* to the audience ...

**Quince:** Ladies and gentles, perhaps you wonder at this show. But I shall make all things plain.

The others turn together and face the audience.

**This** man is Pyramus, if you would know.

*Bottom* steps forward and bows.

This pretty lady Thisbe is here.

*Flute* takes a step forward and bows.

This man ...

*Snout* steps forward.

with lime and rough cast, presents Wall.

*Snout* bows and steps back.

That Wall at which these lovers did meet. And through Wall’s **chink** poor souls, they are content to whisper.

*Wall* spreads two fingers to show chink.

*Bottom* and *Flute* come forward, stand on either side of the chink and mutter through it.

And this man ...

*Quince* gestures to *Starveling*, who steps forward.

with lantern and bush of thorn, presents Moonshine; for by moonshine did these lovers meet at Ninus’ tomb. And **This** nasty beast ...

*Snug* steps forward.

which **lion** called by name, the trusty Thisbe did scare away. For all the rest let Lion, Moonshine, Wall, and lovers two, present this play to you.

*Quince* steps to the side to act as a narrator.

## A cting Tips

*Snout Stepping down  
center ...*

*He opens his two fingers.*

**Snout:** In this same play it does befall, that I, one Snout by name, present a Wall. And such a Wall, as I would have you think, has in it a hole or chink. And this is the cranny through which the fearful lovers are to whisper.

*Quince to the audience ...*

**Quince:** Enter Pyramus.

*Bottom looks around for  
Thisbe.*

**Bottom:** Alack, alack. I fear my Thisbe's promise is forgot!

*He sees the wall and  
crosses to it.*

And you, O Wall, O sweet, O lovely Wall, that stands between her father's ground and mine! Show me your **chink**, to blink through with my eye. Thanks, Wall. But what see I? No Thisbe do I see. O wicked Wall!

*Wall opens his fingers.  
Bottom looks through the  
chink.*

*He hits the wall. He  
crosses right and sits sadly.*

*Entering, Flute sees the  
wall and crosses to it. In a  
deep voice ...*

**Flute:** O Wall, O Wall ...

*Quince interrupting ...*

**Quince:** No, no!

*In a high voice ...*

O Wall, Wall!

*Flute imitating Quince.*

**Flute:** O Wall, O Wall! You have heard my moans for parting my fair Pyramus and me.

*Bottom listens, hand to  
ear. He runs to the wall.*

**Bottom:** I **see** a voice! Now will I to the chink. To **spy** and I can **hear** my Thisbe's face. Thisbe!

## SCRIPT—SCENE 3

### A Acting Tips

*Flute looking through the chink ...*

*They try, but the wall keeps moving his hand up and down. They end up kissing the wall.*

*Quince correcting him ...*

*They exit in opposite directions.*

*Snout bows and exits. Starveling and Snug enter with with bush and lantern.*

*Snug to the audience, gently ... points to the females.*

*Quince reassures them ...*

**Flute:** Pyramus! You are my love!

**Bottom:** O kiss me through the hole of this evil Wall.

**Flute:** I kiss the Wall and not your lips at all.

**Bottom:** Will you meet me at Ninny's tomb straight away?

**Quince:** *Ninus! Ninus!*

**Bottom:** Ninny's. Ninny's.

**Quince:** No. *Ninus*. Ninus' tomb.

**Bottom:** Will you go to *Ninus'* tomb straight away?

**Flute:** Tide life, tide death, I come right away.

**Snout:** Thus have I, Wall, my part done so: And being done, I, Wall, away do go.

**Snug:** You, ladies, you,  
whose gentle hearts do fear the smallest mouse  
that creeps on floor, may perhaps quake and  
tremble here, when Lion in wildest rage does roar.  
Then know that I, one Snug the joiner am.

**Quince:** A very gentle beast.

## SCRIPT—SCENE 3

### **A**cting Tips

*Starveling holds the lantern up.*

*Thisbe enters skipping. Lion chases her around the stage. She drops her scarf and runs off. Lion takes the scarf in his mouth, shakes it, then drops it, and exits.*

*Bottom enters, looks around and crosses to Moonshine.*

*Seeing the scarf on the floor ...*

*He picks up the scarf.*

*He screams.*

*He takes out the sword.*

*He stabs himself.*

*He falls.*

*He points to the sky.*

*Starveling exits.*

*Bottom finally is still.*

**Starveling:** This lantern does the moon present.

Myself—the man in the moon. All I have to say that the lantern is the moon, I, the man in the moon.

**Bottom:** Sweet moon, I thank you for your sunny beams. For with your light I shall see my Thisbe.

What dreadful sight is here?

Eyes, do you see? How can it be? O dainty duck! O dear! Your scarf? Stained with blood! Oh, has the lion killed my dear?

O come, tears. Out sword!

And wound the heart of Pyramus.

Thus I die, thus, thus thus.

Now I am dead.

My soul is in the sky. Tongue lose thy light; moon take thy flight.

Now die, die, die, die, die!

