

Grade/Unit #	7th Grade Unit 8: <i>A Midsummer Night's Dream</i>
Lesson #	2
Objective:	- Students will analyze character motivations and relationships in Act I, Scene i by comparing Shakespeare's text to its (1999) film interpretation. - Students will evaluate how Shakespeare uses dialogue and conflict to influence the audience's perception of specific characters. - Students will practice reading the play with expression to convey the characters' emotions. <u>Grammar Focus:</u> Avoiding vague pronouns
Standards:	RL.7.1, RL.7.2, RL.7.3, RL.7.4, W.7.1, W.7.4, G.11a-i-ii
Materials:	<i>A Midsummer Night's Dream</i>- Act I, scene i, pages 9-19  7th Unit 8 Knowledge Tracker- A Midsummer Night's Dream  7.8.2-7.8.3 Target Task  7.8.2 Student Packet - Just HW  7.8.2 Note: The last slide has common Shakespearean words and phrases to use as a tool while reading  7th Unit 8 Fluency Passage 1 - Day 2 Teachers or teams will have to purchase the 1999 film version of "A Midsummer Night's Dream" [Amazon Link]
Lesson Summary:	- Fluency - HW Review - Do Now - Movie - Read 9-19 - Paraphrase vs. Directly Cite Evidence - Start Writing-Planning - HW
Lesson Flow and Big Focus	This lesson guides students through a deep exploration of character perspectives and authorial intent in <i>A Midsummer Night's Dream</i>, focusing on how performance and language influence audience sympathy. The big idea is that Shakespeare uses dialogue and staging to subtly guide the audience toward liking or disliking certain characters, and that different interpretations are valid as long as they're supported with strong evidence. The flow of the lesson begins with a grammar warm-up to reinforce clarity in student writing, followed by a reflective "Do Now" that activates prior thinking about parental control and character judgment. Students then watch a key scene from the 1999 film adaptation to visualize character dynamics and emotional tone. This is followed by a close reading of the same scene, emphasizing expressive reading and interpretation. The lesson concludes with a structured discussion to prepare students for an argumentative writing task in upcoming lessons, encouraging them to select the character they sympathize with most and back up their view with textual and performance-based evidence.
Summative Writing Prompts for This Unit	Due to the grammar assessment on NA6 and this being a shorter unit, there are no essays or grammar quizzes in this unit <u>OPTIONAL Summative Assessment</u>

	Note: Because the unit has been shortened to 10 days, this project has been removed. However, teachers may still choose to keep the project and incorporate it into their lessons in whatever way works best for their classes. 1) [OPTIONAL] Dramatic Performance -Link to Folder i) Printable versions of the monologues for student use: W Monologue choices.docx ii) Printable versions of the dialogues for student use: W Dialogue choices.docx
Homework :	Review pages 9-19 and answer comprehension questions and grammar questions Note: Students will need their homework responses for the start of lesson 7.8.3

Teacher Note:
Writing Focuses:

- **Argumentative:** (review)
 - Experiments with sentence length and punctuation to develop the writer's voice and make writing more interesting.

Grammar Focuses: (Review)

- G.11a-i Define pronouns as words that take the place of nouns, and identify and correctly use pronouns.
- G.11a-ii Identify the antecedent for a pronoun and ensure pronoun-antecedent agreement.
- G.11e-ii Identify compound subjects, predicates, and compound sentences. Correctly use a comma before the coordinating conjunction.
- G.11e-iii Distinguish between clauses and phrases.
- G.11e-iv Identify and use dependent clauses.
- G.11e-v Identify and use complex sentences.
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Note: Lessons will include student writing samples using prompts repeated from the 2024–2025 school year, and teacher-created writing examples will be provided for teachers to use as guides.

Teacher Note

Before teaching this lesson, display a character chart in the classroom to help students connect names to faces and begin tracking character relationships. Ensure that students have a reading tip bookmark for their own book.

