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About The EMC Masterpiece Series Access Editions

The EMC Masterpiece Series Access Editions have been designed to make great works of literature accessible to all levels of students. Each Access Edition contains a complete literary masterpiece as well as a unique integrated study apparatus crafted to guide the student page by page through the entire work. This feature does away with the inconvenience of switching between a literary work and a study guide, since both are included in each Access Edition.

Each EMC Masterpiece Series Access Edition contains the following materials:

- The complete literary work
- A historical introduction including an explanation of literary or philosophical trends relevant to the work
- A biographical introduction with a time line of the author’s life
- Art, including explanatory illustrations, maps, genealogies, and plot diagrams, as appropriate to the text
- Study apparatus for each chapter or section, including Guided Reading Questions; Words for Everyday Use entries for point-of-use vocabulary development; footnotes; Responding to the Selection questions; Reviewing the Selection questions (including Recalling, Interpreting, and Synthesizing questions to ensure that your students conduct a close and accessible reading of the text); and Understanding Literature questions
- Source materials used by the author of the work (where appropriate)
- A list of topics for creative writing, critical writing, and research projects
- A glossary of Words for Everyday Use
- A handbook of literary terms

**Guided Reading Questions** guide students through the work by raising important issues in key passages

**Footnotes** explain obscure references, unusual usages, and terms meant to enter students’ passive vocabularies

**Words for Everyday Use** entries define and give pronunciations for difficult terms meant to enter students’ active vocabularies
How the Assessment Manual Is Organized

This Assessment Manual is divided into five parts: the Access Edition answer key, which provides answers to the Reviewing the Selection and Understanding Literature questions in the text; a selection of activities that allow students to use graphic organizers to further their comprehension of the work; a vocabulary and literary terms review, which tests students’ knowledge of the Words for Everyday Use and literary terms defined in the Access Edition; the exam masters, which contain a full exam that tests students’ overall comprehension of the work through both objective and essay questions; and evaluation forms for self-, peer, and teacher assessment of creative writing, critical writing, and research projects.

How to Use the Access Edition Answer Key

The Access Edition answer key contains answers to the Reviewing the Selection and Understanding Literature questions included in the Access Edition. In some cases, where no specific answer is required, possible responses are given. You will notice that no answers are provided for the Guided Reading Questions found throughout the Access Edition. This is because the answers to the Guided Reading Questions can be easily found in the text in the passages marked by gray bars.
How to Use the Graphic Organizer Activities

Graphic organizers enable students to represent in a visual way information about the plot or characters in a book. The activities in the second section of this manual ask students to use graphic organizers, such as gradient scales, cluster charts, Venn diagrams, sequence charts, story maps, and Freytag's Pyramid, to examine certain aspects of the literary work.

You can use the graphic organizer activities in this book in a variety of ways to supplement your lesson plan. For your convenience, they are designed as blackline masters. They can be assigned for students to complete as they read the work as a way to promote active reading, after students have read the book as a way to explore the book in more depth, or as a study aid before the test as a way to review ideas presented in the book. These activities can also be incorporated into a midterm or final exam.

Vocabulary and Literary Terms Review

The vocabulary review tests students’ comprehension of the Words for Everyday Use defined in the Access Edition. Because active vocabulary is learned most effectively in context, the vocabulary review is conducted contextually; the review exercise involves sentence completion that draws from the Words for Everyday Use. A vocabulary section is also included as part of the final objective and essay test. The literary terms review tests students’ comprehension of the literary terms defined in the Understanding Literature section of the Access edition. Students’ understanding of these terms is also tested in the final exam.

How to Use the Exam Masters

The exam masters section contains one exam which tests students’ recall and interpretation of the entire play. The test can be used or modified in any fashion you choose. You may decide to use the multiple choice section and/or matching questions as check tests in conjunction with discussion, for example. Or you may decide to incorporate vocabulary questions and graphic organizer activities into the exams.

The test is worth 100 points and consists of objective questions in the form of multiple choice and matching, as well as short answer, short essay, and long essay questions. Answers, or possible responses, are given for all exam questions. Note: You can use ScanTron answer sheets to correct the objective part of the test.

How to Use the Evaluation Forms

This Assessment Manual contains evaluation forms to help you assess student performance across the entire range of language arts skills. The forms include writing evaluation forms, a project evaluation form, and a revision and proofreading checklist that can be used for writing instruction.
Recalling and Interpreting

1. R: They await their wedding, which will take place in four days.

2. I: They both seem to look forward to their upcoming marriage, but Theseus is more impatient than Hippolyta. In the past, they were enemies in battle. Students may say it is unusual that love should occur between enemies.

3. R: Egeus comes to visit Theseus, bringing Hermia, Lysander, and Demetrius with him. Egeus wants Theseus to uphold the law of Athens and to execute Hermia or send her to a convent should she persist in her refusal to marry Demetrius. Hermia disobeys her father because she is in love with Lysander and will marry only him. Lysander points out that Demetrius has won Egeus’s love, not Hermia’s. Lysander also asserts that not only is he as noble and wealthy as Demetrius, but he also has a greater love for Hermia. Hermia says that Lysander is just as worthy as Demetrius, that she wishes her father would look with her eyes upon the situation, and that she will enter a convent rather than marry Demetrius. The pleas of Hermia and Lysander have no influence on Theseus, who says that he cannot extenuate the law and that Hermia must yield to her father’s wishes or suffer the consequences.

4. I: The situation is similar in that it involves marriage, but it is different in that there is so much disagreement and lovers are being separated rather than united. Students may say that Egeus seems harsh, tyrannical, and unreasonable; he is more concerned with being obeyed than with his daughter’s best interests and he would prefer that Hermia die than go against his wishes. Students may say Lysander and Hermia seem dedicated to each other and eager to preserve their relationship. Students may also say that they seem far more reasonable than Egeus and Demetrius. Students will probably side with Hermia and Lysander rather than Egeus. They may say that Demetrius cannot truly love Hermia; if he loved her, he would wish her to live and be happy, but instead he is content to see her die or be sent to a convent if she refuses to marry him. He sees her more as a potential possession than as a person to love.

5. R: They plan to meet in the wood the following night and go to the home of Lysander’s widowed aunt seven leagues from Athens so that they can escape Athenian law and marry. Helena is upset because she loves Demetrius, but Demetrius has eyes only for Hermia. Demetrius once swore his love to Helena. She and Hermia have been close friends and confidants. Helena decides to tell Demetrius that Hermia plans to run away with Lysander, knowing that Demetrius will pursue the couple.

6. I: Responses will vary. Possible responses are given. The plan seems reasonable, since there appears to be no way that Lysander and Hermia can remain together while in Athens. Because of their love for each other, they do not wish to be separated. Students may say that it is unusual that while Hermia hates Demetrius and curses him, these actions only make him love her more, and while Helena loves Demetrius and offers prayers to him, her actions make Demetrius hate her more. The fact that
the two women are friends might make Helena feel worse about the way Demetrius treats her, because she witnesses and hears about Demetrius’s kinder behavior toward Hermia. Demetrius’s affections for Hermia might put a strain on Helena’s friendship with her, as Helena might feel resentful and jealous of her former companion. Helena decides to betray Hermia and Lysander because she hopes to win a kind word from Demetrius. She also knows that Demetrius will pursue Hermia and hopes to follow him so that she can be near him.

7. R: They are meeting to assign roles for the play, entitled *The most lamentable comedy and most cruel death of Pyramus and Thisby*, that they wish to perform for Theseus and Hippolyta on their wedding day. First, Bottom wishes to play a tyrant such as Hercules, then he wants to play Thisby, then the lion. The group plans to rehearse the following night in the wood outside the palace. Lysander and Hermia have planned to meet in this same wood at that time, and Demetrius and Helena will probably follow them there.

8. I: Students might say it is unusual that the artisans find a story about the “most cruel death” of two lovers, Pyramus and Thisby, to be a comic or merry subject. Bottom seems to be a leader among them; they seem to respect and admire him, as Quince insists Bottom play the role of a handsome romantic hero. Bottom seems to see himself as a great actor, as he wants to play almost every role mentioned and promises that his acting will impress the audience. Students may admire Bottom’s boundless enthusiasm but find him a comic figure because of his exaggerations, his conceit, and his verbal blunders. Students might say that any of the four lovers would probably look down upon Bottom as a commoner beneath their stations or view him as a figure of fun, someone to laugh at.

Synthesizing

9. Love is compared to a momentary sound, to a swift shadow, a short dream, and to a flash of lightning that is soon swallowed by the dark. The couple believes that it is difficult to find an appropriate romantic partner and that even once this is achieved, love is quickly ended by “war, death, or sickness,” or the vagaries of fortune. Students might say that it is natural that the couple expresses this attitude, since they are facing a great obstacle in their relationship. Their pessimistic attitude toward love is surprising in that most young people in love feel more optimistic and believe their love will last forever. Hermia and Lysander see love as fleeting. Theseus and Hippolyta seem much more confident about the future of their relationship and view love more positively. Theseus and Hippolyta have the more solid and more mature relationship. Students might point out that Theseus and Hippolyta have been in active conflict with each other—they know each other’s negative side as well as the good—but Lysander and Hermia have not yet had such an internal conflict in their relationship; their conflict up to this point has only been with others outside the relationship. *Responses will vary.* Students might say that as Lysander and Hermia mature, they might learn what it takes to make love last.
Answer Key

Act I

10. Egeus does not seem to value love—neither his daughter’s love for Lysander, nor his own love for his daughter. He is more concerned with obedience and maintaining the “right” alliances. Shakespeare probably disapproved of such tyrannical, domineering fathers, since he has made Egeus into an extreme caricature who evokes dislike in the audience. Responses will vary. Some students may say that because Theseus is the duke of Athens, he could probably extenuate the law or even abolish it if he wished to do so. Others may say that the government of Shakespeare’s imaginary Athens may not be an absolute monarchy, so Theseus might not have the authority to alter or ignore the law. Students might say that Theseus is very political-minded—choosing to side with a wealthy man rather than honor the inclinations of that man’s daughter.

Answers for Understanding Literature, page 15

1. Inciting Incident and Central Conflict. The inciting incident is Egeus’s demand that Hermia be punished for refusing to marry Demetrius. Students may say that the central conflict will be the struggle of the four young people to find appropriate romantic partners despite the will of parental figures and Athenian law.

2. Scene and Mood. The first scene is very serious in subject and mood—a father is trying to separate a young couple by inflicting the severe laws of Athens upon his daughter, and the young couple plans a sensational escape. The second scene is lighthearted and humorous in subject and mood, as the rustic artisans share their comical notions about acting. Students might say that the first scene seems to belong to a tragedy, while the second scene is purely comic. Shakespeare intended to write a comedy, so he alleviates the serious mood created in the first scene by juxtaposing it with the broad humor of the second. He may also have juxtaposed these two scenes to contrast the serious concerns and lofty sentiments of the nobility with the lighthearted spirit and jests of the commoners.

