

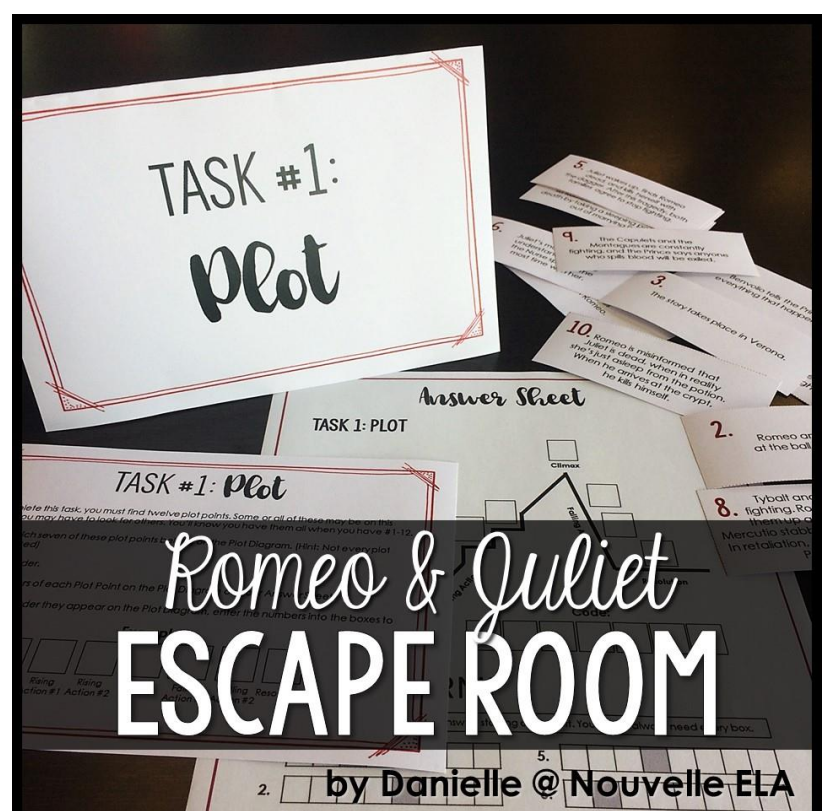
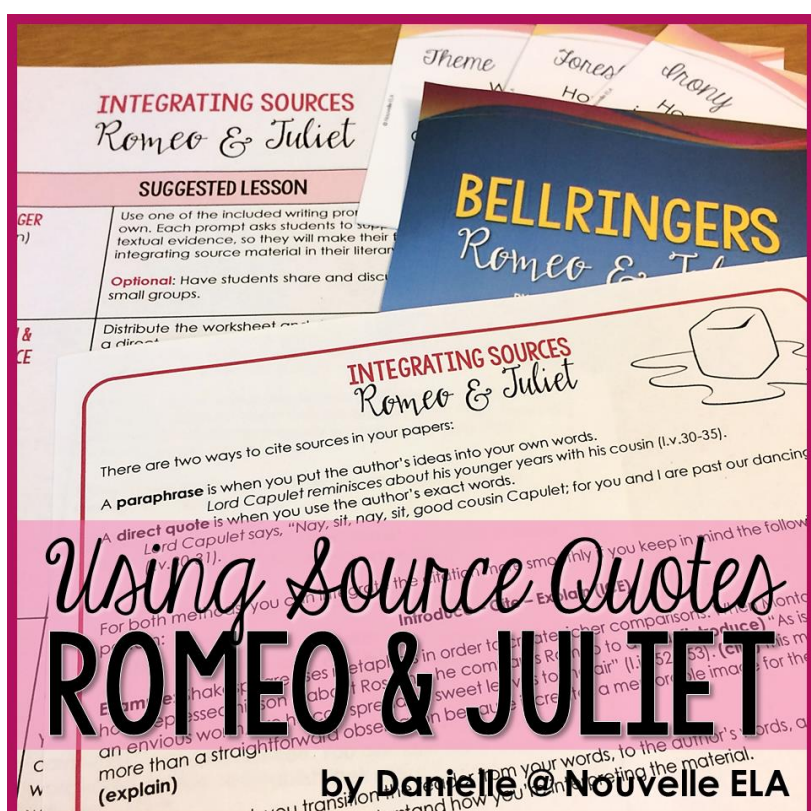
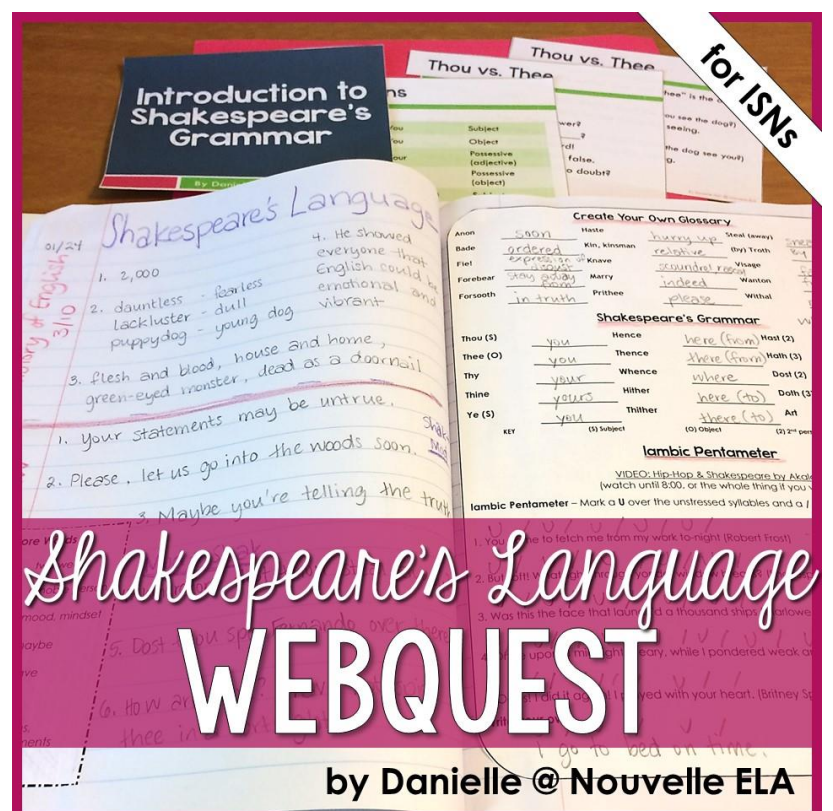
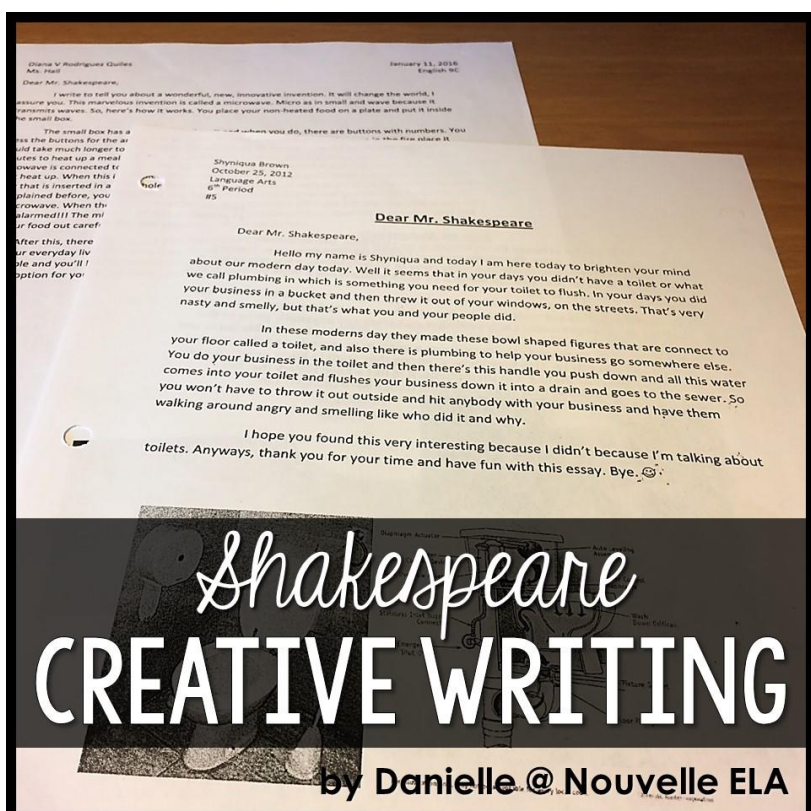