- Students have a character chart in their knowledge tracker, but it would also be helpful to post an example in the room for students to refer to as they read and watch parts of the film.

[Here is a printable version](#) of the characters from the 1999 film adaptation.

■ Example of Keeping Track of Character Relationships.png

Teachers should refer to the “Notes for Teachers/ Additional Resources” row in the Unit Plan for additional resources

Fluency Routine (5 minutes)

[7th Unit 8 Fluency Passage 1 - Day 2](#)

Directions:

- Step 1 (1 minute) Teacher reads aloud the short passage for 1 minute and models marking their stopping point.
- Step 2 (1 minute) Partner A reads aloud to Partner B for 1 min

- Step 3 (1 minute) Partner B reads aloud to Partner A for 1 min

Note: Students should aim to finish the sentence, “This school taught reading and writing, as well as Greek and Latin”.

HW Review (5 minutes)

- Use this time to review the grammar section of the homework for Lesson 7.8.1.
 - **Note:** Today’s writing prompt requires students to discuss multiple characters and use precise, specific nouns to avoid confusion. The editing focus in lesson 7.8.3 will be on eliminating vague pronouns and unnecessary details to ensure their ideas are communicated with clarity and precision.

Grammar Review- KEY

1. Shakespeare grew up in Stratford-upon-Avon, and **it** influenced many of his plays.

- **Pronoun:** it
- **Antecedent:** Stratford-upon-Avon

2. His father was a glove maker, and **he** likely helped **him** in the shop as a boy.

- **Pronouns:** he, him
- **Antecedents:**
 - he → Shakespeare
 - him → his father

3. Although few records exist about Shakespeare’s education, many scholars believe **he** received **it** at a local grammar school.

- **Pronouns:** he, it
- **Antecedents:**
 - he → Shakespeare
 - it → Shakespeare’s education

4. He married a woman named Anne Hathaway, but not much is known about **her** or **their** daily life together.

- **Pronouns:** he, her, their
- **Antecedents:**
 - he → Shakespeare
 - her → Anne Hathaway
 - their → Shakespeare and Anne Hathaway

5. After moving to London, Shakespeare became both an actor and a writer, and **it** brought him success.

- **Pronoun:** it
- **Antecedent:** becoming both an actor and a writer (the entire action Shakespeare took)

6. Some people question whether **he** truly wrote the plays, but most experts believe **he** did.

- **Pronouns:** he, he
- **Antecedents:** Both refer to Shakespeare

Part 2:

Hermia loved Lysander, but **Egeus**, her father, didn't want Hermia to marry **Lysander**. **Egeus** wanted Hermia to marry **Demetrius** instead. Hermia didn't want to listen to **her father**, so **Egeus** took her to **Duke Theseus**. **Egeus** said that if Hermia didn't obey him, she would be punished. **The situation** upset Hermia because she didn't think the punishment was fair. **Egeus** said Hermia had to choose between love and death.

Do Now (7 minutes)

- **(2 minutes)** Have students review what they put in the “Pre-reading: Agree or Disagree?” section in their knowledge tracker that they filled out in lesson 7.8.1.
 - **Note:** This is to remind students that some may have agreed with some of the first 3 statements before reading about Egeus threatening to kill his daughter for not obeying. By activating prior thinking, students will be more prepared to consider multiple perspectives about Egeus's character.
- **(5 minutes) Ask:** Do you think we're supposed to like Egeus? Why or why not?
 - Students share their thoughts
 - Most of them will probably say no- he's super controlling. If Hermia doesn't marry the man she wants, he's okay with her, his daughter, being put to death.
 - But, based on the agree/disagree statements we completed in lesson 7.8.1, should parents have a say in who their kid marries? What if Lysander- the guy Hermia likes- is bad and not right for her? What if Egeus's strictness stems from him just trying to protect her?