3. Character, Style, Iambic Pentameter, and Prose. The characters in the first scene are sophisticated aristocrats, while the characters in the second scene are commoners who work with their hands for a living. Students should note that the noble characters speak in high style while the artisans speak in low style. Students should note that the nobles presented in the first scene speak in poetry—iambic pentameter—sometimes rhymed and sometimes blank verse. Their language is filled with a variety of poetic techniques. The artisans in the second scene speak in prose, make crude jests and verbal blunders, such as Bottom’s saying that he will “aggravate” his voice when he means “modulate or soften.”

4. Soliloquy. Helena’s final speech in act I, scene i is a soliloquy. The soliloquy reveals that Helena knows that her feelings of love for Demetrius are irrational considering the way he treats her. She also says that Demetrius’s love for Hermia is irrational—she believes that all love is blind and lacks judgment. Helena also reveals that she is going to betray Hermia and Lysander to Demetrius.
Act II

Answers for Reviewing the Selection, page 31

Recalling and Interpreting

1. **R:** Titania has stolen the child of an Indian king. Oberon wants to make the child his page, but Titania refuses to part with him. Titania was close to the child’s mother, who died in childbirth, and she wants to raise the boy to honor her friend’s memory.

2. **I:** Oberon and Titania’s disagreement has disrupted the natural world—floods have ruined crops, cattle have died from disease, rustic pastimes have been abandoned, people are stricken by illness, and the seasons no longer seem to follow any kind of order. The fairies possess great supernatural power. Harmony among the fairies seems to be necessary to maintain order in the natural world.

3. **R:** Oberon plans to put the juice of a special flower on Titania’s eyes. This juice has the power to make her love the first thing she sees when she awakens. While Titania is busy pursuing her new beloved, Oberon plans to convince her to give up the boy.

4. **I:** Students may say that Oberon’s methods of obtaining what he wants are underhanded. They may say that it is unfair of Oberon to manipulate his wife in this way.

5. **R:** Oberon orders Puck to put some of the juice of the flower on Demetrius’s eyes so that, when he awakens, Demetrius will be more in love with Helena than she is with him. Puck mistakenly places the juice of the flower on Lysander’s eyes.

6. **I:** Demetrius behaves in a cruel, selfish, and unchivalrous manner toward Helena. Helena’s unrequited love for Demetrius has destroyed her pride and self-worth; she allows Demetrius to treat her like a dog and believes that she is “as ugly as a bear.” Oberon pities Helena and longs both to humble the haughty Demetrius and to grant Helena’s wishes for Demetrius’s love. Puck makes this blunder partly because Oberon’s description and instructions are vague; Oberon does not tell Puck the name of the man he is to anoint with the potion, and for a description says only that the youth is wearing Athenian garments. It is understandable that when Puck encounters a sleeping youth clad in Athenian garments, he assumes this is the man he seeks. Hermia has also insisted on sleeping at a distance from Lysander, and when Puck sees the two of them sleeping apart, he interprets this as a sign of the young man’s scorn for the woman who loves him.

7. **R:** Demetrius abandons Helena near the sleeping couple. When Helena sees Lysander lying on the ground, she fears Demetrius has killed him in a fit of jealousy, so she wakes him. Lysander falls madly in love with Helena, forgetting all about his love for Hermia. He is willing to abandon Hermia and forget her. Helena believes that Lysander is mocking her. Hermia wakes to discover that Lysander is gone. She has dreamed that a serpent was eating her heart while Lysander looked on smiling.

8. **I:** Because her self-esteem is so low, Helena believes Lysander must be mocking her when he says he loves her and that she is beautiful. She also knows that Lysander loves Hermia and cannot believe that he would fall out of love so easily. Demetrius says hateful things to Helena and abandons her; Lysander does the same to Hermia. Blind love makes both men cruel. In Hermia’s dream, Lysander laughs while her
heart is eaten away. In reality, Lysander has lost all concern for her and does not care if her heart is broken by his callous actions. Hermia is probably frightened and concerned about what may have happened to Lysander.

Synthesizing

9. Responses will vary. The fairies seem to play a bigger role in establishing order in the natural world than do humans. Unlike humans, fairies are immortal and are able to work magic. Fairies are also much smaller in size than humans. Like humans, the fairies argue, feel jealousy, scheme against one another, and make mistakes. Some students may say that the fairies have no right to meddle with the affairs of humans. Others will point out that the fairies’ actions are motivated by kindness and a wish to be helpful.

10. Lysander has taken on the role of Demetrius in that he has become fickle in his affections and cruel toward the woman he once loved. Hermia has taken on Helena’s role as the jilted lover. Helena has taken Hermia’s role in that she now has an ardent suitor in whom she is not interested. Students might say that Shakespeare presents love as fickle and changeable in order to point out the immaturity and instability of the four young people’s affections. He may be indicating that the characters must grow and change before they can experience true love.

Answers for Understanding Literature, page 32

1. Comedy and Setting. The wood is populated with fairies who possess unusual powers; it is also a setting in which magical events take place. The wood is also outside of the jurisdiction of Athenian law, which is why Lysander and Hermia hoped to escape through it in the first place. In his attempt to create order by making Demetrius return Helena’s love, Puck mistakenly puts a magic potion on Lysander’s eyes that causes Lysander to fall in love with Helena. Lysander then rejects Hermia, and the situation is even more confused than it was. Fickleness and arbitrary behavior are induced in this setting, even from the formerly faithful Lysander. The characters seem to behave with more abandon, perhaps breaking some of the rules of propriety. For example, Helena follows Demetrius unaccompanied; and Lysander and Hermia have run away together, although they are not yet wed.

2. Suspension of Disbelief. Responses will vary. Possible responses are given. Students may say that a reader must suspend his or her disbelief to imagine the fairies and their world. Students might note that the fairies are supposed to be small enough to wrap themselves in snakeskin or wear a coat made of a bat’s wing, that a magical potion exists that can make a sleeping person fall in love with the first person or animal he or she sees when he or she awakens, and that an argument can disturb nature. Oberon tells the audience, “I am invisible.”

3. Allusion. Shakespeare is praising Elizabeth’s invulnerability to love. He is praising one of Elizabeth’s best political assets—her unmarried state. Shakespeare was probably hoping Elizabeth would hear and be pleased by this compliment, especially since, like many writers, he depended upon the aristocracy for patronage.
Act III

Answers for Reviewing the Selection, page 57

Recalling and Interpreting

1. R: They point out that the court ladies might be frightened when Pyramus draws his sword to kill himself and when the lion appears. They also note that it is hard to represent moonshine and a wall onstage. Bottom says that they must write a prologue explaining that Pyramus does not really die in the play—that the role of Pyramus is being enacted by Bottom. He adds that the lion costume should reveal the actor within and that the actor playing the lion should beg the ladies not to be frightened and tell them that he is really Snug the joiner and not a real lion. They decide that an actor should play the part of moonshine and that another actor wearing plaster should represent the wall. Puck transforms Bottom’s head to an ass’s head and when Bottom enters to deliver his lines, his terrified companions run away. Titania falls in love with Bottom. Bottom says that Titania has “little reason” to love him and that “reason and love keep little company together now-a-days.” When Titania praises his beauty and wisdom, Bottom says, “Not so, neither; but if I had wit enough to get out of this wood, I have enough to serve mine ove turn.”

2. I: Responses will vary. Possible responses are given. Students might say that the noblewomen of Athens appear to be much bolder and far less naive than the artisans imagine; it is unlikely that a character such as Hippolyta, Hermia, or Helena would be frightened by an actor playing a lion onstage. The artisans’ fears reveal that they are very considerate and thoughtful, but also very unsophisticated. Students might say that Bottom’s solutions reveal that he is inventive and thoughtful. They may also find his suggestions silly; everyone knows that when watching a play, you have to use your imagination. There is no need to have someone enact the part of a wall; the audience should be able to imagine one. Bottom appears to possess more self-knowledge than many of the other characters—he knows that it is unreasonable that Titania would love him and that “beautiful” and “wise” are not the best words to describe him. Unlike characters such as Titania, Lysander, and Demetrius, Bottom’s transformation is outward only—he is not filled with the delusions these characters experience.

3. R: Oberon discovers that Puck, who was supposed to have anointed Demetrius’s eyes, has anointed the eyes of Lysander instead. Oberon tells Puck to find Helena and bring her to where Demetrius lies, whereupon Oberon anoints Demetrius’s eyes with the love potion. Demetrius falls in love with Helena as well, so now both Demetrius and Lysander are again vying for the affections of one woman—Helena.

4. I: Puck does not seem sorry for the mistake; because of his mischievous nature, he is delighted to have caused so much folly and confusion. Lysander and Demetrius quarrel and try to win the affections of a skeptical Helena. Puck finds “sport” in the foolishness and confusion that guides most human actions, and says he is pleased by things “that befall prepost’rously.” Puck is mischievous and likes to make humans behave at their most foolish.
5. **R:** Hermia asks Lysander why he left her. Lysander replies that he left her because he hates her and loves Helena. Helena believes that Hermia is leading a conspiracy to mock and insult her, and Hermia believes that Helena plotted to steal Lysander’s love. Lysander and Demetrius fight over Helena.

6. **I:** Students may say that all four behave as if they were mad; each of them seems to have shed his or her original character to reveal previously undisclosed aspects of his or her personality. They are irrational, driven by passion, anger, and pain, rather than by reason or intellect. Hermia might ask these questions because all four characters are so altered in behavior that their identities are uncertain. Lysander is not behaving like Lysander, and Hermia can hardly believe that she herself is in this situation. All four characters seem delusional and out of control—they seem to have lost their ability to think and behave rationally.

7. **R:** Oberon tells Puck to lead Demetrius and Lysander away from each other so they will not be able to fight, then to put the juice of another herb on Lysander’s eyes to remove his love for Helena and restore his love for Hermia. Puck lifts the enchantment from Lysander but leaves the enchantment on Demetrius. Puck promises, “Jack shall have Jill; / Nought shall go ill…and all shall be well.” Oberon hopes to reunite Lysander with Hermia and Demetrius with Helena.

8. **I:** Students should realize that without Oberon’s magic, Demetrius would still be in love with Hermia, and a love triangle would still exist. The fairies play an important role in maintaining balance and harmony in the natural world; nature has been disrupted by Oberon and Titania’s argument, and Oberon is now trying to set nature—including relationships between men and women—right. Responses will vary, but students should support their opinions with evidence from the text.

**Synthesizing**

9. Bottom experiences a physical transformation, while the four young Athenians, in particular Lysander and Demetrius, have experienced emotional or inner transformations. The transformation of the two young men also affects Hermia and Helena and changes them emotionally. Emotional transformations cause the four young Athenians to abandon their reason and question their identities, but Bottom, who has been transformed only physically, still knows who he is and behaves rationally. Students should recognize that inner transformations seem to cause more difficulty than physical changes.

