



A Midsummer Night's Dream Bundle

Abridged Play &
Escape Room Review



ABOUT YOUR ESCAPE ROOM

TASK 4: Close Read

Instructions:
Read the following passage carefully, then write the letter of the correct answers in the boxes on your answer sheet. They will spell out an important word in this play.

DEMETRIUS

My lo

Of th

And I

Fair H

5 But, n

But b

Melte

And c

The d

10 Is onl

Was

But, I

But, c

Now

15 And

THESE

Fair l

Of th

Ege

For l

20 The

And

Our

TASK 3: Mixed-up Melodrama

HELENA

Lo, she is on

Now I perce

To fashion th

Injurious Her

Have you c

To bait me v

Is all the cou

The sisters' v

When we h

For parting u

All school-d

And will you

To join with

It is not frien

TASK 2: Plot

Fill in

TASK 1: Characters & Quotes

- Instructions:**
1. Identify each character by their description and/or quote. (Each character is used once)
 2. Write the LETTER of the answer in each NUMBERED box.
 3. This will reveal a secret message.

4. Flute

5. Helena

6. Hermia

10. Peaseblossom

11. Philostrate

12. Puck

16. Starveling

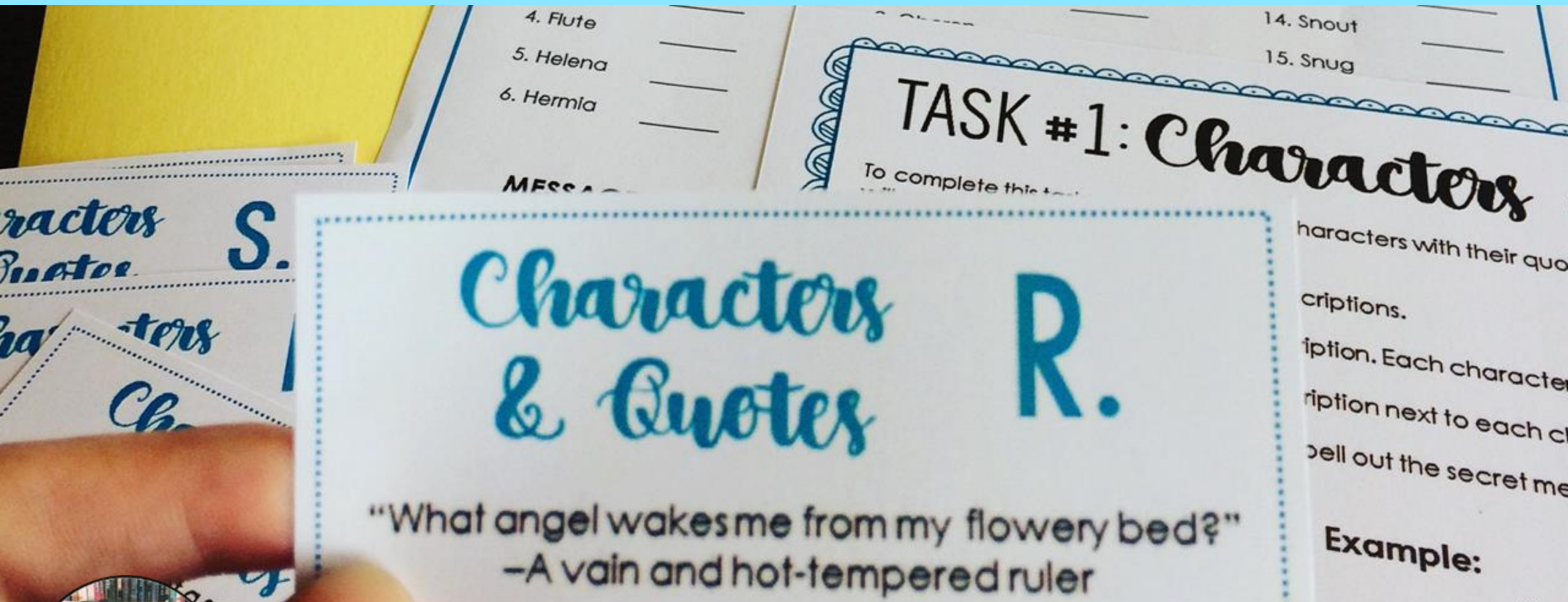
17. Theseus

18. Titania



Present as a breakout box to complete at desks or an escape room to seek clues around the room

ABOUT YOUR escape room



Task #1: Students match characters to their descriptions & quotes.