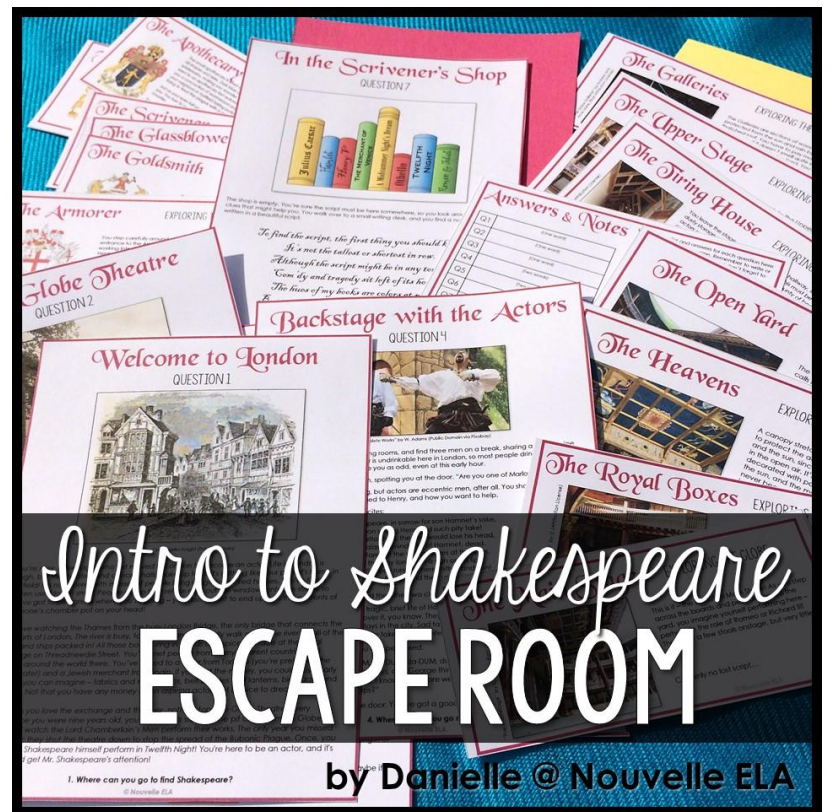
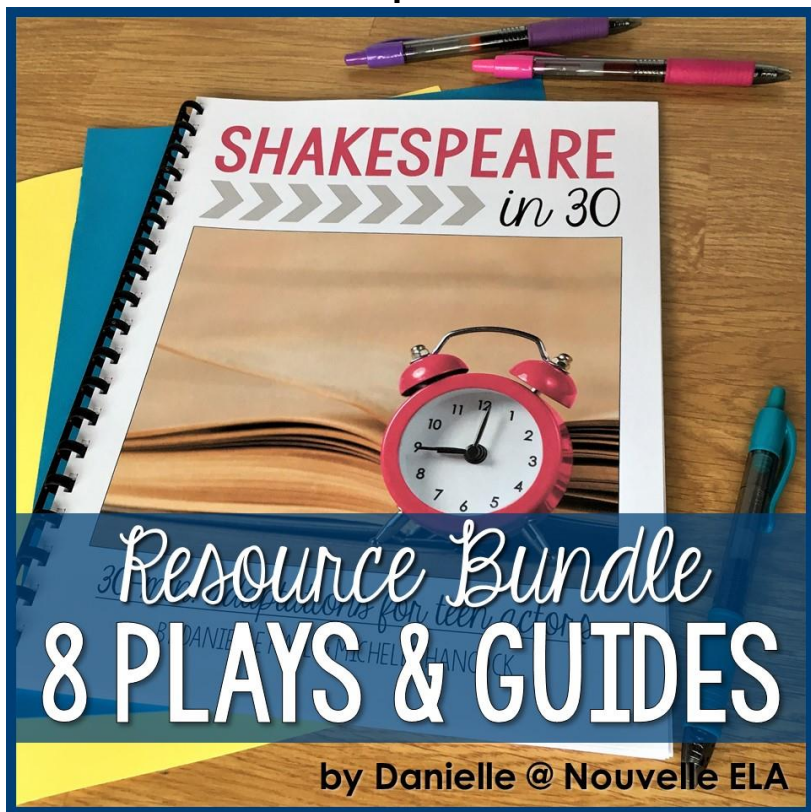
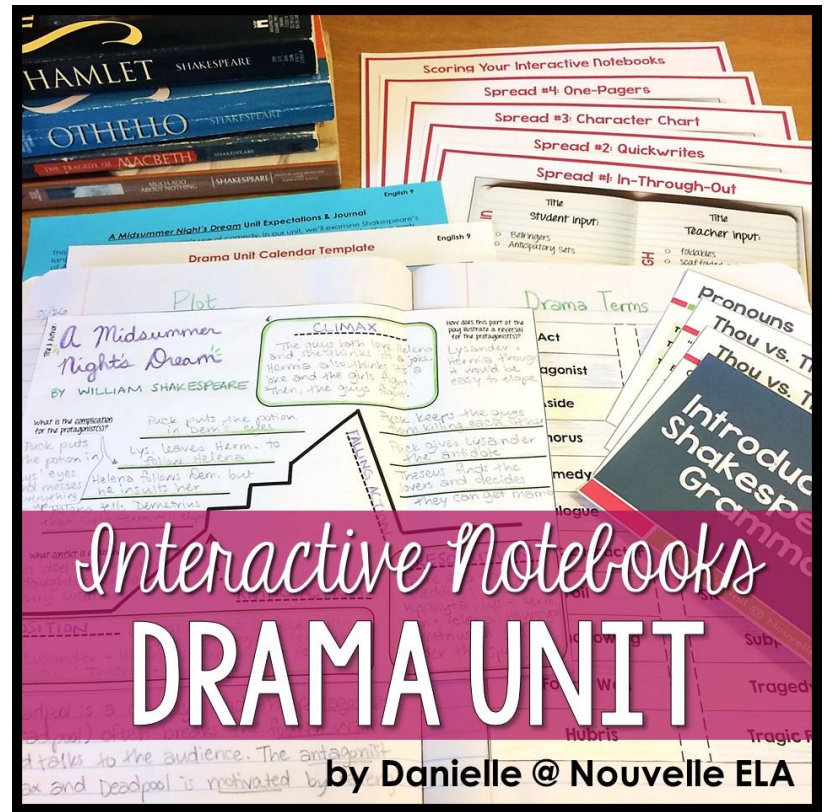
# SHAKESPEARE