10. The way in which the four young lovers are manipulated by supernatural creatures seems dreamlike. In particular, the scene in which all four characters meet and confusion erupts seems like a bizarre dream. Identities are unclear, just as in dreams, characters from real life are often merged and confused with others. As Oberon proclaims, “When they awake, all this derision / Shall seem a deep and fruitless vision.” Students may say that the theater is presented as being potentially too real, so the artisans decide to make their play less real so as not to frighten their audience. Bottom tries to help the audience recognize the illusions as illusions, or make the audience see the play as a mere play, not real life. The play might be less effective because the audience will be unable to take part imaginatively. Students should recognize that the theater involves making what is unreal or dreamlike seem like reality.
Act III

Answers for Understanding Literature, page 58

1. Character. Most students will say that they confused the characters’ identities at some point in their reading. Students should point to the following examples: act I, scene i, when Lysander compares himself to Demetrius, saying, “I am...as well deriv’d as he, / As well possess’d...My fortunes every way as fairly rank’d / (If not with vantage) as Demetrius’”; Lysander’s cruelty to Hermia which parallels Demetrius’s former cruelty to Helena; the fact that both Lysander and Demetrius always seem to be in love with the same woman; Helena’s speech in act III, scene ii, “We, Hermia, like two artificial gods, / Have with our needles created both one flower, / Both on one sampler, sitting on one cushion, / Both warbling of one song, both in one key, / As if our hands, our sides, voices, and minds / Had been incorporate. So we grew together, / Like to a double cherry, seeming parted, / But yet an union in partition, / Two lovely berries molded on one stem; / So with two seeming bodies, but one heart.” Shakespeare may have made these two pairs of characters similar to heighten the confusion and loss of distinctive identity once they enter the wood outside Athens. Students should recognize that the four lovers, although they are major characters, are not as fully developed as such characters as Bottom or Oberon. Although these four characters aren’t static or entirely one-sided, they lack distinctiveness. The use of doppelgängers heightens the confusion of identity in act III.

2. Dramatic Irony and Pun. The line is a pun because, while it literally means “You see a foolish imagining of your own, do you,” it also points to the fact that Bottom’s head has been transformed into an ass’s head. The dramatic irony lies in the fact that Bottom himself is unaware of his transformation.

3. Climax and Crisis. The crisis occurs when Oberon discovers Puck’s mistake, a fight breaks out among the four young Athenians because of that mistake, and Oberon attempts to rectify the situation. The action builds to a climax, or a high point of chaos and confusion, when the four Athenians confront one another in act III, scene ii. Students should note that the situation almost becomes violent before Puck and Oberon intervene.
Recalling and Interpreting

1. **R:** Bottom’s every whim and fancy is being gratified by the fairies who serve Titania, and Titania is fawning over Bottom. Bottom notices that his face is hairier than usual. He has a craving for provender, hay, and dried peas—the type of food horses and donkeys eat.

2. **I:** Students should recognize that since Bottom is a commoner, not a member of the nobility, he is probably unaccustomed to having servants wait on him. However, he seems comfortable giving orders and is delighted to have servants heeding his every wish. Bottom is a character who is comfortable and natural in any circle. Students should recognize that despite obvious clues, Bottom seems unaware of his transformation. Students may say that Bottom’s lack of knowledge indicates his primary role in this play as a comic character and a figure of fun. Students may also say that Bottom does not seem to be very keen or insightful. Students should realize that much of the humor in the beginning of act IV derives from the fact that although Bottom is oblivious to his transformation, he is acting more and more like what he has become—an ass.

3. **R:** Oberon now feels pity for Titania. He releases her from her charmed love for Bottom and orders Puck to release Bottom from his transformation. The fairies induce in the mortals a sleep “more dead / Than common.”

4. **I:** Responses will vary. Possible responses are given. Oberon is moved to pity by seeing Titania dote over such a clownish individual as Bottom, but he only feels pity once he has obtained what he wanted—the changeling child—from Titania. Most students will agree that Oberon is a gracious winner—he doesn’t seem to hold a grudge against Titania, he does not poke fun at her former feelings for Bottom, and he makes no mention of his having won the argument or having acquired the changeling boy. Titania may not be aware that Oberon caused her enchantment. Also, she has been humbled; she may realize that she was outdone and that protesting will do her no good. The view of gender and authority in this play seems to be that men should have the last word and responsibility to establish order. The fairies induce this deep sleep so that the mortals will believe that their experiences in the wood are just strange dreams. Since the fairies have a role in maintaining order in the natural world, they hope to make the mortals’ transition from the fantastic world of the wood to the everyday world of Athens as orderly and sensible as possible. Students may also note that if the mortals were to remember all their changed feelings and arguments exactly, these thoughts might weaken their romantic relationships.

5. **R:** They plan to go hunting. Theseus’s hounds have harmonious and musical barks. Lysander says that he and Hermia were planning to run away outside of Athenian law to be together. Demetrius tells Egeus that he no longer loves Hermia but that his love has returned to Helena. Theseus says that he will no longer bring the weight of Athenian law against Hermia or Lysander and that the two couples will be married at his and Hippolyta’s wedding.
Act IV

6. I: Responses will vary. The fact that the hounds’ barking is “harmonious” might reflect the harmony and reestablishment of order that takes place in act IV. The barking also announces the coming of Theseus, a great ruler whose role it is to maintain harmony and order. Theseus is willing to override Egeus’s will because the lovers have worked things out satisfactorily on their own and the two men no longer contend for the affections of one woman. It would be pointless for Theseus to uphold the law and force Hermia to marry a man who no longer wishes to marry her. Students may also note that Theseus could not legally force Demetrius to marry Hermia; Demetrius as a male had more rights than Hermia, who as a young woman was obliged to obey her father.

7. R: The other artisans say that without Bottom, they will be unable to proceed with the play. They admire Bottom’s acting ability, his appearance, his wit, and his voice. Bottom says that Duke Theseus and the nobles have chosen to see their play.

8. I: Responses will vary. Despite his extreme self-confidence and state of blissful ignorance, Bottom is occasionally insightful and sensible, and he is always enthusiastic, so the artisans’ high opinion of him may be in some measure deserved. Students should recognize that Bottom has a high opinion of himself and his abilities. Responses will vary. Some students might predict that the play will be humorous and filled with verbal blunders, based on the artisans’ dialogue and the brief scene they enacted.

Synthesizing

9. The world looks different to them for a time. They are having difficulty distinguishing between dreams and reality, believing what has happened to be a dream but unsure whether their current experiences are real or a part of that dream. Their experiences raise questions such as: What distinguishes dreams from reality? Which is more vivid—actual experiences or imagined ones? Bottom seems more certain that he is awake than do the two young couples, but he, too, believes that his experiences have been strange dreams. Bottom expands on how fantastic and difficult it was to comprehend the dream. He wants to have a ballad composed about his dream and to perform this ballad before the duke. He recognizes that this dream—the subject matter of A Midsummer Night’s Dream itself—should be preserved and shared as dramatic literature.

10. The natural world is described as going from order to disorder because of Oberon and Titania’s fight, so presumably now that they are in agreement the natural world will experience order again. Before the action of the play begins, Lysander loved Hermia and Demetrius loved Helena. When Demetrius turned away from Helena, he introduced the disordered state among the four with which the play began. After introducing more disorder, Oberon restores order among the couples in act IV. The fact that Egeus would wish to have his own daughter sentenced to death for disobedience indicates some sort of disorder in the natural relationship between father and daughter. Although the conflict is resolved, there is no indication as to what Hermia and Egeus’s relationship will be like in the future. The pattern is followed in the
politic world of Athens: disorder is introduced when Egeus presents his case to Theseus and the ruler is forced to go against his better judgment to follow what the law mandates. Order is reestablished in the political world when Theseus overrules Egeus’s unreasonable demand.

Answers for Understanding Literature, page 70

1. Synaesthesia and Pun. Responses will vary. Possible responses are given. Students should cite the following passage as an example of synaesthesia: “The eye of man hath not heard, the ear of man hath not seen, man’s hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was.” Here, Shakespeare might be emphasizing Bottom’s confusion on awakening, as well as illustrating the way the senses tend to be intermingled and confused in dreams. Students might also point out that the passage illustrates one of Bottom’s most pronounced characteristics, his tendency to blunder verbally. The pun could refer to Bottom’s name, to a foundation, and to the bottom or depths of something. Literally the dream is “Bottom’s,” but Bottom also indicates that his dream has no foundation: it is not based on anything, makes no sense, and seems to have come out of nowhere. He is also saying that the dream is profound or difficult to fathom—that no amount of exploring or analyzing would provide an explanation. In other words, there is no way to “get to the bottom” of the dream. Another possible meaning could be that the dream literally “has no Bottom,” because the “real” Bottom was not in it: Bottom in the dream was not himself but someone else. Bottom wishes to recount the fantastic events of a midsummer night’s dream, just as Shakespeare has done, as indicated in this comedy’s title. Responses will vary, but students should support their opinions. Some students might say that this title would work but that it would not take into account the other characters’ “dreams” or experiences in the wood. Bottom wants to recite his dream at the end of the artisans’ play, when Thisby dies. Students should realize that Bottom’s reciting his dream would be like reenacting a good portion of the play from its beginning.

2. Simile. Demetrius is the tenor; the jewel “Mine own, and not mine own” is the vehicle. Responses will vary. Possible responses are given. Helena means that when you find something like a jewel, you may claim it as your own, but it really belongs to the person who lost it. Demetrius is like such a jewel in that his affection is precious as a jewel to Helena, but also in that his affections have had more than one owner and Helena is having a hard time believing they are her own at last. Demetrius says that when he rejected Helena, he was like a sick person who refuses food. Now that he is back “in health”—no longer sick with love for Hermia—he has returned to his “natural taste” and loves Helena again.
Act V

Answers for Reviewing the Selection, page 86

Recalling and Interpreting

1. R: Theseus believes that their story is untrue, shaped by the “seething brains,” imagination, and lack of “cool reason” that characterizes lovers. The audience has just witnessed the lovers’ story in the play itself, so they know it to be “true,” or as true as anything else in a dramatic work sprung from a playwright’s imagination. In other words, the lovers’ story is just as “real” as Theseus himself and the Athens that he rules. Theseus believes that lunatics, lovers, and poets are all misled by imagination, their dominant quality. Lunatics see devils where they don’t exist; lovers see beauty where it doesn’t exist; poets see whole worlds that don’t exist. Hippolyta notes that their story has “constancy,” since all four tell the same story, and is moved by the “strange and admirable” tale they have told. Unlike Theseus, she does not use “cool reason” to dismiss what seems to be the work of vivid imagination.