## A cting Tips

*Flute enters, sees him and crosses to him.*

*She pokes at him.*

*She kneels down to look at him.*

*She bends to listen, then to audience ...*

*She screams.*

*She picks up the dagger.*

*Flute to the audience ...  
She falls across **Bottom**  
and dies.*

*Puck closes the book.*

*Cobweb and  
Mustardseed wave to  
Puck that is it time to go.*

*The cast forms a line center  
stage and bows.*

**Flute:** Asleep, my love?

What, dead, my dove?

O Pyramus, arise! Speak, speak!

Quite dumb. Dead, dead?

Come, trusty sword. Come blade!

And farewell, friends. Thus Thisbe ends!

**Puck:** And so their play was ended ...

**Mustardseed:** ... and the Duke and Duchess were quite pleased ...

**Cobweb:** ... and the very simple men returned to their homes and their work never to put on a play again.

**Puck:** And so our story is finished. But if we fairies have offended, think good thoughts, and all is mended.

But now my fairy friends do call, and so good night unto you all.

## Curtain

### QUESTIONS

1. Tell the story of *Pyramus and Thisbe* as played by Bottom and his friends.
2. What is funny about the players' performance?

## ACTIVITY 3 (PART 1)

### Life and Times of Will Shakespeare: Outline

**Instructions** The following outline is all about the life and times of William Shakespeare. Read and discuss it with your teacher.

#### William Shakespeare

William Shakespeare is the most quoted author in the history of the English language. His plays and characters will forever capture our imaginations and teach us about life.

##### I. Early Life

- A. Born April 23, 1564, Stratford-upon-Avon, a small market town
- B. Father—John—a glover, tanner, merchant, town Alderman
- C. Mother—Mary Arden—daughter of a prosperous family
- D. Attended Stratford Grammar School 10 hours a day
  - 1. Studied Latin and Greek
  - 2. Read ancient classics
- E. 1577 possibly dropped out of school to help father
- F. 1582 Married—Anne Hathaway
- G. 1583 Daughter born —Susanna
- H. 1585 Twins born —Judith and Hamnet

##### II. Later Life

- A. Late 1580s moved to London, probably joined a company of players
- B. 1592-1611 wrote 31 plays, visited family and invested in Stratford
- C. 1596 Coat of Arms granted to Shakespeare's father
- D. 1597 Purchased new home in Stratford
- E. 1599 Helped build the Globe Theatre for The Lord Chamberlain's Men
- F. 1603 Queen Elizabeth I dies
  - 1. James I now king;
  - 2. The Lord Chamberlain's Men become The King's Men
- G. 1611 Last play—*The Tempest*, retired to Stratford
- H. Died April 23, 1616
- I. 1623 First Folio edition of 16 plays published

William Shakespeare is buried in Holy Trinity Church at Stratford, England. On his tombstone is the following inscription:

“Good friend, for Jesus’ sake forbear  
To dig the dust enclosed here.  
Blessed be the man that spares the stones,  
And cursed be he that moves my bones.”

## ACTIVITY 6

### Mime Occupations

**Instructions** Pantomime is the art of telling a story or showing a character with movement, but without words. It is a totally silent art form. Study the list of job occupations below. Your teacher will hand you a slip of paper naming one of these jobs. Your task is to think of a way to pantomime the actions used in the job so that your classmates can guess what it is. Remember to keep your paper secret.

actor  
carpenter  
weaver  
hunter  
soldier  
waiter  
teacher  
cow milker  
cowboy

farmer  
dancer  
singer  
doctor  
shoemaker  
cook  
animal trainer  
tailor  
sales person

basketball player  
golfer  
fisherman  
baseball player  
bus driver  
wallpaper hanger  
tree cutter  
bricklayer  
tinker (fixes things)



# TEACHER FEEDBACK FORM

At Interact, we constantly strive to make our units the best they can be. We always appreciate feedback from you—our customer—to facilitate this process. With your input, we can continue to provide high-quality, interactive, and meaningful instructional materials to enhance your curriculum and engage your students. Please take a few moments to complete this feedback form and drop it in the mail. Address it to:

**Interact • Attn: Editorial**  
10200 Jefferson Blvd. • P.O. Box 802  
Culver City, CA 90232-0802

or fax it to us at **(800) 944-5432**

or e-mail it to us at **access@teachinteract.com**

***We enjoy receiving photos or videos of our units in action!***  
***Please use the release form on the following page.***

Your Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

E-mail: \_\_\_\_\_

Interact Unit: \_\_\_\_\_

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



# RELEASE FORM FOR PHOTOGRAPHIC IMAGES

## ***To Teachers:***

To help illustrate to others the experiential activities involved and to promote the use of simulations, we like to get photographs and videos of classes participating in the simulation. Please send photos of students actively engaged so we can publish them in our promotional material. Be aware that we can only use images of students for whom a release form has been submitted.

## ***To Parents:***

I give permission for photographs or videos of my child to appear in catalogs of educational materials published by Interact.

Name of Student: \_\_\_\_\_ (print)

Age of Student: \_\_\_\_\_ (print)

Parent or Guardian: \_\_\_\_\_ (print)

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Address:

---

---

---

---

Phone: \_\_\_\_\_

## **Interact**

10200 Jefferson Blvd.  
Culver City, CA 90232-0802  
310-839-2436