## Resource Bundle

A COLLECTION OF RESOURCES TO INTRODUCE, ENRICH, AND EXTEND ANY SHAKESPEARE UNIT

- \*Develop background knowledge about drama
- \*Introduce Shakespeare's life and Elizabethan London
- \*Strengthen student skill & confidence with Shakespeare's language
- \*Deepen academic writing skills
- \*Produce a play! Resources for Reader's Theatre, a Staged Reading, or a full show

**Bonus:** My best-selling Romeo & Juliet Escape Room







# DRAMA UNIT

## for Interactive Notebooks

Compatible with any play

**Plot**

**A Midsummer Night's Dream**  
BY WILLIAM SHAKESPEARE

**CLIMAX**  
The girls both love Helena and she thinks it's a pity Hermia is choosing to be with the girl she loves and she's going to die.

**RESOLUTION**  
There is a wedding between Hermia and Lysander and Helena is happy for them.

**Act** | **Monologue**  
**Antagonist** | **Motivation**  
**Aside** | **Plot**  
**Chorus** | **Prologue**  
**Comedy** | **Protagonist**

**Acting**

**Parts of the Stage**

**AUDIENCE**

Downstage Left	Downstage Center	Downstage Right
Center Left	Center Stage	Center Right
Upstage Left	Upstage	Upstage Right

**Minilessons**

**Dramatic Space**

Questions:  
> What are the characters' relationships?  
> Where does our attention go?  
> Where is the action happening, in your opinion?

Dramatic Space is all of the places onstage (downstage or upstage) and all of the body positions an actor can use (kneeling, sitting).

**Voice**

**PACE** - How fast or slow you speak  
Young, busy = fast | Older, relaxed = slow

**PAUSE** - The spaces between words  
Maybe low confidence = nervous pauses

**PITCH** - High, low, etc.  
Young, women, screaming = high  
Old, men, reassured = low

**VOLUME** - How loud or soft  
Anger + excitement = loud

**Character Foldable**

Character: Egeus	Relationships
Emotional Traits	Physical Traits

Character: Bottom	Relationships
Emotional Traits	Physical Traits

**Helena**

Possible thesis: Even though she is dramatic, desperate and jealous, Helena is an empathetic character in Shakespeare's "A Midsummer Night's Dream."

-dramatic  
-jealous  
-desperate

"The sister's woe, the hours we have spent..." III.ii.200  
"And even for that do I love you the more." III.ii.202

- friend of Hermia  
- Nick's daughter  
- loves Dem.

"None but your beauty would that four were mine." I.i.201  
"I am sick when I look not on you." II.ii.113

"Through Athens I am thought as fair as she." I.i.226  
"My legs are longer than to run away." III.ii.344

- tall  
- blonde/fair  
- pretty

**Character: Titania**

Relationships

Emotional Traits

grades 6-10

**Volume**

We always want the audience to be able to hear us. This is why it's important to learn to be able to control our volume.

Volume can also reveal information about a character.

**Consider:**

Why would a character be loud?  
Why would a character be quiet?  
Which are you?