ABOUT YOUR escape room

3. Egeus
4. Flute
5. Helena
6. Hermia

MESSAGE

5. Using the same order they appear on the Plot Diagram, enter the numbers into the boxes to reveal the code.

Example:

Exposition Rising Action #1 Rising Action #2 Climax Falling Action #1 Falling Action #2 Resolution

TASK 2: PLOT

Climax

Falling Action

Plot 8.
elements (the...)

Plot 9.
Hermia and Lysander decide to run away to his aunt's house and elope.

Theseus, Hippolyta find the lovers
Theseus chooses
Lysander



Task #2: Students sort plot points (and red herrings) and choose those that belong on the plot diagram.

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TASK 3: Mixed-up

HELENA

Lo, she is one of this **FECERADONY!**
Now I perceive they have conjoin'd all thro'
To fashion this false sport, in spite of me.
Injurious Hemia! most ungrateful maid!
Have you conspired, have you with the
To bait me with this foul derision?
Is all the counsel that we two have **D**
The sisters' vows, the hours that we ha
Can we have chid the hasty-footed
-O, is it all forgot?
-ship, **LOODH**

Instructions:
-ll on Helena
-to

TASK 3: MIXED-U

1.

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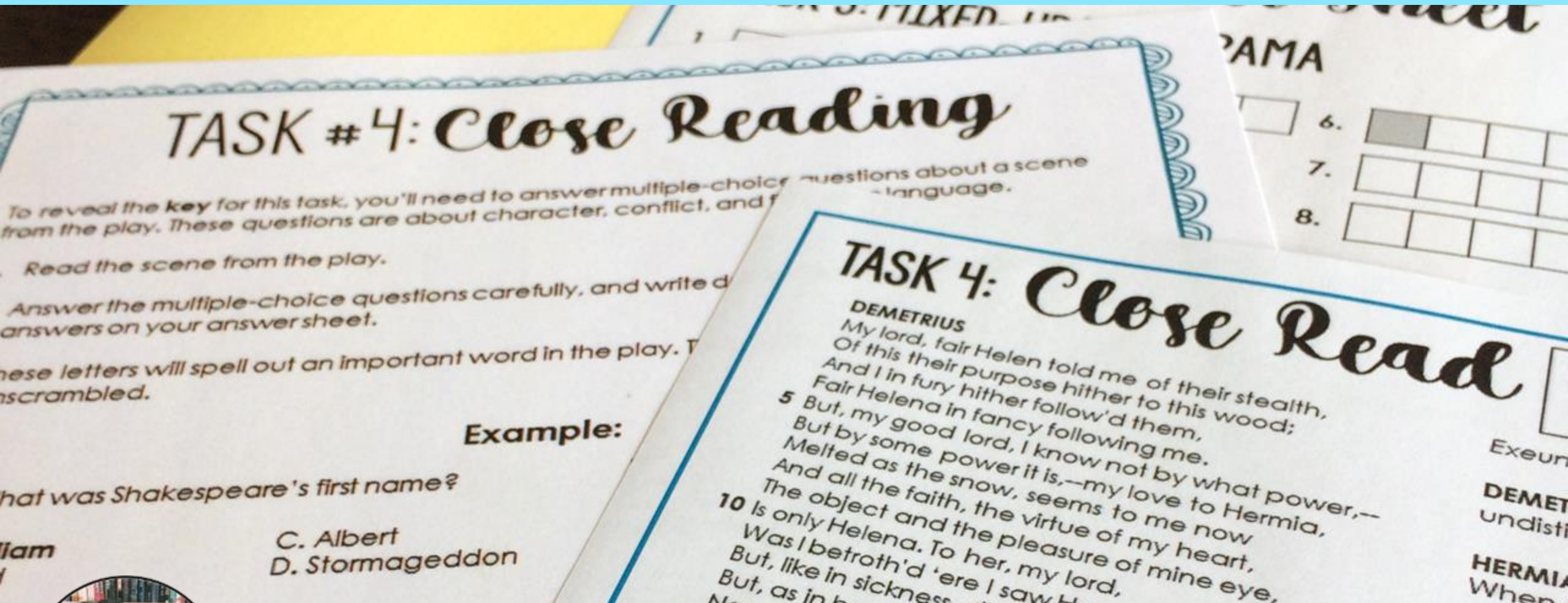
2.