Movie (20 minutes)

- **(3 minutes) Say:** Before we read the next few pages, we will watch them first. One of the big questions we've been thinking about is how performances bring a text to life. Watching this scene will help you understand what's happening and give you a better sense of the tone and relationships between the characters and how they are feeling. Then, when we read it together, we can slow down and look closely at Shakespeare's specific choices to influence the audience on how to feel about the characters.
- Also, remember: we haven't actually heard any of the characters that Egeus talks about—Hermia, Demetrius, and Helena—speak yet. Today, we will. As you watch and read, keep these questions in mind: Who should we like and sympathize with? Who are we meant to dislike or be against? And why do you feel that way? Seeing the performance first will help you form opinions and better understand how Shakespeare shapes our reactions through dialogue and staging.
 - **Note:** Students do not need the questions in front of them to watch the video. They will dig more into these questions as they read
- **(8 minutes)** Watch the film (4:03-11:16)
 - **Teacher Note:** When showing the film, **it's important that teachers follow the recommended timestamps provided in the lesson. Certain scenes contain unexpected nudity, and adhering to the time markers will ensure that all viewed clips remain appropriate for a PG classroom setting.**
- Have students turn to the character chart in their knowledge tracker.
- **Say:** As you watch, focus on Theseus, Hippolyta, Egeus, Hermia, Lysander, and Demetrius. Look at their faces. How do they react to each other's words? How does the acting help us understand the scene emotionally?
- Watch the 1999 “Midsummer” movie [\[Amazon Link\]](#)- Teachers or teams need to purchase
 - Time: 4:03-11:16
 - **Teacher Note:** This section includes extra time for teachers to pause and clarify which character is which if they wish.

- **(9 minutes) Ask:** What do we think of these characters? Who does Shakespeare want us to side with? Who does he want us to dislike?
 - Questions on slide 2
 - Through discussion, students must understand:
 - Lysander accuses Demetrius of being a flirt/player- he “made love to Nedar’s daughter Helena and won her soul.”
 - And now Demetrius wants to marry Hermia? Not super honest of him...
 - Theseus backs up this rumor by saying, “I must confess I have heard so much.” It’s not a rumor that Lysander made up; it’s true! Look at the actors’ faces after Theseus says this- they know it’s true, too!
 - Egeus was accusing Lysander of brainwashing his daughter. It seems like he’s wrong- Lysander and Hermia are genuinely in love with each other based on the looks they give each other and how they interact in the movie
 - Theseus is a powerful man. It’s his job to ensure justice is served in his kingdom. So, he tells Hermia that she has no choice—she can marry Demetrius, become a nun, or die.
 - **Note:** Make sure students understand that Theseus introduces another “choice”—that Hermia can become a nun. Egeus only gives the choice to marry Demetrius or die.
 - Follow-up: Ask: What does this act show us about Theseus’s character?
 - He’s trying to follow the rules (of ancient Athens) but also tries to be sympathetic to Hermia and Lysander’s situation.
 - Follow-up: Ask: What is Hippolyta’s reaction to Theseus’s “solution”?
 - She walks away from Theseus without saying anything. She disapproves of what Theseus did.
 - Why did Demetrius react so strongly to Lysander, saying, “You have her father's love...let me have Hermia’s. Do you marry him?”
 - Lysander essentially just said that Demetrius is a kiss-up. If Egeus is so obsessed with Demetrius, then they should marry each other!

Read Pages 9-19 (25 minutes)

- **(2 minutes) Say:** Even though we’ve just watched this scene unfold, we’re still going to read it closely to examine Shakespeare’s specific word choices to shape our opinions about the characters. His language subtly guides the audience to like, dislike, or feel sympathy for certain individuals. In your writing prompt, you’ll use both the film and the text to support an argument about which character the audience is meant to sympathize with the most.
- **(12 minutes) Read** pgs. 9-19 (from where we left off in lesson 7.8.1 to Helena’s entrance).
 - **Teacher Note:** You can read this section as a whole class or in small groups. If using small groups, organize students into groups of five, assigning the following roles:
 - Theseus
 - Hermia
 - Egeus
 - Demetrius
 - Lysander
- **Before reading, explain to students:** Your goal as readers today is to bring this scene to life through your tone and expression. You’ve already seen how these characters act and feel on screen, so you know the scene’s

mood. Now, it's your turn to match that feeling with your voice and performance. Think about how your character feels each moment, and try to show that emotion as you read.