2. I: It is unusual that Theseus holds this opinion, given that he, too, is supposed to be one of the play’s “lovers” and is apparently acquainted with Titania, one of the fairies. Others might say that Theseus’s duty to rule and uphold Athenian law demands that he look at events with the “cool reason” he espouses. Theseus’s opinion is undercut by the fact that the audience has witnessed the strange things the four lovers have experienced; by the fact that the fairies have the final word, appearing in Theseus’s home at the play’s end; and by the fact that Theseus’s speech criticizing “The lunatic, the lover, and the poet” also makes a “fine frenzy” of imagination seem powerful and attractive. Students should recognize that Shakespeare’s intent is to praise imagination over cool reason. The four lovers are only united into “reasonable” couples because they have first abandoned themselves to the unruly world of the imagination.

3. R: Philostrate warns Theseus that while the play is brief, its poor execution makes it tedious, and that although the play is a tragedy, the players have so mishandled it that it has become humorous. Philostrate also says that the only reason to see such a play would be to find “sport” in the players’ lack of ability. Theseus counters that the simpleness and duty which motivates the artisans to entertain their ruler should not be overlooked, and that tongue-tied simplicity is to be admired more than “saucy and audacious eloquence.” Basically, Theseus wishes to reward the artisans’ good intentions rather than condemn them for their lack of skill. Hippolyta does not wish to see the artisans struggle and fail.

4. I: Some students will say that Theseus’s attitude is the more gracious and courteous because he seems to wish to give the artisans an opportunity to perform and to view the play based on the players’ intentions rather than their merits. Others will say Hippolyta is the more courteous and gracious, because she wishes to wish to avoid seeing the artisans make themselves into fools and potential objects of derision. Students should recognize that Theseus seems to be a thoughtful ruler who treats his subjects kindly and values honesty and sincerity more than the eloquent flattery of courtiers. Given that comedies move toward reestablishing order,
Act V

Shakespeare probably meant to portray Theseus at the end of the play as a capable and generous ruler to help reinstate that sense of order.

5. R: Two young lovers, Pyramus and Thisby, are kept apart by their families, who disapprove of their love for each other. Communicating through a wall, they plan to meet secretly at night near Ninus’s tomb. Thisby arrives first and is frightened away by a lion who chews upon the mantle she leaves behind. When Pyramus arrives to find Thisby’s blood-soaked mantle, he believes that Thisby has been killed, so he kills himself. When Thisby reenters she finds Pyramus dead and kills herself for love of him. The nobles find the play to be humorous—subject matter for jesting.

6. I: Students should recognize that the Pyramus and Thisby story presents a tragic ending to events that the nobles have themselves experienced. Egeus tried to keep Lysander and Hermia apart, just as Pyramus and Thisby were kept from each other, and, like Pyramus and Thisby, Lysander and Hermia made secret plans to meet at night. The Pyramus and Thisby story is the tragic interpretation of the events that have ended in comedy for Lysander, Hermia, Demetrius, and Helena. Students might say that the four lovers would more easily recognize themselves—their own possible fates—in act I when their situation looked dire than in act V now that the couples are happily united in marriage. With their unhappiness behind them, it is easier for them to forget that their story could have taken a tragic turn in the unusual world of the wood outside Athens. In effect, they are jesting about events that they themselves have just narrowly avoided.

7. R: Theseus says that it is “almost fairy time.” Puck describes this time of night as one in which lions roar, wolves howl, owls screech, people remember sadness, ghosts roam, and fairies frolic. Puck says that none of the dangers he describes outside will disturb this particular house. Oberon and Titania bless the marriage beds so that the children conceived there will be born free of any defect.

8. I: The fairies seem to protect humans from the dangerous world outside in order to ensure that human life is harmonious and happy. Again, they assert their role in maintaining the natural order. The fairies’ blessing may have been a blessing to the newly married couple—Shakespeare’s way of wishing them well.

Synthesizing

9. Most students will find the nobles’ mockery to be rude and insensitive. Students might describe the nobles as snobs who poke fun at people with lesser intellect and who seem more concerned with sharing witty jests than with actually watching the play. Students should point out, however, that the artisans have so mangled the play that it would be difficult for most people to refrain from comment. The artisans have failed to realize that in order for an audience to participate imaginatively in a drama, the drama must seem real and illusions must be maintained. By removing all dramatic illusion and realism—by stating that the lion is not a lion and so on—the artisans have made it impossible for the audience to fully engage themselves in the world created by the play. In essence, the artisans have created a “reasonable” play full of prologues to explain the action, and warnings to the audience that nothing is real and all is pretend. In order for a play to be successful, the audience’s imagination
must be stirred—the audience must believe that the things happening onstage are real and possible. Imagination takes precedence over “cool reason.”

10. Bottom violates the conventions of theater when, in performing his role as Pyramus, he oversteps the traditional boundary between actor and audience. Theseus, Hippolyta, Lysander, and Demetrius have taken on the role of observers and critics of the performance. Bottom, however, actually forces them to become part of the play when he turns and speaks directly to his audience. Theseus says, “The wall methinks, being sensible, should curse again.” Bottom as Pyramus responds, “No, in truth, he should not. ‘Deceiving me’ is Thisby’s cue...You shall see it will fall pat as I told you.” Bottom breaks the illusion of the play to address his audience and explain how the play is working. He pulls aside the curtain and allows the audience to step inside and examine what holds a play together: its cues, lines, entrances, exits.

Bottom does this even more dramatically after he has killed himself in the play, when Demetrius points out that only the wall is left, along with Moonshine and the lion, to bury the dead. Bottom leaps up from death to say, “No, I assure you, the wall is down that parted their fathers. Will it please you to see the epilogue, or to hear a Bergomask dance between two of our company?” Bottom in the end points out that all the characters are but “shadows,” because in lifting the illusion of the Pyramus and Thisby play within the play, he lifts the illusion of A Midsummer Night’s Dream as well. The audience becomes aware that just as Bottom plays Pyramus, actors are playing all the roles—Bottom, Theseus, Hippolyta, and so on. While the aristocracy laughs at Bottom’s blunders, they fail to recognize themselves in Bottom. They do not realize that, like Bottom, they are actors, willing to play more than one role. Lysander and Demetrius each played the role of lover to two different heroines—a fact they seem to have forgotten—and, of course, they are unconscious that they are characters in a comedy. The important thing is that the audience or reader of A Midsummer Night’s Dream is made aware of this fact—that all that has been seen is an illusion.
Answers for Understanding Literature, page 88

1. **Verbal Irony.** In the first three lines, Quince unintentionally says that the artisans have come here to offend the nobles. Quince means to say that if the performance offends the nobles, he hopes they understand that the players have come there with “good will.” Quince also says, “All for your delight / We are not here,” implying that the artisans do not intend to delight the nobles with their performance, when what he intends to say is “Our true intent is all for your delight.” Students may find in this speech many other examples of verbal irony.

2. **Parody and Satire.** Students may point to lines such as the following: “O grim-looking night! / O night with hue so black! / O night, which ever art when day is not! / O night, O night! alack, alack, alack”—here, the repetition of the word “alack” serves no purpose other than to provide a rhyme for “black,” the description of night as black is obvious, the line about night existing whenever day is not present is also obvious and silly, and the many apostrophes to night are repetitive and overblown; “I see a voice…I can hear my Thisby’s face”—here, Bottom gets his senses mixed up; “Sweet Moon, I thank thee for thy sunny beams…For by thy gracious, golden, glittering gleams”—here, the moon is inappropriately compared to the sun and there is too much use of alliteration beginning with the letter g; “Come, tears, confound, / Out, sword, and wound / The pap of Pyramus; / Ay, that left pap / Where heart doth hop…Now am I dead, / Now am I fled; / My soul is in the sky. / Tongue, lose thy light / Moon, take thy flight, / Now die, die, die, die”—here, Pyramus’s lines are very melodramatic, the rhyme on “pap” and “hop” is a stretch, Bottom should say “moon” where he says “tongue” and vice versa, and Pyramus talks on too long after he announces that he is dead; “These lily lips, / This cherry nose, / These yellow cowslip cheeks, / Are gone, are gone! / His eyes were green as leeks”—here, in addition to the melodrama, Thisby makes the common comparison between features and flowers, but she does this so ineptly that Pyramus is described as having white lips, a red nose, and yellow cheeks. Also, the line about eyes being as “green as leeks” was probably thrown in to make a rhyme, but while features are often compared to flowers, comparing them to vegetables is ridiculous. Shakespeare may have chosen to parody bad writing and melodrama because it provided him with some great humorous scenes. Students may note that Shakespeare must have been highly confident in his own plays and poetic ability to be able to parody so mercilessly the works of others.

3. **Aim.** Students should recognize that the aim of the speech is to persuade the audience to applaud the actors’ efforts. Puck points out that everything that has occurred onstage is an illusion, a dream, and that the audience can now return to reality.
Graphic Organizers
Cluster Chart

Use the cluster chart below to outline the magical events that occur in *A Midsummer Night’s Dream*. Branching out from the center circle are the names of different characters from the play who are affected by magic or who use magic on others. Branching out from these character circles, add examples of magical events that happened to, or were caused by, each character. Add as many circles to the chart as you need. One example has been done for you.

Magical events in *A Midsummer Night’s Dream*

- Lysander is charmed by Puck into loving Helena
- Bottom
- Lysander
- Titania
- Oberon
- Hermia
- Helena
- Demetrius
- Puck
- Helena
- Bottom
Venn Diagram

Fill in the Venn diagram below in order to compare and contrast the world of Athens with the world of the enchanted forest. Consider such aspects as the events which occur in each place as well as the characters which inhabit each. Where the circles overlap, write in the things both places have in common; in each separate circle, list their differences.
Sequence Chart

In the sequence chart below, place in chronological order the major events in "A Midsummer Night’s Dream" to show how things go from order to disorder and back again. Add more boxes if you need them. When you have completed the chart, select one of the events and, on a separate sheet of paper, write a paragraph about what effect it had on the play as a whole.

Before the play begins, Lysander and Hermia are in love, and Demetrius and Helena are in love.

### Graphic Organizer

**Name ___________________________**  
**Class_____________________  Date____________**

**Sequence Chart**

In the sequence chart below, place in chronological order the major events in "A Midsummer Night’s Dream" to show how things go from order to disorder and back again. Add more boxes if you need them. When you have completed the chart, select one of the events and, on a separate sheet of paper, write a paragraph about what effect it had on the play as a whole.

Before the play begins, Lysander and Hermia are in love, and Demetrius and Helena are in love.

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Plot Diagram

Using the Freytag’s Pyramid plot diagram below, chart the plot of *A Midsummer Night’s Dream*. Briefly describe in the spaces provided elements such as the exposition, inciting incident, rising and falling action, climax, resolution, and dénouement. Be sure to include in the rising action the key events that build toward the climax of the novel.