--	--	--	--	--	--



Task #3: Students solve word jumble to reveal a code word.

ABOUT YOUR escape room



Task #4: Students close read a passage with multiple choice questions. When answered correctly, it reveals a code word.

ABOUT YOUR escape room



This escape room includes possibilities to increase difficulty including an optional Task 5 & an "Oops!" card you can use.

ABOUT YOUR Abridged play

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 beloved of beauteous Hermia.

Demetrius, I'll avouch it to his head,
Made love to Nedar's daughter, Helena,
And won her soul; and she, sweet lady, dotes
Upon this spotted and inconstant

THESEUS

I must confess that I have heard so much,
Demetrius, come; and come, Egeus;
You shall go with me; I have some private
Schooling for you both. For you, fair Hermia,
Look you arm yourself to fit your fancies
To your father's will.

EGEUS

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

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

HERMIA exits after hugging HELENA and squeezing LYSANDER's hand

LYSANDER

Helena, adieu:
As you on him, Demetrius dote on you!

Exit LYSANDER the opposite direction from HERMIA

An Abridgment with 14 Roles

- *Reader's Theatre (1-2 hrs)
- *Staged Readings (1 wk)
- *Full Production (3-4 wks)



ABOUT YOUR Abridged play

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 feedback from your peers and audience, your self-confidence increases.
- **Empathy** – As you put yourself in the shoes of a wide range of characters, you develop empathy for other worldviews.

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 truly the skills that propel students to success in all of their future endeavors.

3 WARM-UPS

Stretching – Have students stretch in a circle, and make sure to include some stretches that cross the midline. This gets those synapses firing and energizes us. :)

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 will you choose performance groups? Student ownership is important, but students may worry about taking on large roles because they're afraid of disappointing their cast members. You'll probably need to encourage some leaders to step up. ☺

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 direct their own rehearsals later on, you can start with some common work and minilessons. Each cast should do a **read-through**, which is simply reading the lines without any mention of blocking. Additionally, this is a good time to model **table work**. There are a million opinions on this, but let's stick to a simple take away here: **students should work together to figure out their characters' intentions throughout the script before they ever start moving around (blocking).** Blocking is such an exciting time for students, but the most



Includes a full Teacher's Guide with practical options & time commitments for using the script

ABOUT YOUR Abridged play

Evaluating Drama

You may have a lot of enthusiasm for integrating drama in ELA, but you may be wondering **how to assess** it. If your students are working on these short plays for 2-3 weeks, how will you keep your gradebook up-to-date? You can provide several opportunities for formative and summative assessment along the way.

Split the grading into three parts:

1. **Objective** grading of vocabulary, blocking, and parts of the stage quizzes
2. **Semi-subjective** grading of practice logs (largely focused on grading ideas and content) and lines test
3. **Subjective** assessment of student reflection on soft skills.

Included in this resource is an editable rubric with descriptors about attitude, focus, problem-solving, and engagement. As they wrap up practices and performances, students have to self-assess by writing justifications for each score using concrete examples. For example, to get a "10" on problem-solving, a student has to describe a problem that s/he actually solved.

Whatever grading strategy you use, make sure that your students know how it's going to work before starting rehearsals. Our students need to know that they are expected to solve their own problems, and we have to brainstorm what focus looks like.

PRACTICE LOGS

What I did: I organized the house, our lines with Pick & Adam & Eugene are going to do while blocking and I did

What I did: I organized the house, our lines with Pick & Adam. We had a great time teaching Eugene how to solve even though it was a challenge

Date: 2/29/16

Goal: Run lines with Aaron & Pick to see how they're doing with their lines, help them practice

These could use more reflection

ALLI Practice Log

Date: 2/16/16

Goal: Organize the house, scene, script, plan, cast, and costumes

What I did: I ran stage lines and practiced blocking with Aaron, Eugene, and Pick organized their entrance. It was so much fun being "actors", I created a short ending to practice. I noticed we were up to help us use the signals better

Date: 2/16/16

Goal: Finally organize the house, consider the "signals" during

What I did: I've been with Aaron & Pick blocking and talking to Pick on how the play is looking

Iambic Pentameter

THE RHYTHM

Read the following sentence out loud:

"We hope that we may one day live the dream."

Certain syllables jump out at you and create the rhythm of the sentence. This is stress. Here's another example. Compare the word "record" in the following sentences.