- **Reinforce with students:**

Understanding Shakespeare isn't just about decoding the words—it's about how the characters *say* them. Even if we don't understand every phrase, tone, and delivery, it helps us understand what's happening. Emotion matters just as much as vocabulary. Let your voice show the meaning.

- **(6 minutes)** Have students jot down notes in their character charts in their knowledge tracker. This chart is a tool for students to use to help them keep track of who's who and their characteristics. Students don't need direct evidence from the text, but teachers should monitor their charts for accuracy.
- **(5 minutes) Say/Ask-Say:** As we discussed before reading this section, we will write about which character we think Shakespeare wants us to sympathize with the most. What's fun about this writing prompt is that you really could argue that we are supposed to feel for any of these characters (the father who just wants what's best for his daughter, the duke who has to make a decision that will upset someone, Demetrius, the flirt, who is just going with the plan...) **Ask:** Discuss in your partnerships which character you think that is and use evidence from the text to support your decision.
 - Scaffolding questions for discussion:
 - Which character do you feel for (sympathize) the most?
 - What specific lines or scenes support your claim?
 - Did the performance change how you feel?
 - **Teacher Note:** Monitor the evidence students use to support their answers. Students can argue for any of the characters as long as they have strong evidence to back up their claims. There will not be a whole-class discussion as this question is not meant to be a debate, but instead, it is meant to help students answer the writing prompt that they are working on in lessons 7.8.2 and 7.8.3

Key:

Hermia

- **Why feel sympathy?** She's being forced to choose between love and death or life in a convent.
- **Text Evidence:**
 - "So will I grow, so live, so die, my lord, / Ere I will yield my virgin patent up / Unto his Lordship whose unwishèd yoke / My soul consents not to give sovereignty."
 - She stands up for herself even when it's dangerous.

Egeus

- **Why feel sympathy?** He believes he's doing what's right for his daughter and is following Athenian law.
- **Text Evidence:**
 - "As she is mine, I may dispose of her, / Which shall be either to this gentleman / Or to her death..."
 - He feels betrayed and confused by Hermia's disobedience.

Theseus

- **Why feel sympathy?** He's pressured to follow the law, even though he may personally disagree.
- **Text Evidence:**
 - "To you your father should be as a god..."
 - He gives Hermia time to make her decision instead of punishing her right away.

Lysander

- **Why feel sympathy?** He genuinely loves Hermia and is being treated unfairly.
- **Text Evidence:**
 - “I am beloved of beautiful Hermia. / Why should not I then prosecute my right?”
 - He bravely plans to run away with Hermia so they can be together.

Demetrius

- **Why feel sympathy?** He has Egeus’s support and doesn’t understand why Hermia loves Lysander instead.
- **Text Evidence:**
 - “Relent, sweet Hermia, and, Lysander, yield / Thy crazed title to my certain right.”
 - He might not be aware of how much Helena still loves him.

Paraphrase vs. Directly Quote Evidence (20 minutes)