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Exposition

Inciting Incident

Rising Action

Climax

Falling Action

Resolution

Dénouement
The answers below are examples of what students might include in their graphic organizers. Give students credit for variations and creative insights within the bounds of the guidelines.

Cluster Chart
The magical events that affect Lysander include the following: Puck anoints him with the juice of the flower and he falls in love with Helena; then the spell is removed and he loves Hermia once more. Demetrius is affected by magic when Puck administers the magic potion to him and he is made to love Helena again. Titania is affected by magic when Oberon anoints her eyes with the love potion and she falls in love with Bottom; this spell is magically removed later by Oberon. Bottom is transformed by Puck, who gives him the head of an ass; Bottom is served by magical fairies and doted on by the Fairy Queen, Titania; the spell is later removed by Puck. Demetrius, Helena, Hermia, Lysander, and Bottom are all put into a charmed sleep by the fairies so that they will believe that all their experiences were a dream. Characters who use magic include Oberon, who flies to distant lands to court lovely shepherdesses, uses the love potion to manipulate people, uses his magic to remove spells and to put Bottom and the four young people into an enchanted sleep; Titania, who according to Oberon has used her magic to protect Theseus from harm and to lead him away from his former loves, uses it to procure beautiful things for Bottom, commands her fairies; Puck, who under orders from Oberon uses love potion on both Lysander and Demetrius, transforms Bottom, and later takes off that spell; and finally, the various other fairies mentioned, who use their magical powers to serve Titania.

Venn Diagram
Responses will vary. Possible responses are given. In the enchanted wood, magical events take place and madness reigns, even in the actions of King Oberon and Queen Titania. These rulers feud, upsetting the order of the natural world. The wood is dangerous and wild, an improper place for young ladies to roam. In the fairy kingdom, the monarchs use magic, and the service of the mischievous sprite Puck, to deal with situations. The wood is a place for imagination and illusion, not reason. To the young lovers, it represents a place free from the constraints of “rational” law. While in the wood, the four young people behave crazily, wildly accusing and abandoning each other. Fickle, arbitrary behavior is induced even from the formerly faithful Lysander. The characters break rules of propriety: Helena follows Demetrius unaccompanied, and Lysander and Hermia have run away together, although they are not yet wed.

The court of Theseus and Hippolyta is the picture of order and harmony. The relationship between the two leaders is more calm and amicable. Athens is a civilized city. In Athens, Theseus follows the letter of the law and uses “cool reason” to deal with situations. Once returned to Athens, the four young Athenians are happily wed and order reigns once more.

Similarities include the fact that two monarchs rule both places, and both places have experienced disorder (the wood, when Titania and Oberon feud, and Athens, before the action of the play begins, also likely experienced tumult while Duke Theseus battled Hippolyta). Both places return to order only when the male leader wins: Athens, when
Theseus defeats his bride, and the wood, as Titania is eventually defeated by Oberon. Students might also note that imagination and illusion are important in both spheres: as a part of everyday life in the wood; and in Athens, as part of the theater.

**Sequence Chart**

*Responses will vary. Possible responses are given.* Students might include any of the following events in their sequence charts. Before the action of the play begins, Demetrius falls in love with Hermia and spurns Helena; as the play begins, Egeus, the father of Hermia, comes to Theseus to complain that his daughter is disobeying him by refusing to marry Demetrius, and says that she should be punished; Theseus complies with Egeus and gives Hermia time to reconsider. Hermia and Lysander decide to run away together; Helena decides to reveal their plan to Demetrius and to follow Demetrius when he pursues them; the artisans discuss their play and plan to meet for a rehearsal in the wood; Oberon, who is angry with Titania, puts a spell on her using a love potion; Oberon instructs Puck to use the potion on Demetrius, whom he has observed treating Helena badly; Puck mistakenly puts the potion on Lysander's eyes, causing him to abandon Hermia for Helena. Puck transforms Bottom, giving him the head of an ass; Bottom awakens Titania and she falls in love with him; Oberon and Puck restore Demetrius's love for Helena; the four young people confront one another. Lysander and Demetrius prepare to duel, but Puck leads them apart; Puck restores Lysander's love for Hermia; Oberon removes the spell from Titania; Puck removes the spell from Bottom; fairies put Bottom and the four young people into a charmed sleep; Theseus finds the group, hears their story, and declares there shall be a triple wedding; they are wed; the artisans perform their play.

**Plot Diagram (Freytag’s Pyramid)**

Please refer to pages 89–91 of the Access Edition for possible responses to this activity.
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<td>wonted, 52</td>
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<td>woo, 44</td>
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</table>
Exercise: Sentence Completion

Complete the sentences by filling in each blank with a word from the list below. Do not use any word more than once.

amity entice loath spurn
beguile extempore masque tarry
chide filch progeny vile
derision keen recreant waggish

EX. The taste of the medicine was so ________ that Colleen spat it out immediately.

1. Antoine had forgotten to prepare his presentation the night before, so his speech in front of the class was completely _____________.

2. The tour group was scheduled to proceed to the next attraction, but they decided to ____________ awhile in a cafe to rest their aching feet.

3. The snobbish woman looked with ____________ upon any clothing not made by the top designers.

4. The skillful magician was able to ____________ the children with her sleight of hand.

5. The _______________ boy always seemed to have a mischievous smile on his face.

6. Kendra felt sorry for the worker and was ______________ to fire him, but she knew she had to do it.

7. The Krebsbach family reunion was a chance for all the _____________ of Matilde and Josef Krebsbach to gather together and share family stories.

8. Though I normally love pizza, today I was so full that Josh could not ______________ me to try even one bite.

9. Phuong could not believe that one of her teammates would be mean enough to ______________ her wallet from her locker—but someone had!

10. At first, Hege resented her new stepmother, but over time, the two developed a feeling of _____________.

Literary Terms Review

aim, 88
allusion, 32
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comedy, 32
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Exercise: Sentence Completion

Complete the sentences by filling in each blank with a literary term from the list below. Do not use any term more than once.

allusion  parody  setting
central conflict  prose  soliloquy
iambic pentameter  pun  synaesthesia

EX. The __setting__ of *A Midsummer Night’s Dream* includes a wood outside of Athens.

1. “The eye of man hath not heard, the ear of man hath not seen, man’s hand is not able to taste, his tongue to conceive” is an example of _________________.

2. A(n) ________________ is a play on words, one that wittily exploits a double meaning.

3. ________________ is the form Shakespeare used in his play for the lines spoken by noble characters such as Theseus or Helena.

4. In act II, Shakespeare makes a(n) ________________ to Queen Elizabeth.

5. The artisans’ production of *Pyramus and Thisby* in act V of *A Midsummer Night’s Dream* is an example of a(n) _________________.

Name ____________________________ Class __________________ Date ____________
Answer Key

Vocabulary and Literary Terms

Vocabulary Worksheet
1. extempore
2. tarry
3. derision
4. beguile
5. waggish
6. loath
7. progeny
8. imbrue
9. filch
10. amity

Literary Terms Worksheet
1. synaesthesia
2. pun
3. lambic pentameter
4. allusion
5. parody
Exam Masters
Multiple Choice (25 points total)
On the line provided, write the letter of the best answer.

1. Egeus says that Hermia should marry Demetrius because _______.
   a. Demetrius is wealthy
   b. Hermia is the property of her father and must do as he says
   c. Lysander has bewitched Hermia and does not really love her
   d. Lysander has a lower status in society than Demetrius
   e. b and c are true

2. According to Theseus, Hermia’s options include all but the following: 
   ________.
   a. join a convent
   b. marry Lysander
   c. marry Demetrius
   d. be put to death
   e. obey her father

3. Theseus tells Hermia that she should view her father ________.
   a. as a worthy gentleman
   b. as a god
   c. as someone to guide her in life
   d. as a supreme ruler
   e. c and d are true

4. Lysander and Hermia name all but the following as things which can destroy love: _____.
   a. difference in age
   b. the influence of friends
   c. illness
   d. the fickleness of youth
   e. death

5. Lysander and Hermia view love in this way: ____________.
   a. “as long lasting as the stones in the earth”
   b. “momentary as a sound”
   c. “as powerful as lightning”
   d. “as sweet as golden honey”
   e. “as all-consuming as the jaws of darkness”

6. Bottom would like to enact all of the following roles, except: ________.
   a. Phoebus
   b. Hercules
   c. Thisby
   d. the lion
   e. none of the above
A Midsummer Night’s Dream

7. The artisans do not want Bottom to play the lion because ___________.
   a. they will all be hanged
   b. he will forget his lines
   c. he will roar too loudly and frighten the ladies
   d. they will have no one to play Pyramus
   e. a and c are true

8. Oberon and Titania’s fight began because ___________.
   a. Titania accused Oberon of infidelity
   b. Titania is angry because Oberon used his magic against her
   c. Oberon wants Titania to give him her adopted boy
   d. Oberon accused Titania of loving Theseus
   e. a and d are true

9. Titania and Oberon’s fight causes all of the following to happen, except: ___________.
   a. the corn rots in the fields
   b. the rivers run dry
   c. livestock dies of disease
   d. the seasons alter
   e. people no longer play rustic games outdoors

10. Demetrius tells Helena not to follow him because ___________.
    a. he does not love her
    b. it is immodest of her to go out at night
    c. he hates her and will abandon her
    d. it is not safe for her to go into the woods at night
    e. all of the above

11. Oberon wants to use the magical juice of the pansy because ___________.
    a. he wants to make Titania his slave
    b. he feels sorry for Helena
    c. he wants to make Titania fall in love with something beastly
    d. b and c are true
    e. all of the above

12. Puck makes a mistake in fulfilling Oberon’s orders because ___________.
    a. Lysander is wearing Athenian garments
    b. he is a mischievous sprite and wants to trick Oberon
    c. Lysander and Hermia are sleeping apart and Puck believes Lysander is scorning Hermia
    d. he accidentally puts the potion on Demetrius’s eyes
    e. a and c are true
13. The results of Puck’s mistake are all but the following: _________.
   a. Hermia is abandoned by Lysander
   b. Demetrius now loves Helena again
   c. Helena thinks she is being mocked by Lysander
   d. Lysander loves Helena
   e. Lysander hates Hermia

14. The artisans find all of the following problems in their play, except: _________.
   a. the lion may not be believable
   b. Pyramus must draw his sword to kill himself
   c. they must have a wall for Pyramus and Thisby to whisper through
   d. they do not know how to represent moonlight
   e. the ladies might become frightened

15. The artisans’ solutions for these problems show that _________.
   a. they have no creativity
   b. they follow whatever Bottom says
   c. they do not understand the importance of illusion in theater
   d. they think the nobles are simpleminded people
   e. c and d are true

16. When Titania expresses her love for Bottom, Bottom says _________.
   a. they shall be married
   b. that she has little reason to love him
   c. that since she loves him, she should serve him
   d. that he has always loved her, too
   e. none of the above