**Voice Minilesson**  
by Danielle @ Nouvelle ELA

What are the different spaces the actors are occupying here?

**Dramatic Space Minilesson**

**Parts of the Stage**

**Upstage**  
**Downstage**  
**Audience**

**Audience**

**Blocking Notation**

X DLO  
Sd ¼  
Ex SL

FOUR acting minilessons

**Drama Unit Calendar Template** (for 45-50 min. classes)

(dates)	Doctor Who clip "Dear Mr. Shakespeare" letter	Shakespeare's Language webquest	Shakespeare's Language webquest	"Dramatic Plot + Vocab" Reader's Theatre intro	1.1 read-aloud
	HW: Work on letter	HW: Work on letter	HW: Finish letter		Read 1.2. Study Drama Terms
		RT 2.1 + discuss	RT 2.2 + discuss	One-pagers workday	Act 1 & 2 quiz Journal check RT 3.1 + discuss
	Act I study questions	Act 3 quiz One-pagers workday	Shakespearean Insults & Flattery Contest	Character Foldables	RT 4.1 One-pagers workday
	Act II study questions				
	Quote Analysis RT 4.2	Quote Analysis RT 5.1	Final discussion day - small groups	Quote Analysis Theatre reflection	Quote Analysis One-pagers / Journal workday
	Act IV study questions	Act V study questions			
	Test Review	Test + Journals due	AMND In-class Character Essay Draft	AMND In-class Character Essay Final	Go over test (preview next unit, etc.)
	HW: Review & Finish Journal				

**AMND Reader's Theater Project - 9th Grade English**

Shakespeare's plays were never intended to be read in a high school classroom, but to be performed in front of a live audience. Throughout the rest of our reading of Shakespeare's "A Midsummer Night's Dream," you will be working in groups to prepare and present a scene.

Since it is Reader's Theater, you may use the script. However, each scene has a variety of different components that you will need to visualize and bring to life. This includes blocking/directing movement on the stage, props setting, a time period for your presentation.

The following scenes will be used for presentations:

This project is worth 30 Points so take it seriously. You should rehearse this assignment of local once together outside of class. Remember, you MUST be ready to present on the day you are assigned. Your classmates are relying on you to learn the material. If your group is not ready to present, we will read the material and you will receive a 0.0 for your time wasted. If you need additional time to rehearse the project you may come in before school.

**AMND Reader's Theater Rubric**

Score	5 - Accomplished	4 - Proficient	3 - Developing
Blocking & Directing	Actors move with purpose throughout the space, utilize the entire stage, and always know where they are supposed to be.	Actors move throughout the space, use a few parts of the stage, and generally know where they are supposed to be.	Movement is unsure or unexplained. Performance would have been interrupted from more rehearsal.
Props	Actors interact with various props in a meaningful way. Each prop serves a purpose.	Actors interact with props. Each prop serves a purpose in the scene. May have a few unnecessary items.	Actors barely interact with props. Not every prop serves a purpose in the scene. Has some unnecessary items.
Character	Character's voice is clear and projected. Character's behavior is consistent.	Character's voice is clear and projected. Character's behavior is consistent.	Character's voice is not clear and projected. Character's behavior is inconsistent.
Overall	Character's performance meets the requirements of being a professional audience member.	Character's performance meets the requirements of being a professional audience member.	Character's performance does not meet the requirements of being a professional audience member.

**Editable Planning Documents**

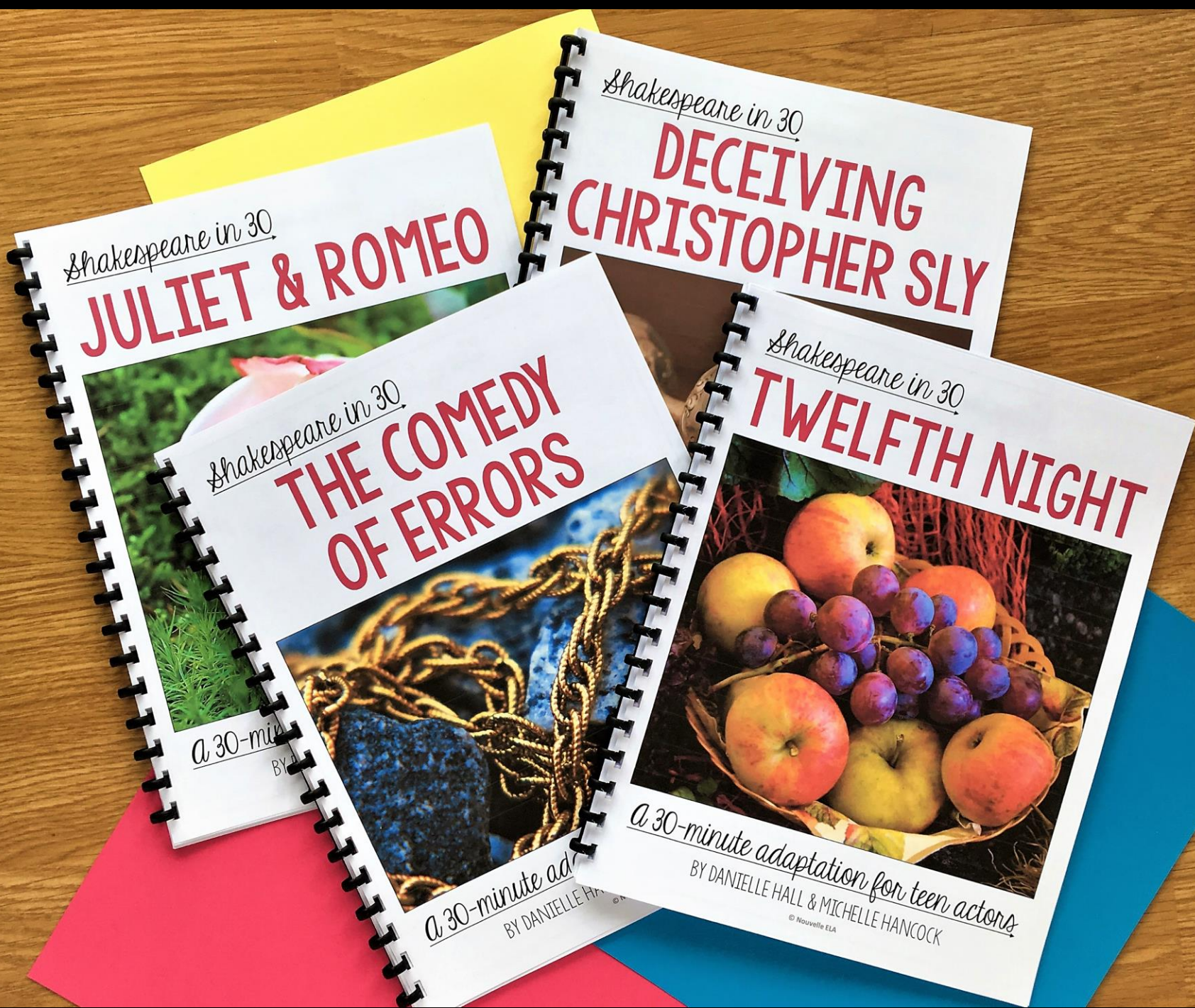
Includes Lesson Plans, Foldables, Quizzes, Projects, Rubrics, and a Program Template  
More ideas, resources, and book reviews at [teachnouvelle.com](http://teachnouvelle.com)