- Show slide 3
- **(2 minutes) Say:** Before we write today, we will review when to paraphrase and directly quote evidence from the play. For our writing prompt (which we are starting today and finishing in lesson 7.8.3), we need to think about choosing the best evidence to show how a character feels to support our argument that Shakespeare is trying to get us to sympathize with that character.
- **(5 minutes) Ask:** For this prompt, when will we directly quote the text instead of paraphrasing?
 - When word choice shows tone or emotion
 - When the line is especially powerful or dramatic
 - When analyzing figurative language or emotional impact
- **Follow-up: Ask:** For this prompt, when would we paraphrase?
 - When we are summarizing what’s happening
 - The meaning of what we want to say is more important than the exact wording
- Show slide 4
- **(5 minutes) Ask:** If I am trying to prove that the audience should sympathize with Hermia and am using the text, would I paraphrase or directly quote these lines? Why?
 - “So will I grow, so live, so die, my lord, / Ere I will yield my virgin patent up...” (p. 13)
 - We should quote it. These exact words show how brave and intense she is about where she stands on not wanting to marry Demetrius. If we were to say in our own words, “She says she would rather live and die a nun than marry Demetrius,” we get the same message across, but our readers lose the emotion Hermia conveys.
- Show slide 5
- **(5 minutes) Ask:** If I am trying to prove that the audience should most sympathize with Demetrius and am using the text, would I paraphrase or directly quote these lines? Why?
 - “For you, fair Hermia, look you arm yourself / To fit your fancies to your father’s will” (15)
 - We should paraphrase it. You’re not analyzing Theseus’s word choice or tone here, you’re explaining the setup that makes Theseus’s situation sympathetic (the fact that he has to enforce this law, all while he is planning his own marriage)
- Show slide 6
- **(3 minutes) Ask:** This prompt asks us to use evidence from the movie and the text. How might we include evidence from a film?
 - We can include evidence from the film by describing what we *see* or *hear* in a scene. Instead of quoting lines like we do with the text, we can explain how the actors, or describe their facial expressions and/ or how the camera shows the scene. For example, if we’re writing about Demetrius, we might explain how he looks confused or upset when Hermia refuses him in the movie. This kind of

evidence helps show how the audience is meant to feel about the character, even if it's not written in the script.

- **Teacher Note:** Students discussed this in unit 1 when they made a film comparison with “12 Angry Men,” so this should be a review

Start Writing-Planning (8 minutes)

Teacher Note: Students will finish their writing responses in lesson 7.8.3. At the end of the 8 minutes, students should have their plans finished, focusing on purposefully directly citing or paraphrasing evidence.

- **Teacher Note:** Student Writing Samples from the 24/25SY are included at the end of the lesson plan

Prompt: In *A Midsummer Night's Dream*, Shakespeare introduces several characters with conflicting desires and loyalties. Based on what you saw in the film and read in the play, which character do you think the audience should sympathize with the most—Hermia, Lysander, Theseus, Demetrius, or Egeus? Use specific evidence from the movie and the text to support your answer.

Introduction (Skip in Planning):

Topic Sentence (direct answer to prompt):

The audience should feel the most sympathy for Hermia because she is forced to choose between love, death, or life in a convent.

- **Evidence:** Wishes father understood - “I would...eyes” (11)
- **Evidence:** Athenian law
- **Evidence:** Hermia's pained, fearful expression (movie)

Concluding Sentence (Skip in Planning):

Example response:

The audience should feel the most sympathy for Hermia because she is forced to choose between love, death or life in a convent. She wishes her father, Ageus, approved of her love for Lysander, that he “looked but with my eyes” (11). However, Ageus is set on following Athenian law. Her despair is also shown through her sad, pained demeanor in the movie. She is a powerless character being forced to do something she doesn't want to do. The others have more control over their lives. Overall, Hermia faces the most pressure and the hardest choices, which is why she is the most sympathetic character in the play.

Homework

Note: Students will need their homework responses for the start of lesson 7.8.3

- **Directions:** Review pages 9-19 and answer comprehension questions and grammar questions
- 1. Lysander believes he deserves to marry Hermia because he is equal to Demetrius in wealth, social status, and noble birth. He also says Hermia loves him, not Demetrius, which should matter most.
- 2. Theseus is on Egeus' side. He tells Hermia she must obey her father's wishes or face the punishment of Athenian law—either death or a life in a convent.
 - a. He says a father is like a god to a daughter and that Hermia must see through her father's eyes, not her own.
- 3. Lysander and Demetrius dislike each other and are jealous rivals for Hermia's love.
- 4. Lysander calls Demetrius "spotted and inconstant," showing he thinks Demetrius is unfaithful and doesn't truly love Hermia.
- 5. Students should make the following connections:
 - a. Theseus — engaged to — Hippolyta
 - b. Egeus — father of — Hermia
 - c. Hermia — loves — Lysander
 - d. Hermia — loved by — Demetrius (unwanted)
 - e. Lysander — loves — Hermia
 - f. Lysander — dislikes — Demetrius
 - g. Demetrius — wants to marry — Hermia
 - h. Demetrius — was in love with — Helena
 - i. Helena — loves — Demetrius
 - j. Helena — friend of — Hermia