17. When she discovers that Lysander is gone, Hermia believes _________.
   a. Demetrius killed him
   b. he no longer loves her
   c. the fairies have stolen him
   d. he has been lying about his love for her
   e. none of the above

18. Once the fairies have charmed him, Demetrius says of Hermia that _________.
   a. she is a “goddess, nymph, perfect, divine!”
   b. “My heart to her but as guest-wise sojourned, and now to Helen is it home returned”
   c. “I had no judgment when to her I swore”
   d. he is “pierc’d through the heart with her stern cruelty”
   e. all of the above
A Midsummer Night’s Dream

19. As a result of the fairies’ intervention, all of the following misunderstandings occur, except: __________.
   a. Hermia believes Helena has plotted to steal Demetrius
   b. Helena believes Hermia is conspiring against her
   c. Hermia thinks Lysander and Demetrius are making fun of Helena
   d. Demetrius believes that Lysander is mocking Helena
   e. a and d are true

20. Puck does all of the following to restore order, except: __________.
   a. he removes the ass’s head from Bottom
   b. he anoints Lysander’s eyes again
   c. he anoints Helena’s eyes to make her realize how badly Demetrius treats her
   d. he takes the spell off Titania
   e. he leads Lysander and Demetrius away from each other

21. When Theseus and his party discover the lovers asleep in the woods, Theseus decides that ________.
   a. the law must be honored and order restored
   b. they all should go hunting to celebrate his marriage
   c. they should have a triple wedding
   d. although he is angry that they defied him, he will forgive the young lovers
   e. c and d are true

22. Philostrate’s opinion of the artisans’ play is that ________.
   a. it is too tragic for the occasion
   b. the only good reason to watch it is that the artisans are sincere and want to please
   c. it is too long
   d. the only reason to see it would be to have a good laugh
   e. a and d are true

23. During the presentation of the play, the nobles ________.
   a. snicker to themselves
   b. make snide comments out loud and interrupt the actors
   c. laugh good-naturedly
   d. are annoyed and snobbishly refuse to let the artisans finish
   e. all of the above

24. The artisans commit all of the following blunders, except: __________.
   a. the actor playing the wall accidentally trips and falls on Thisby
   b. Quince accidentally insults the nobles in his prologue
   c. the actor playing Moonshine flees the stage
   d. Pyramus continues talking after he is supposedly dead
   e. all of the above
25. In his final soliloquy, Puck presents the following view of the theater:

a. it often involves offensive behavior
b. it can teach us lessons about life
c. it involves illusions and visions and should not be taken seriously
d. it has no more importance than a dream
e. c and d are true

Matching (10 points total)

On the line provided, write the letter of the best answer.

1. pun
2. Demetrius
3. inciting incident
4. Titania
5. crisis
6. Lysander
7. verbal irony
8. simile
9. Hippolyta
10. Hermia

a. “I have found Demetrius like a jewel / Mine own, and not mine own.”
b. Queen of the Fairies
c. is short and has dark hair
d. is in love with Helena, then Hermia, then Helena
e. is in love with Hermia, then Helena, then Hermia
f. “If we offend, it is with our good will.”
g. “What do you see? You see an ass-head of your own, do you?”
h. a man demands that the law be used against his daughter
i. was defeated in battle
j. Oberon realizes Puck has made a mistake
A Midsummer Night’s Dream

Vocabulary (5 points total)

Complete the sentences by filling in each blank with a word from the list below.

beguile  keen  tarry
concord  seething  visage
dank  spurn

EX. The basement was so ___dank___ that the storage boxes grew soggy and mildewed.

1. The superhero’s sense of sight was so ___________ that she could see things up to a mile away.

2. The baby was a very fussy eater and would ___________ every kind of food except mashed peas.

3. When Doug insulted Jeff in front of the class, Jeff was fairly ___________ with indignation.

4. The sleazy con artist tried to ___________ his victims with promises of wealth.

5. The model’s ___________ could be seen on every supermarket magazine rack.

Quote Identification (2 points each)

For each quotation below, identify the speaker and briefly explain what is meant by the passage.

1. “Swift as a shadow, short as any dream, / Brief as the lightning in the collied night, / That, in a spleen, unfolds both heaven and earth; / And ere a man hath power to say “Behold!” / The jaws of darkness do devour it up: / So quick bright things come to confusion.”

2. “Love looks not with the eyes but with the mind; / And therefore is wing’d Cupid painted blind. / Nor hath Love’s mind of any judgment taste...And therefore is Love said to be a child, / Because in choice he is so oft beguil’d.”
Exam

A Midsummer Night’s Dream

3. “Lord, what fools these mortals be!”

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

4. “When they next wake, all this derision / Shall seem a dream and fruitless vision…”

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

5. “…reason and love keep little company together nowadays.”

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Short Essay (10 points each)

On a separate sheet of paper, write a brief essay answering two of the following questions.

1. What attitudes do Lysander, Hermia, Demetrius, and Helena hold toward love? Are their attitudes surprising? Why might they think as they do? Explain and give examples to support your responses.

2. Define parody and explain how the artisans’ play can be considered a parody of Senecan tragedy. How is it also a parody of bad poetry? Explain and give examples.

3. Define doppelgänger and explain how Shakespeare uses doppelgängers in A Midsummer Night’s Dream. Which characters in the play act as doppelgängers, and for whom? Why might Shakespeare have made these characters so similar? Explain whether these characters are fully developed. Why might Shakespeare have made them so?
Long Essay (30 points each)

On a separate sheet of paper, write an essay answering one of the following questions.

1. As one of the characters in *A Midsummer Night’s Dream* observes, “…reason and love keep little company together.” Shakespeare’s message seems to be that in matters of love, reason does not apply—that love is essentially irrational. Give examples from the play of people in love acting crazily or irrationally. What is Puck’s attitude toward these people? What is Theseus’s attitude? How does the “rational” institution of the law attempt to put constraints on the “irrational” force of love?

2. One of the main themes explored in *A Midsummer Night’s Dream* is the difference between illusion and reality. Another theme is the power of the imagination. Examine how the play put on by the artisans relates to these themes. Consider the following questions: What do the artisans fear might happen as they perform their play? How do they handle these problems? What do the artisans not understand about illusions and about the imagination? In a play, what must take precedence—cool reason or imagination?

3. In Shakespeare’s play, the fairies are responsible for maintaining order in the natural world, while rulers such as the duke and duchess are responsible for maintaining it in the human world. Compare and contrast the kingdom of Titania and Oberon with the dukedom ruled by Theseus and Hippolyta, or in other words, the sphere of Athens as opposed to that of the enchanted wood. How are the rulers similar, and how are they different? What happens in the one sphere? What happens in the other? What might Shakespeare be trying to point out by including these two parallel worlds in one work?
Exam Answer Key

A Midsummer Night’s Dream

Multiple Choice (25 points total)
1. e  6. a  11. d  16. b  21. c
2. b  7. e  12. e  17. a  22. d
3. b  8. c  13. b  18. b  23. b
4. d  9. b  14. a  19. a  24. a
5. b  10. e  15. c  20. c  25. e

Matching (10 points total)
1. g  3. h  5. j  7. f  9. i
2. d  4. b  6. e  8. a  10. c

Vocabulary (5 points total)
1. keen  4. beguile
2. spurn  5. visage
3. seething

Quote Identification (2 points each)
1. The speaker is Lysander. He believes that love is fragile and seldom lasts.
2. The speaker is Helena. She is saying that love is irrational and often foolish.
3. The speaker is Puck, a mischievous sprite who finds sport in watching humans behave foolishly.
4. The speaker is Oberon. He asks Puck to put the four Athenian lovers into an enchanted sleep. When they awake, they will think they have merely dreamed all the strange things that happened to them.
5. The speaker is Bottom. When Titania declares that she loves him, he says that she has little reason to love him. Then he admits that in truth, reason does not have much to do with love.

Short Essay (10 points each)
Responses will vary. Possible responses are given.
1. Hermia and Lysander believe that it is very difficult to find a compatible romantic partner, and that even once this is achieved, love is often ended by “war, death, or sickness.” They view love as momentary and easily destroyed. Their view might be surprising to some students, who might expect young lovers to idealize love and to believe it will last forever. The young couple’s pessimistic attitude toward love probably stems from the fact that their own love is facing opposition and trial. Helena views love as madness, as an irrational force which “looks not with the eyes but with the mind”—an imaginative mind, one capable of turning fact into fantasy—and has no sound judgment. Helena may feel this way because she recognizes that her love for Demetrius is irrational and foolish, given how badly he treats her.
At the beginning of the play, when Demetrius is in love with Hermia, he sees love as the right to possess someone. He feels he can force Hermia to marry him. Students might find this view surprising, since as they might point out, no one can force love. Demetrius might feel this way because he is young and headstrong, and his pride makes him unable to accept that Lysander, not he, has won the heart of Hermia. Toward the end of the play, however, Demetrius seems to view love as an illness. He says that his love for her was “like a sickness” which made him turn from his true partner, Helena. He says he has turned back to Helena now that he is “in health.”

2. A parody is a literary work that imitates another work for humorous, often satirical purposes. The play the artisans perform is a parody of Senecan tragedy, or drama modeled after the plays of the ancient Roman tragedian Seneca, in that it portrays melodrama, or exaggerated expressions of emotion; the use of stereotypical phrases to express grief; and direct, overblown addresses to something or someone. It is a parody of bad poetry in that it contains many instances of poor rhymes, trite and clichéd similes and metaphors (such as the comparisons between human features and flowers); and overuse of alliteration, or the repetition of initial consonant sounds. Students might cite such examples as Pyramus’s melodramatic, overblown address to the night: “O grim-look’d night! / O night with hue so black! / O night, which ever art when day is not! / O night, O night! alack, alack, alack.” This passage is a parody of bad poetry in that the repetition of the word “alack” serves no purpose other than to provide a rhyme for “black,” the description of night as “black” is obvious, and the line about night existing whenever day is not present is also obvious and silly. Another ridiculous line is the one Pyramus utters upon finding Thisby’s blood-stained mantle: “Eyes, do you see? / How can it be? / O dainty duck! O dear!…Approach, ye Furies fell! / O Fates, come, come…” In this line, the silly expression “dainty duck” is inappropriately juxtaposed with the melodramatic addresses to the Furies and the Fates.

3. A doppelgänger is a character’s double. Shakespeare used the device of the doppelgänger to add to the confusion and loss of identity that takes place in the play. Lysander and Demetrius serve as doubles, or doppelgängers, for each other, as do Hermia and Helena. Responses will vary. Possible responses are given. Shakespeare may have made the four young Athenians so similar in order to highlight one of the themes of this play—the idea of “finding oneself,” figuring out who one truly is. This is a process that takes place in adolescence, the age at which these young people are. It is a time of confusion and transformation. Students should recognize that the four lovers, although they are major characters, are not as fully developed as such characters as Bottom or Oberon. Although the four aren’t static or entirely one-sided, they lack distinctiveness. Students might speculate that the reason Helena, Hermia, Lysander, and Demetrius are not fully developed as characters is because Shakespeare wanted to show that they have not fully matured.
Long Essay (30 points each)

Responses will vary. Possible responses are given.