# SHAKESPEARE

in 30

## 8-PLAY BUNDLE



USE FOR READER'S THEATRE, STAGED READINGS,  
OR FULL PRODUCTIONS



More ideas, resources, and book reviews at [teachnouvelle.com](https://teachnouvelle.com)



# SHAKESPEARE

## 30-Minute Scripts

### Teaching Drama

IN THE ELA CLASSROOM

Drama is such a valuable addition to any ELA curriculum because students can get so much out of it at any level. It doesn't have to take a lot of time or space, either! One of our goals in bringing you these 30-minute scripts is to give you space to deep dive into the experience without having to devote two or three months to a show.

Lessons learned

- Adaptability – "the show must go on!", no matter what happens.
- Articulation – you learn to communicate clearly.
- Situational Awareness – others are counting on you to move to the same position every time (without bumping into anyone!).
- Reliability – you need to be present (physically and mentally) to act your part!
- Team work – a great show only happens when everyone works together.
- Constructive criticism – to improve and help others improve, you need to give and receive feedback graciously.
- Preparation – to be ready for a good rehearsal, you must prepare your lines and set goals.
- Active listening/observation – you must be aware of the actions and intentions of your castmates, so you must listen carefully.
- Self-confidence – as you work and receive

The most obvious benefit to using drama in ELA is building students' communication skills, particularly public speaking. Students learn to ease their worries about public speaking through preparation, practice, and multiple opportunities for success.

Students also learn a range of soft skills, some of which are outlined here to the left. These are the things that are hardest for teachers to grade, and thus get overlooked in today's high-stakes educational environment. Nevertheless, these are the skills that propel students to success in their future endeavors.

3 WARM-UPS

### Questions to Consider

WHEN USING THESE SCRIPTS

These scripts have been abridged in order to be performed in thirty minutes or less. At times, they tell a different story than the original play, and at others, they tell a more straight-forward version without the subplots. **The intent is to provide students with an access point to Shakespeare's language and characters.** Here are some considerations as your students mount their production.

#### 1. How much time can you commit?

How long will you spend on this project? We place value on learning opportunities when we designate time for them in our classroom. How many class days can you consecrate for rehearsals? When will your final performance be? **We recommend at least fifteen hours of rehearsal for an off-book show.** (And memorization is homework.) You can add more hours in your unit if you want to do additional mini-lessons or writing assignments. For a one-week adventure, read the **Staged Reading** page.

#### 2. How will you cast the show(s)?

Each of these scripts varies largely in the number of characters involved. Some scripts have a couple of minor characters. Will you have your students divide into three or four separate groups and each work on one show? Will you have two or three very flexible students pick up more than one minor role? How do you assign the major group to their ownership? Do not let students randomly pick out characters. Have your students read the scripts and pick out characters that interest them. Have them write down some letters.

#### 3. How will you start things off on the right foot?

At the beginning of this endeavor, you'll want to fill your students' toolkit. Even if you choose to let students

## Full Teacher's Guide

For ever the society of men,  
Therefore, fair Hermia, question your desires;  
Whether, if you yield not to your father's choice,  
You can endure the livery of a nun.

DEMETRIUS

Relent, sweet Hermia; and, Lysander, yield  
Thy crazed title to my certain right.

LYSANDER

You have her father's love, Demetrius;  
Let me have Hermia's: do you marry him.

EGEUS

Scornful Lysander! true, he hath my love,  
And what is mine my love shall render him.  
And she is mine, and all my right of her  
I do estate unto Demetrius.

LYSANDER (to the Duke)

I am, my lord, as well derived as he,  
As well possess'd; my love is more than his;  
And I am belov'd of better than his.  
As he is lov'd of Hermia, so I am lov'd  
Of Hermia; and Hermia is dearer to me  
Than Hermia; and my love is true, as hers  
Is true; and I am rich, as he is poor;  
And he is cruel, and I am full of love.

THESEUS

I must confess that I have heard so much.

I swear to thee, by Cupid's strongest bow,  
To-morrow truly will I meet with thee.

LYSANDER

Keep promise, love. Look, here comes Helena.

Enter HELENA

HERMIA

God speed fair Helena! whither away?

HELENA

Call you me fair? that fair again unsay,  
Demetrius loves your fair: O happy fair!  
O, teach me how you look, and with what art  
You sway the motion of Demetrius' heart.

HERMIA

I frown upon him, yet he loves me still.  
I give him curses, yet he gives me love.  
The more I hate, the more he follows me.

HELENA

The more I love, the more he hateth me.

HERMIA

Take comfort: he no more shall see my face;  
Lysander and myself will fly this place.  
Farewell, sweet playfellow; pray thou for us.