He's going to record an album.
His record label isn't well-known yet.

You can hear the stressed and unstressed syllables in the word "record", and in English, this impacts which meaning we understand.

Iambic Pentameter is one type of rhythm (or "meter") Shakespeare uses in his work. It consists of a line of ten syllables, alternating stressed and unstressed.

We'll use this symbol to show stress

But soft! What light through yonder window breaks?

Mark the stressed and unstressed syllables in the following sentences. Which ones are in iambic pentameter? Put a star next to those.

1. Our home is just a distant memory.
2. She stuck out her tongue and it stayed there, it froze.
3. Beverly, can I get you some ice cream?
4. Rough winds do shake the darling buds of May.



Wondering how to evaluate drama? Includes rationale, ideas, student samples, & editable rubrics based on classroom experience.

ABOUT YOUR Abridged play

Director's Notes *A Midsummer Night's Dream*

SUMMARY

A short, but accurate abridgement. All subplots are addressed.

Hermia is about to be forced to marry Demetrius, so she runs away with her boyfriend, Lysander. They are followed by Demetrius and get lost in the woods. Demetrius is followed by Helena, who is in love with him. The fairy king sees Demetrius being mean to Helena and tells his servant, Puck, to squeeze some magic love juice in Demetrius's eyes, but Puck makes a mistake and puts the juice in Lysander's eyes. Through fairy magic, Lysander and Demetrius both fall in love with Helena, which causes a great girl fight. Meanwhile, the fairy queen also plays the love trick on his wife, who falls in love with a simpleton. Finally, all the magic is undone, and everyone ends up happily in love.

Characters

THESEUS – Duke of Athens
EGEUS – nobleman of Athens
HERMIA – daughter of Egeus
LYSANDER – in love with Hermia
DEMETRIUS – a rival for Hermia's love
HELENA – in love with Demetrius
PETER QUINCE – director of the players
BOTTOM – a weaver
FLUTE – a bellows mender

PROPS

- Scripts – Quince
- Purple Flower – Puck
- Ass Head – Puck
- Herb – Oberon

DIRECTOR'S Vision

A Midsummer Night's Dream

Adapted by Michelle Hancock

Cast:

Theseus – Duke of Athens
Egeus – nobleman of Athens
Hermia – daughter of Egeus
Lysander – in love with Hermia
Demetrius – a rival for Hermia's love
Helena – in love with Demetrius
Peter Quince – director of the players

Bottom – a weaver
Flute – a bellows mender
Puck – a hobgoblin
Oberon – King of the Fairies
Titania – Queen of the Fairies
Mustardseed – a fairy
Peaseblossom – a fairy

SCENE 1. Athens. The palace of THESEUS. Enter THESEUS, EGEUS, HERMIA, LYSANDER, and DEMETRIUS

EGEUS

Happy be Theseus, our renowned duke!

THESEUS

Thanks, good Egeus: what's the news with thee?

EGEUS

Full of vexation come I, with complaint
Against my child, my daughter Hermia.
Stand forth, Demetrius. My noble lord,
This man hath my consent to marry her.
Stand forth, Lysander: and my gracious duke,
This man hath bewitch'd the bosom of my child;
And interchanged love-tokens with my child.
I beg the ancient privilege of Athens:
As she is mine, I may dispose of her,
Which shall be either to this gentleman
Or to her death, according to our law.

THESEUS

What say you, Hermia?
Demetrius is a worthy gentleman.

HERMIA



Includes a full summary page of the play for quick reference... or distribute a blank version to your students for them to create! Scripts are 100% editable.

ABOUT YOUR Abridged play

Your resource **ALSO** includes...

Close Reading Scene

- * “Deep dive” into a scene for character & conflict
- * Connect the literature to the acting choices
- * Edit to suit your classroom’s needs & learning targets

Close Reading *a Midsummer Night's Dream*

SCENE 6. A wood. LYSANDER, DEMETRIUS, HELENA, and HERMIA lying asleep.

THESEUS We will up to the mountain's top.
But, soft! what nymphs are these?

EGEUS My lord, this is my daughter here asleep;
And this, Lysander; this Demetrius is;
This Helena, old Nedar's Helena.
I wonder of their being here together.

THESEUS No doubt they rose up early to observe
The rite of May; but speak, is not this the day
That Hermia should give answer of her choice?