1. In the play, all four of the young Athenians act crazily or irrationally while in love. Helena behaves irrationally by persisting in her love and pursuit of Demetrius even while he treats her like a dog and spurns her. She is so blinded by love that she follows him into the forest at night, even as he warns her that he will abandon her, and that she will be in danger from wild animals and could even be raped. Demetrius also behaves irrationally when he insists that Hermia marry him. It is unreasonable of him to demand that Hermia, who does not return his love, either marry him or face death or life in a convent; but his love, too, clouds his judgment. Lysander’s induced love for Helena borders on madness as well; he is suddenly so in love with her that he is willing to forget all about Hermia, abandoning her in the wood and saying he loathes her, when just before he had intended to marry her. Students may also notice that ironically, even while he behaves so unreasonably, Lysander attributes his change of heart to having become “ripe…to reason” and says that he “had no judgment” when he swore he loved Hermia. Finally, both Hermia and Helena give way to irrational behavior in the midst of their jealousy and thwarted love: they begin wildly accusing each other of conspiracy and call each other names. Their behavior is clearly madness, since the two have been friends since childhood and should trust each other. At the same time, Lysander and Demetrius come close to killing each other in their mad love for the same woman, Helena; this is an insane turnabout from their previous devotion to Hermia.

Parallel to all this “midsummer madness” is the action of the subplot, in which Titania falls in deluded love with a simple weaver who has the head of an ass. As Bottom says, she has “little reason” to love him, yet she regales him with treats and flowers and sets all her fairy servants to the task of gratifying his every whim. She calls Bottom “wise” and “beautiful” to hilarious effect, since he is clearly neither.

Puck finds all this craziness to be great fun. He says he likes to see mortals behave at their most foolish. Theseus cannot believe the “antic fables” dreamed up by the mad lovers. He attributes their crazy behavior to their “seething brains,” to the ability of lovers, shared by lunatics and poets, to use their imaginations to conceive of what “cool reason” can never understand. Theseus himself is a rational person, and as such he represents the law, the element which imposes order on chaos. In the play’s beginning, he seeks to impose the rational force of law on the irrational force of love: he implores Hermia to question her desires and to come to the reasonable conclusion that she must obey her father.

2. The artisans fear that their representation of a lion might frighten the noble ladies, and that the sight of Pyramus drawing his sword might alarm them. They decide to destroy the illusion of the lion by revealing the actor underneath the lion costume, and plan to explain to their audience, using the soothing tones of reason, that Pyramus is really a character being played by an actor, and that he will not really kill
himself but will only pretend to do so. The artisans seem to feel that illusions are potentially dangerous, and that they must be debunked or destroyed to prevent them from seeming too real. However, in revealing the artifice in their work, the artisans undermine the very purpose of the theater, which is to make illusions seem like reality.

The artisans also worry about how they might represent onstage the wall that Thisby and Pyramus whisper through, and the moonlight that the script indicates should shine overhead. They decide to have an actor wearing plaster portray the wall, and another actor holding a lamp portray moonshine. Their decisions show that the artisans are too literal-minded and lack imagination. They do not have the ability to imagine that a wall exists where there is none, or that a moon is shining when there is no moon, and so they believe that a wall or a moon must be physically there for their audience to conceive of them.

The bungling of the artisans highlights Shakespeare’s point: imagination and illusion must take precedence in a play, not cool reason.

3. In the fairy kingdom, magical events take place and madness reigns, even in the actions of the leadership, King Oberon and Queen Titania. These two work themselves into a riotous feud that upsets the order of the natural world, causing rivers to overrun their banks and cattle to die in the fields. The court of Theseus and Hippolyta, on the other hand, is the picture of order and harmony. The relationship between these two appears calm and amicable as they prepare to marry. On the other hand, the two couples are not so different: we learn that the Athenians, too, had a tremendous battle, in which Theseus defeated Hippolyta, just as Titania eventually must be defeated by Oberon before their brawls can end and order be restored.

In Athens, Theseus follows the letter of the law and uses “cool reason” to deal with situations. In the fairy kingdom, the monarchs use magic, and the service of the mischievous sprite Puck, to deal with situations.

The wood, which is the kingdom of the fairies, is outside of Athenian law and is a place for imagination and illusion, not reason. To the young lovers, it represents a place free of the constraints of “rational” law. While in the wood, the four young people behave crazily, wildly accusing and abandoning each other. Their behavior is fickle and arbitrary, even that of the formerly faithful Lysander. The characters break rules of propriety: for example, Helena follows Demetrius unaccompanied; and Lysander and Hermia have run away together, although they are not yet wed. Once returned to Athens, all three couples are happily wed and order reigns once more.

Students should recognize that Shakespeare’s intent is to show that imagination and illusion are just as important as “cool reason.” The four lovers are only united into “reasonable” couples because they have first abandoned themselves to the wood, and hence to the unruly world of the imagination.
Evaluation Forms
# Evaluation Form

## Writing Process

### Prewriting

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**Comments:**

The prewriting technique that was most successful for me was **(insert technique)**.

Other prewriting techniques that I would like to try are **(insert techniques)**.

The prewriting technique that I would like to improve is **(insert technique)**.

### Planning

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</tr>
<tr>
<td>revised my initial writing plan</td>
<td>✔️</td>
</tr>
<tr>
<td>decided on a mode of writing</td>
<td>✔️</td>
</tr>
</tbody>
</table>

**Comments:**

The planning technique that was most successful for me was **(insert technique)**.

Other planning techniques that I would like to try are **(insert techniques)**.

### Drafting

<table>
<thead>
<tr>
<th>Process</th>
<th>Option</th>
</tr>
</thead>
<tbody>
<tr>
<td>writing topic sentences</td>
<td>✔️</td>
</tr>
<tr>
<td>writing a thesis statement</td>
<td>✔️</td>
</tr>
<tr>
<td>achieving unity</td>
<td>✔️</td>
</tr>
<tr>
<td>writing a conclusion</td>
<td>✔️</td>
</tr>
<tr>
<td>writing transitions</td>
<td>✔️</td>
</tr>
<tr>
<td>other (explain)</td>
<td>✔️</td>
</tr>
<tr>
<td>writing an introduction</td>
<td>✔️</td>
</tr>
<tr>
<td>using supporting details</td>
<td>✔️</td>
</tr>
</tbody>
</table>

**Comments:**

The drafting skill that was most successful for me was **(insert skill)**.

Other drafting skills that I would like to try are **(insert skills)**.

The drafting skill that I would like to improve is **(insert skill)**.

### Editing

<table>
<thead>
<tr>
<th>Process</th>
<th>Option</th>
</tr>
</thead>
<tbody>
<tr>
<td>writing or revising an introduction</td>
<td>✔️</td>
</tr>
<tr>
<td>proofreading</td>
<td>✔️</td>
</tr>
<tr>
<td>using vivid words and details</td>
<td>✔️</td>
</tr>
<tr>
<td>writing or revising a conclusion</td>
<td>✔️</td>
</tr>
<tr>
<td>revising for clarity</td>
<td>✔️</td>
</tr>
<tr>
<td>other (explain)</td>
<td>✔️</td>
</tr>
<tr>
<td>revising for coherence</td>
<td>✔️</td>
</tr>
<tr>
<td>revising for unity</td>
<td>✔️</td>
</tr>
</tbody>
</table>

**Comments:**

The editing skill that was most successful for me was **(insert skill)**.

Other editing skills that I would like to try are **(insert skills)**.

The editing skill that I would like to improve is **(insert skill)**.
# Writing Plan

## TOPIC

The topic is clear and can be treated well in the available space.

<table>
<thead>
<tr>
<th>COMMENTS</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

$\times 5 = \_\_\_\_\_$

## PURPOSE

The writer’s purpose is clear, and the writer achieves his or her purpose.

<table>
<thead>
<tr>
<th>COMMENTS</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

$\times 5 = \_\_\_\_\_$

## AUDIENCE

The language used and the complexity of the treatment of the subject are appropriate to the audience and occasion for which the writing was done.

<table>
<thead>
<tr>
<th>COMMENTS</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

$\times 5 = \_\_\_\_\_$

## FORM

The form chosen is appropriate, and the writer has observed the conventions of the form chosen.

<table>
<thead>
<tr>
<th>COMMENTS</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

$\times 5 = \_\_\_\_\_$

## MODE

The writing makes use of appropriate modes (narration, dialogue, description, and various kinds of exposition such as analysis or comparison and contrast), and the writer has handled these modes well.

<table>
<thead>
<tr>
<th>COMMENTS</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

$\times 5 = \_\_\_\_\_$

**Key:** 1 = needs substantial improvement  2 = needs improvement  3 = good  4 = outstanding

---

**Evaluation Form**

<table>
<thead>
<tr>
<th>STUDENT’S SIGNATURE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>PEER EVALUATOR’S SIGNATURE</td>
<td></td>
</tr>
<tr>
<td>TEACHER’S SIGNATURE</td>
<td></td>
</tr>
</tbody>
</table>
Evaluation Form

Writing Summary

Title ________________________________

Purpose or aim of writing ________________________________

I chose this topic because ________________________________

The form of the writing is ________________________________

I chose this form because ________________________________

My thesis or theme is ________________________________

My intended audience is ________________________________

The principle of organization that I used is ________________________________

The type of support or evidence that I used is ________________________________

The type of introduction that I used is ________________________________

The type of conclusion that I used is ________________________________
# Evaluating Compositions/Reports

Assign a score from 1 to 10, 1 being the worst and 10 being the best.