## Editable Scripts

### Shakespeare's Language

In Shakespeare's England class and station, known as **peerage**, were very important. This is how the system breaks down:

#### Nobility

- Highest rank: Duke, Duche
- 2nd highest: Marquis
- 3rd highest: Earl
- 4th highest: Viscount
- 5th highest: Baron

#### WHO USES "You"

- People of e
- People of l

### THOU & YOU

Montnu

alled Lord

### Iambic Pentameter

Read the following sentence out loud:

Certain syllables are stressed and others are unstressed. Try to read the sentence out loud and create the rhythm. Compare the word "the" to the word "dream."

## Practice with Rhythm

### Close Reading

### Juliet and Romeo

SCENE 2. Costume party at Capulet's house. Enter JULIET, TABBY, SAMMY, ROMEO, BONNY, ABBY, and MARY. Guests are masked and begin dancing. JULIET sees ROMEO dancing from across the room and is instantly smitten.

#### FIRST READING

List the four things that happen in this scene.

JULIET – O, he doth teach the torches to burn bright!

Did my heart love till now? forswear it, sight!

For lo! this light comes from heaven's eyesight!

JULIET approaches ROMEO and asks him to dance. She speaks to ROMEO as they dance. Everyone continues dancing and miming other party activities.

## Close Reading Activities

### A Stellar Performance

### A REVIEW

Write a paragraph about one classmate you thought performed well. What did this person do to help the audience connect to their character? Use specific moments from the play to support your opinion.

4	3	2	1
Considers the performance from multiple angles.	Considers the		

### Character

### QUICK LOOK

Write a paragraph analyzing the character of another character in your play. How is this trait developed by the plot? Use specific evidence of this character trait. Please write your paragraph on the back of this page.