Grammar Review:

Part 1:

Example of revisions:

Shakespeare was a person ~~who wrote plays~~ **who was a playwright**, and ~~a lot of them were~~ **many of his plays became** really popular ~~and people liked them a lot~~. In his time, ~~he did things that made people think about stuff~~ **his writing made audiences think deeply**, and this **his impact** helped his plays be important. When he wrote ~~them~~ **his plays**, he used ~~words that were kind of hard~~ **complex language**, but ~~they said things~~ **his words expressed ideas** in a way that made them **the plays** mean more. He wrote about things like love and power, and other stuff **universal themes** that people still care about now.

Note: Students should show that there was consideration to add clarity to the paragraph

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Student Writing Samples from 24/25SY

Student Sample 1:

In *A Midsummer Night's Dream*, Shakespeare introduces several characters with conflicting desires and loyalties. Based on what you saw in the film and read in the play, which character do you think the audience should sympathize with the most—Hermia, Lysander, Theseus, Demetrius, or Egeus? **Use specific evidence from both the movie and the text to support your answer.**

Shakespeare intended for readers to sympathize with Hermia the most due to all the challenges she faces. In the movie she expresses how sad she is through tears, a raspy voice, and an upset facial expression. It is clear she loves Lysander and is mad she has to marry Demetrius, become a nun, or die. Faced with such options most readers are compelled to feel bad for her. She deserves the most sympathy out of every other character.

Nick Bottom is the second character readers should sympathize with because of how he is treated by others. When casting roles for characters, one man says he doesn't want to be a lady, but Nick chimes in and offers to take the role. The man casting brushes him off and denies him playing the two main characters. Nick becomes a little upset, and tries to take the role of a person playing the lion. He practices roaring and singing in the open, where he gathers an audience full of smiles. At his highest moment, he is doused in wine by two young mischievous boys, shattering his will. He stopped smiling, singing, and even asking for roles. He deserves plenty of sympathy.

Student Sample 2:

Prompt: In *A Midsummer Night's Dream*, Shakespeare introduces several characters with conflicting desires and loyalties. Based on what you saw in the film and read in the play, which character do you think the audience should sympathize with the most—Hermia, Lysander, Theseus, Demetrius, or Egeus? Use specific evidence from both the movie and the text to support your answer.

In the play, “*A Midsummer Night's Dream*”, by William Shakespeare is a comedic take on love, magic and mistaken identities set during a wedding between a Duke, and Queen. I believe the audience should sympathize with Hermia knowing her case between true love with Lysander or marriage with Demetrius, if she does marry Lysander instead of Demetrius, her father, Egeus will sentence her to death. In the play, Hermia denies the marriage with Demetrius because she doesn't find it as true love and would find it as a loveless marriage. But Demetrius would get married but he wouldn't really care because he's a player, he doesn't care about marriage. If he gets married, he gets married, yet he does desire to have a marriage with love instead of cold love. I believe we should also sympathize for Lysander because we know that he wouldn't like this arranged marriage either no matter what. And knowing that if Hermia marry Demetrius, he'll lose her love, but if she marries him she'll be killed. So, Lysander comes up with an idea to escape with Hermia into the woods with his aunt, he tries his best on the idea but does not know that there will be no in between, either escape or death. In conclusion, Shakespeare would want us to sympathize with either Lysander or Hermia, because both of their lives will be impacted based on the forced marriage so Lysander tries his best and thinks if they should escape.