<table>
<thead>
<tr>
<th>Evaluation Criteria</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. The paper contains an introduction that grabs the attention of the reader.</td>
<td></td>
</tr>
<tr>
<td>B. The paper contains an introduction that presents the main idea or thesis of the paper.</td>
<td></td>
</tr>
<tr>
<td>C. The body of the paper contains paragraphs that support and develop the main idea.</td>
<td></td>
</tr>
<tr>
<td>D. Each paragraph develops a single main idea or serves a single main function.</td>
<td></td>
</tr>
<tr>
<td>E. The writer has used transitions effectively to connect the paragraphs of the paper.</td>
<td></td>
</tr>
<tr>
<td>F. The writer has used transitions effectively to connect ideas within paragraphs.</td>
<td></td>
</tr>
<tr>
<td>G. The paragraphs in the body of the paper are organized in a logical manner.</td>
<td></td>
</tr>
<tr>
<td>H. The paper contains a conclusion that gives the reader a satisfactory sense of an ending by summarizing the main points of the paper or by some other means.</td>
<td></td>
</tr>
<tr>
<td>I. Source materials used in the paper have been clearly documented to avoid plagiarism.</td>
<td></td>
</tr>
<tr>
<td>J. The writer has prepared the paper using proper manuscript form.</td>
<td></td>
</tr>
</tbody>
</table>

**Total**
## Evaluation Form

### Analytic Scale

<table>
<thead>
<tr>
<th>CONTENT/UNITY</th>
<th>CIRCLE ONE</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Develops a single main idea or creates a single dominant effect</td>
<td>1 2 3 4 ( \times 4 = )</td>
</tr>
<tr>
<td>COMMENTS:</td>
<td></td>
</tr>
<tr>
<td>B. Contains only necessary or relevant ideas or information</td>
<td>1 2 3 4 ( \times 4 = )</td>
</tr>
<tr>
<td>COMMENTS:</td>
<td></td>
</tr>
</tbody>
</table>

### ORGANIZATION/COHERENCE

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>C. Is organized in a logical or sensible manner</td>
<td>1 2 3 4 ( \times 4 = )</td>
</tr>
<tr>
<td>COMMENTS:</td>
<td></td>
</tr>
<tr>
<td>D. Uses transitions effectively to connect ideas</td>
<td>1 2 3 4 ( \times 4 = )</td>
</tr>
<tr>
<td>COMMENTS:</td>
<td></td>
</tr>
</tbody>
</table>

### LANGUAGE/STYLE

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>E. Uses language appropriate to the audience and occasion</td>
<td>1 2 3 4 ( \times 2 = )</td>
</tr>
<tr>
<td>COMMENTS:</td>
<td></td>
</tr>
<tr>
<td>F. Uses vivid, precise nouns, verbs, and modifiers</td>
<td>1 2 3 4 ( \times 2 = )</td>
</tr>
<tr>
<td>COMMENTS:</td>
<td></td>
</tr>
</tbody>
</table>

### CONVENTIONS

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>G. Avoids spelling errors</td>
<td>1 2 3 4 ( \times 1 = )</td>
</tr>
<tr>
<td>COMMENTS:</td>
<td></td>
</tr>
<tr>
<td>H. Avoids grammar errors</td>
<td>1 2 3 4 ( \times 1 = )</td>
</tr>
<tr>
<td>COMMENTS:</td>
<td></td>
</tr>
<tr>
<td>I. Avoids usage errors</td>
<td>1 2 3 4 ( \times 1 = )</td>
</tr>
<tr>
<td>COMMENTS:</td>
<td></td>
</tr>
<tr>
<td>J. Avoids punctuation and capitalization errors</td>
<td>1 2 3 4 ( \times 1 = )</td>
</tr>
<tr>
<td>COMMENTS:</td>
<td></td>
</tr>
<tr>
<td>K. Avoids errors in manuscript form</td>
<td>1 2 3 4 ( \times 1 = )</td>
</tr>
<tr>
<td>COMMENTS:</td>
<td></td>
</tr>
</tbody>
</table>

### TOTAL

Key: 1 = needs substantial improvement  2 = needs improvement  3 = good  4 = outstanding

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>STUDENT’S SIGNATURE</td>
<td></td>
</tr>
<tr>
<td>PEER EVALUATOR’S SIGNATURE</td>
<td></td>
</tr>
<tr>
<td>TEACHER’S SIGNATURE</td>
<td></td>
</tr>
</tbody>
</table>
## Holistic Response

### CONTENT AND COHERENCE

<table>
<thead>
<tr>
<th>The writing</th>
<th>(Circle one.)</th>
<th>The writing</th>
<th>(Circle one.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• does not develop a single main idea or create a single dominant effect</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td>• develops a single main idea or creates a single dominant effect</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>• contains irrelevant ideas</td>
<td>( \times 7 = )</td>
<td>• contains only relevant ideas</td>
<td>( \times 3 = )</td>
</tr>
<tr>
<td>• is not organized logically</td>
<td></td>
<td>• is organized logically</td>
<td></td>
</tr>
<tr>
<td>• does not use transitions effectively</td>
<td></td>
<td>• uses transitions effectively</td>
<td></td>
</tr>
<tr>
<td>• uses language inappropriate for the audience and occasion</td>
<td></td>
<td>• uses language appropriate to the audience and occasion</td>
<td></td>
</tr>
<tr>
<td>• does not use vivid, precise nouns, verbs, and modifiers</td>
<td></td>
<td>• uses vivid, precise nouns, verbs, and modifiers</td>
<td></td>
</tr>
</tbody>
</table>

### CONVENTIONS

<table>
<thead>
<tr>
<th>The writing</th>
<th>(Circle one.)</th>
<th>The writing</th>
<th>(Circle one.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• makes errors in spelling</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td>• uses proper spelling</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>• makes errors in grammar</td>
<td>( \times 7 = )</td>
<td>• uses good grammar</td>
<td>( \times 3 = )</td>
</tr>
<tr>
<td>• makes errors in usage</td>
<td></td>
<td>• avoids errors in usage</td>
<td></td>
</tr>
<tr>
<td>• makes errors in punctuation</td>
<td></td>
<td>• uses proper punctuation and capitalization</td>
<td></td>
</tr>
<tr>
<td>• does not follow proper manuscript form</td>
<td></td>
<td>• follows proper manuscript form</td>
<td></td>
</tr>
</tbody>
</table>

What I like most about this work is

What I like least about this work is

What I would do to improve this work is

STUDENT’S SIGNATURE

PEER EVALUATOR’S SIGNATURE

TEACHER’S SIGNATURE
Evaluation Form  Writing: Revising and Proofreading Checklists

**REVISION CHECKLIST: CONTENT AND UNITY**

1. Does the writing achieve its purpose?
2. Are the main ideas related to the thesis statement?
3. Are the main ideas clearly stated and supported by details?

**REVISION CHECKLIST: ORGANIZATION AND COHERENCE**

1. Are the ideas arranged in a logical order?
2. Do transitions connect ideas to one another both within and between paragraphs?

**REVISION CHECKLIST: VOICE AND STYLE**

1. Is the voice—the tone, word choice, and perspective of the writing—authentic? Is it consistent?
2. Is the level of language appropriate to the audience and purpose?
3. Is the mood appropriate to the purpose and form of the writing?

**PROOFREADING CHECKLIST**

| Spelling | • Are all words, including names, spelled correctly? |
| Grammar  | • Does each verb agree in number with its subject? |
|          | • Are verb tenses consistent and correct? |
|          | • Are irregular verbs formed correctly? |
|          | • Is the referent of each pronoun clear? |
|          | • Does every pronoun agree with its antecedent? |
|          | • Are subject and object forms of pronouns used correctly? |
|          | • Are there any sentence fragments or run-ons? |
|          | • Have double negatives been avoided? |
| Usage    | • Have frequently confused words, such as affect and effect, been used correctly? |
| Mechanics| • Does every sentence end with an end mark? |
|          | • Are commas, semicolons, hyphens, and dashes used correctly? |
|          | • Do all proper nouns and proper adjectives begin with capital letters? |
|          | • Has proper manuscript form been used? |
Evaluation Form

## Discussion

### Participation

<table>
<thead>
<tr>
<th>Activity</th>
<th>Nearly Always</th>
<th>Often</th>
<th>Sometimes</th>
<th>Rarely</th>
</tr>
</thead>
<tbody>
<tr>
<td>shares personal experience</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>contributes relevant ideas</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>supports statements with evidence</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>responds to others respectfully</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>tries to understand others’ views</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>shows willingness to change views when appropriate</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>shows willingness to clarify and defend views</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>allows others to speak</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>maintains focus on discussion</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The student’s participation has been valuable to the group in the following ways:

__________________________________________________________________________

The student’s participation could be more valuable if she or he would

__________________________________________________________________________

### Leadership

<table>
<thead>
<tr>
<th>Activity</th>
<th>Nearly Always</th>
<th>Often</th>
<th>Sometimes</th>
<th>Rarely</th>
</tr>
</thead>
<tbody>
<tr>
<td>helps the group keep on track</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>helps ensure that everyone gets a chance to speak</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>helps the group reach closure</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The student’s leadership has been valuable to the group in the following ways:

__________________________________________________________________________

The student’s leadership could be more valuable if she or he would

__________________________________________________________________________

### Record Keeping

<table>
<thead>
<tr>
<th>Activity</th>
<th>Nearly Always</th>
<th>Often</th>
<th>Sometimes</th>
<th>Rarely</th>
</tr>
</thead>
<tbody>
<tr>
<td>keeps accurate records of the discussion</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Comments)

__________________________________________________________________________

__________________________________________________________________________
Evaluation Form

Project

1. Describe the goal of the project.  

Was the goal met satisfactorily? (Rate the overall success of the project on a scale from 1 to 5.)

\[
\begin{array}{ccccc}
1 & 2 & 3 & 4 & 5 \\
\text{not met satisfactorily} & & & & \text{met satisfactorily} \\
\end{array}
\]

2. Was the project an individual or a group effort? _____ individual _____ group

(If the project was a group effort, rate the effectiveness of the group in each of the following areas on a scale from 1 to 5.)

a. Cooperation among group members

\[
\begin{array}{ccccc}
1 & 2 & 3 & 4 & 5 \\
\text{not at all cooperative} & & & & \text{very cooperative} \\
\end{array}
\]

b. Leadership

\[
\begin{array}{ccccc}
1 & 2 & 3 & 4 & 5 \\
\text{not effective} & & & & \text{very effective} \\
\end{array}
\]

c. Division of tasks

\[
\begin{array}{ccccc}
1 & 2 & 3 & 4 & 5 \\
\text{unfair} & & & & \text{fair} \\
\end{array}
\]

d. Project organization

\[
\begin{array}{ccccc}
1 & 2 & 3 & 4 & 5 \\
\text{unorganized} & & & & \text{organized} \\
\end{array}
\]

(If the project was an individual effort, rate the effectiveness of the effort in each of the following areas on a scale from 1 to 5.)

a. Effort

\[
\begin{array}{ccccc}
1 & 2 & 3 & 4 & 5 \\
\text{very little effort shown} & & & & \text{much effort shown} \\
\end{array}
\]

b. Creativity

\[
\begin{array}{ccccc}
1 & 2 & 3 & 4 & 5 \\
\text{very little creativity shown} & & & & \text{much creativity shown} \\
\end{array}
\]

c. Attention to goals

\[
\begin{array}{ccccc}
1 & 2 & 3 & 4 & 5 \\
\text{little attention to goals} & & & & \text{much attention to goals} \\
\end{array}
\]

3. Rate the overall group or individual performance on a scale of 1 to 5 with regard to the criteria given above.

\[
\begin{array}{ccccc}
1 & 2 & 3 & 4 & 5 \\
\text{very poor performance} & & & & \text{outstanding performance} \\
\end{array}
\]

(comments)