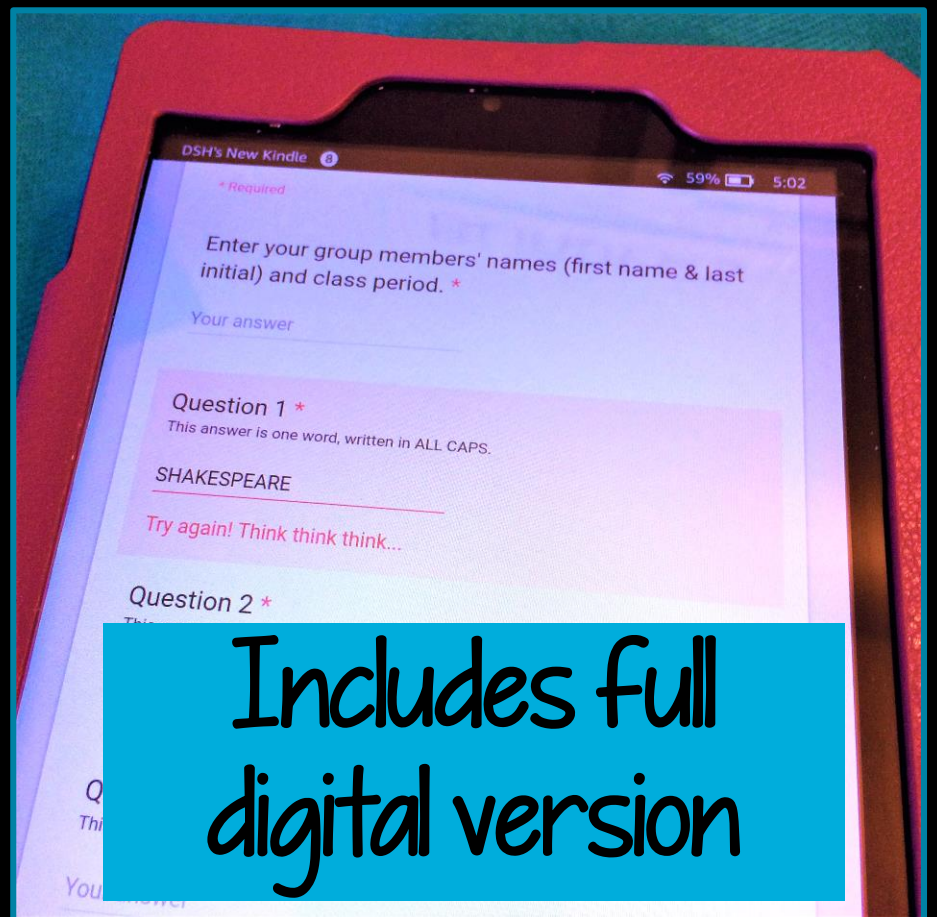
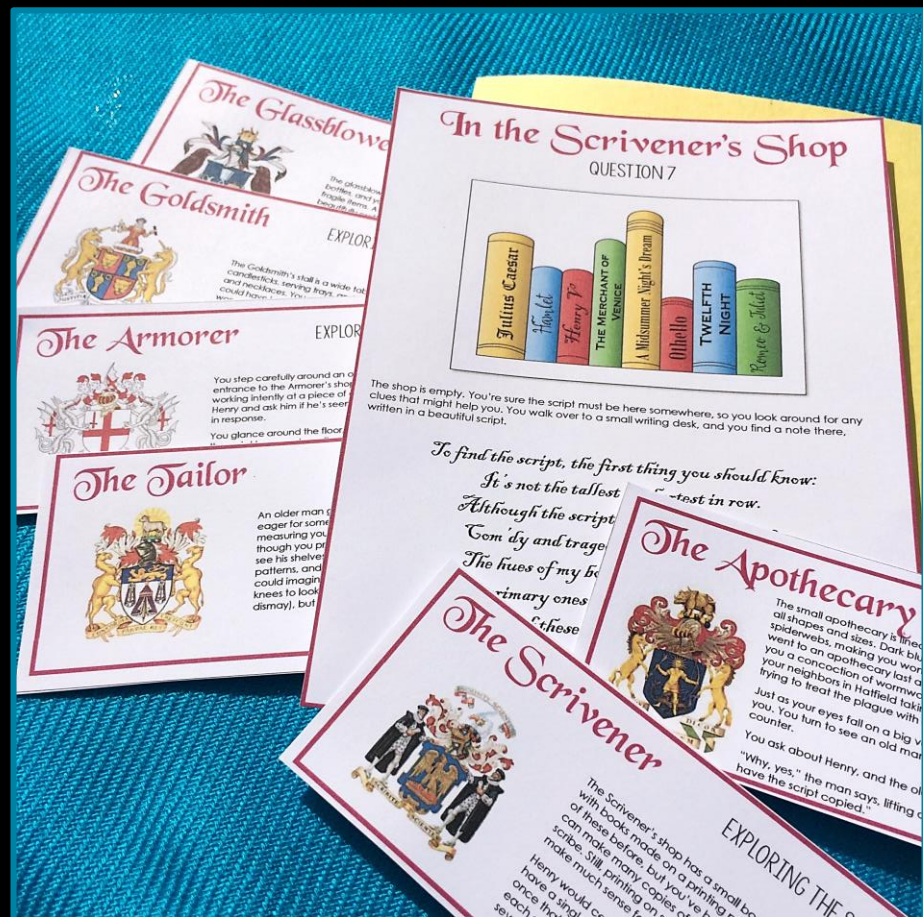
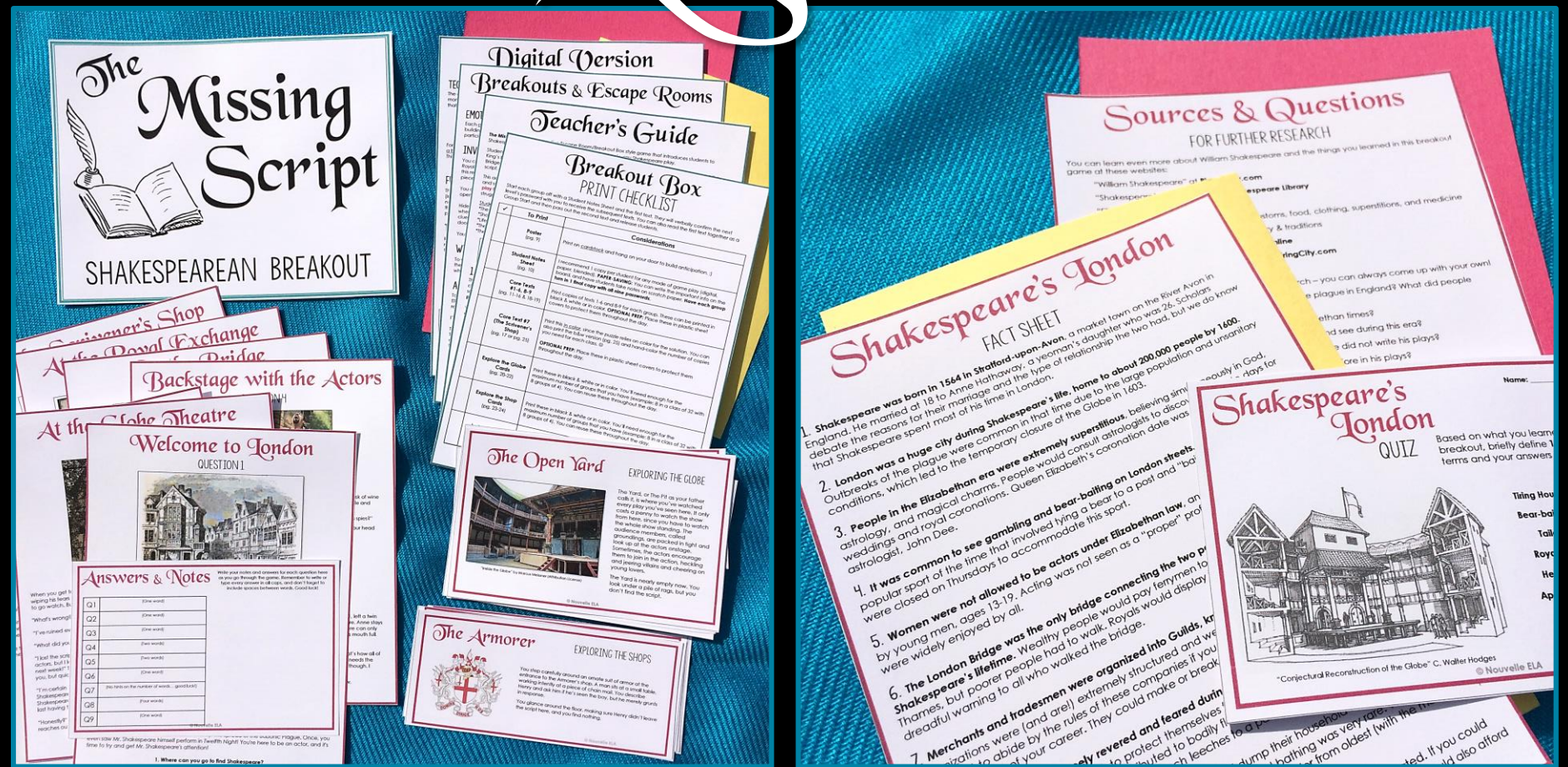
## Extension Activities