EGEUS (*waking Hermia and the others*) It is, my lord. Here! Here, Hermia!

THESEUS Good morrow, friends.

LYSANDER (*kneeling before the Duke*) Pardon, my lord.

THESEUS I pray you all, stand up.
I know you two are rival enemies.
How comes this gentle concord in the world,
To sleep by hate, and fear no enmity?

LYSANDER I cannot truly say how I came here;
I came with Hermia hither: our intent
Was to be gone from Athens, where we might,
Without the peril of the Athenian law...

EGEUS
Enough, enough, my lord; you have enough.
I beg the law, the law, upon his head.
They would have stolen away; they would, Demetrius,
Thereby to have defeated you and me:
You of your wife and me of my consent,
Of my consent that she should be your wife.

DEMETRIUS (*to the Duke*)
My lord, fair Helen told me of their stealth,
And I in fury hither follow'd them,
Fair Helena in fancy following me.
But, my good lord, -- I know not by what power, --
Love to Hermia is melted as the snow.
All the faith, the virtue of my heart,
The object and the pleasure of mine eye,
The Helena. To her, my lord,
I betroth'd ere I saw Hermia.

FIRST READING
Who has changed their
intentions from the
beginning of the play?

Second Reading
How do Lysander and
Demetrius react upon
waking?

THIRD READING
What problem is left
unresolved in this scene?
What do you think about this?



ABOUT YOUR Abridged play

Your resource ALSO includes...

Shakespeare Language Worksheets

- * Study iambic pentameter & find it in your play
- * Clarify usage of Thou & You and the impact of this choice on your scenes

Shakespeare's Language THOU & YOU

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

Nobility

Highest rank: Duke, Duche
2nd highest r
3rd highest r
4th highest r
5th highest r

WHO USES

"You"

People of e
People of k

"Thou"

People of
People of
People of
People of

Insult!

ANTONIC
Boatswai

GONZA!

Boatsw
SEBAST
blaspt

Iambic Pentameter

Read the following sentence out loud:

"We hope that we may one day live the dream."

Certain syllables jump out at you and create the rhythm of the sentence. This is **stress**. Here's another example. Compare the word "record" in the following sentences.

He's going to **re**cord an album.

His **re**cord label isn't well-known yet.

You can hear the stressed and unstressed syllables in the word "record", and in English impacts which meaning we understand.

Iambic Pentameter

is one type of rhythm (or "meter") Shakespeare uses in his work. It consists of a line of ten syllables, alternating stressed and unstressed.

We'll use this symbol to show **stress**

But soft! What light through yonder window breaks?

Mark the stressed and unstressed syllables in the following sentences. Which ones are in iambic pentameter? Put a checkmark in the box.

1. Our home is just a distant memory.
2. She stuck out her tongue and it stayed there; it
3. Beverly, can I get you some ice cream?



ABOUT YOUR Abridged play

Your resource **ALSO** includes...

Writing Extensions

- * Character Analysis paragraph
- * Performance review to promote audience engagement

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 one trait from your character or another character in your play. How is this trait developed over the course of the play? Use specific moments as evidence of this character trait. Please write your paragraph on the back of this rubric.

4	3	2	1
Considers the trait from multiple angles. Uses insightful and relevant evidence to support claims.	Considers the trait from one angle. Uses relevant evidence to support claims.	Identifies a trait. Uses somewhat relevant evidence to support claims.	Does not identify a trait. Little to no evidence to support claims.



Includes digital versions of ALL worksheets

Frequently Asked Questions

Does this adaptation retain Shakespeare's language?

Yes! Most of the plays in this series retain Shakespeare's original language; they've just been cut down for length, number of roles, and scene manageability. [The exception is *Much Ado About Nothing*, which is a minimalist adaptation with each character only speaking one word at a time.]

Can I teach this with a class of thirty students? It doesn't have enough roles.

Yes! This resource includes ideas for addressing this concern. Generally, you'll either have multiple versions of the same play performed or you'll choose two or three plays to perform together.

Can I adapt this for younger students?

Yes! These plays have been performed with students as young as 6th grade. Students may need more coaching on word meaning and more time to gain fluency, but they will amaze and astound you.

Is this script editable?

Yes. All of the scripts and rubrics are 100% editable. We believe that you know your students best, so you can add back in lines from the original (if you have a favorite monologue, for example), or further pare down parts if you want.

Break a leg!