# Breakout



# Shakespeare's London



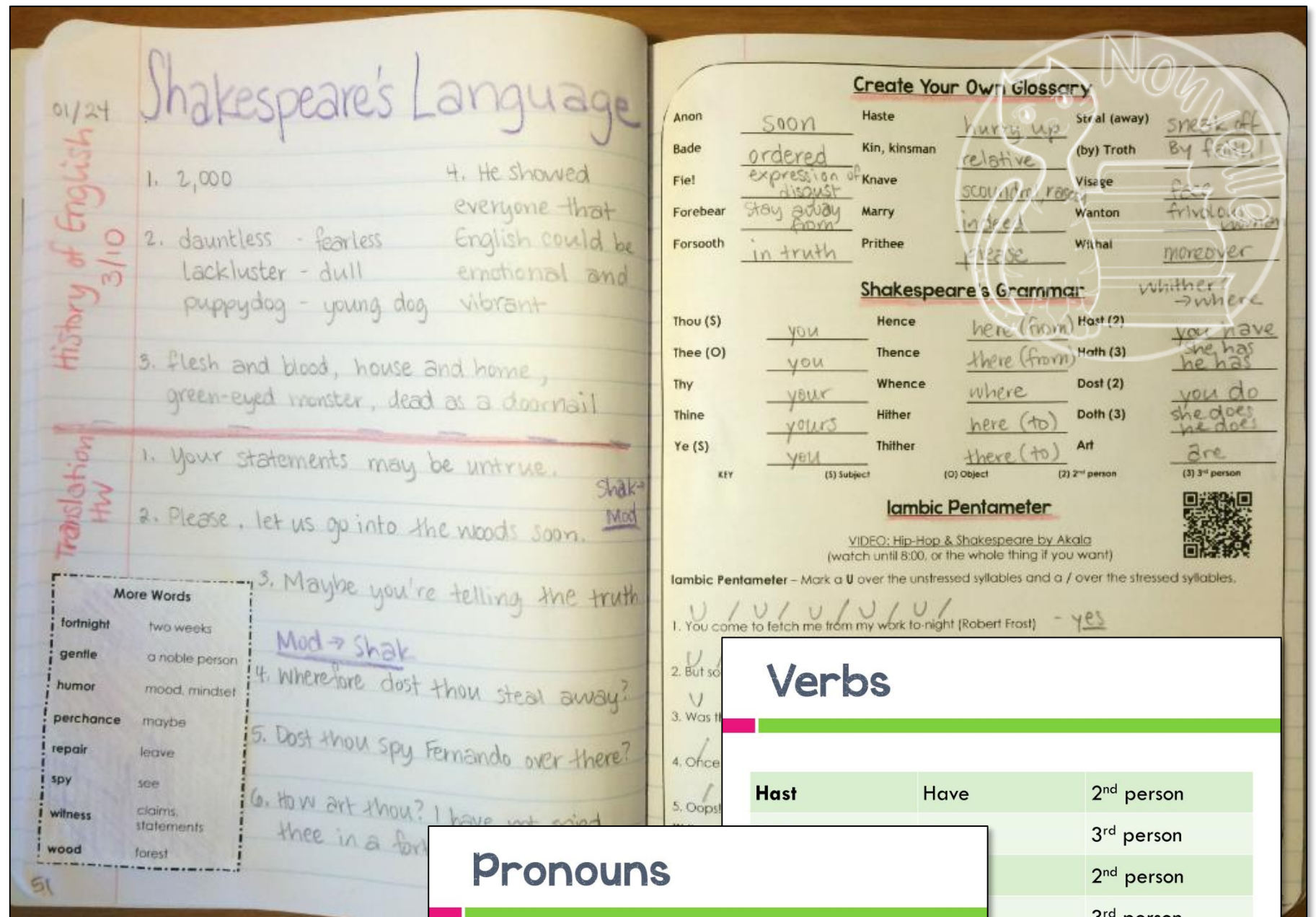
Includes full digital version



# Introductory Webquest

# Shakespeare's Language

for Interactive Notebooks



Includes in-depth explanations and examples

### Create Your Own Glossary

Anon	soon	Haste	hurry up	Stral (away)	sneak off
Bade	ordered	Kin, kinsman	relative	(by) Troth	By force!
Fie!	expression of disgust	Knave	scoundrel, rascal	Visage	face
Forebear	stay away from	Marry	indeed	Wanton	frivolous, lascivious
Forsooth	in truth	Prithee	please	Withal	moreover

### Shakespeare's Grammar

Thou (S)	you	Hence	here (from)	Hast (2)	you have
Thee (O)	you	Thence	there (from)	Hath (3)	she has
Thy	your	Whence	where	Dost (2)	you do
Thine	yours	Hither	here (to)	Doth (3)	she does
Ye (S)	you	Thither	there (to)	Art	are

### Iambic Pentameter

VIDEO: Hip-Hop & Shakespeare by Akala (watch until 8:00, or the whole thing if you want)

Iambic Pentameter - Mark a U over the unstressed syllables and a / over the stressed syllables.

1. You come to fetch me from my work to-night (Robert Frost) - yes

### Verbs

Hast	Have	2 <sup>nd</sup> person
		3 <sup>rd</sup> person
		2 <sup>nd</sup> person
		3 <sup>rd</sup> person
		2 <sup>nd</sup> person
		3 <sup>rd</sup> person

### Pronouns

Thou	You	Subject
Thee	You	
Thy	Your	
Thine	Yours	
Ye	You (pl)	

### Thou vs. Thee

"Thou" is the subject case, and "thee" is the object.

Ex. **Dost thou see the dog?** (Do you see the dog?)  
→ Here, thou is the subject.

Ex. **Doth thee see the dog?**  
→ Here, thee is the object.

### Translate these phrases

- Do you see the dog?  
**Dost thou see the dog? OR Seest thou the dog?**
- Can you go tonight?
- Do you have time?

### Thou vs. Thee

Choose "thou" or "thee".

- Dost thou know the answer?
- Hath the king replied to \_\_\_\_\_?
- By troth, \_\_\_\_\_ art a coward!
- Perchance \_\_\_\_\_ speakest false.
- Have I given \_\_\_\_\_ reason to doubt?

### Thy vs. Thine

"Thy" is an adjective, like "my," and is used before a noun. "Thine" is an object, like "yours."

Try it:

- I do not trust thy friend.
- This book is \_\_\_\_\_, my lord.
- I mistook \_\_\_\_\_ face for another.
- I would that I were \_\_\_\_\_! (would = wish)

## Introduction to Shakespeare's Grammar

By Danielle Hall @ Nouvelle ELA

Interactive practice exercises accompany each grammatical point

# A perfect start to your Shakespeare unit!

More ideas, resources, and book reviews at [teachnouvelle.com](http://teachnouvelle.com)