



THE SHAKESPEARE THEATRE
OF NEW JERSEY | EDUCATION

PRESENTS

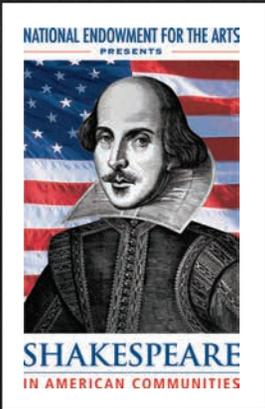
SHAKESPEARE LIVE! 2016

A MIDSUMMER NIGHT'S DREAM

BY WILLIAM SHAKESPEARE

STUDENT-TEACHER STUDY GUIDE

COMPILED AND ARRANGED BY
THE EDUCATION DEPARTMENT OF
THE SHAKESPEARE THEATRE OF NEW JERSEY



Shakespeare LIVE!, The Shakespeare Theatre of New Jersey's educational touring company, is part of Shakespeare in American Communities: Shakespeare for a New Generation, a national program of the National Endowment for the Arts in cooperation with Arts Midwest.

Additional support for Shakespeare LIVE! is provided by The Investors Foundation, Johnson & Johnson, The Provident Bank Foundation, and the Turrell Fund.

COVER: Mustardseed, Peasblossom and Moth from the 2015 touring production of A MIDSUMMER NIGHT'S DREAM.
THIS PAGE: The Mechanicals from the 2015 touring production of A MIDSUMMER NIGHT'S DREAM.
ALL PHOTOS by Jerry Dahlia ©2015 unless noted.



In This Guide:

Classroom Activities for Teachers and Students	p2
Shakespeare: Helpful Tips For Exploring & Seeing His Works	p3
About the Playwright.....	p4
Shakespeare’s London	p5
Shakespeare’s Verse	p6
“Are you SURE this is English?”	p7
<i>A Midsummer Night’s Dream</i> : An Introduction.....	p8
<i>Midsummer</i> : A Short Synopsis.....	p9
Aspects of <i>A Midsummer Night’s Dream</i>	p10
Who’s Who in <i>Midsummer</i>	p11
Sources and History of the Play.....	p13
Commentary and Criticism	p14
Shakespeare’s Common Tongue	p15
Terms and Phrases Found in <i>Midsummer</i>	p15
What Did He Say/Who Said That - Quizzes.....	p16
Topics for Discussion.....	p17
Test Your Understanding Quiz	p18
Follow-Up Activities.....	p19
Sources for this Study Guide	p20
Answers to Quizzes.....	p20
Meeting the NJ Core Curriculum Content Standards	p21
About The Shakespeare Theatre of New Jersey	back cover

CLASSROOM •

FOR TEACHERS AND STUDENTS

What we hear most from educators is that there is a great deal of anxiety when it comes to Shakespeare; seeing it, reading it and especially teaching it. One of the principal goals of The Shakespeare Theatre of New Jersey's education programs is to demystify Shakespeare, take him "off the shelf" and re-energize his work for students and teachers alike. Toward these goals, this Study Guide provides educators with tools to both allay their own concerns and to expand the theatre-going experience for their students beyond the field trip to The Shakespeare Theatre.

The information included in this guide will help you expand your students' understanding of Shakespeare in performance, as well as help you meet many of the New Jersey Core Curriculum Content Standards. We encourage you to impart as much of the information included in this Study Guide to your students as is possible. The following are some **suggestions from teachers** on how you can utilize elements of the guide given limited classroom time.

- Many teachers have found that distributing or reading the Short Synopsis and Who's Who pages has greatly increased students' understanding and enjoyment of the production. It provides the students with a general understanding of what they will be seeing and what they can expect. Some teachers have simply taken the last five minutes of a class period to do this with very positive results.
- When more class time is available prior to your visit, we recommend incorporating the background information on William Shakespeare and the play itself. One teacher divided her class into groups and assigned each group research topics based on the divisions found in the study guide. Using a copy of the corresponding study guide page as a launch pad, the students had one week to research the topics. The students then presented their information to the class in three- to five-minute oral reports. Including the questions that evolved from the presentations, the entire project took only one class period. I am told that the reading of Old English and Middle English texts was "quite entertaining and very informative."
- Using the questions found in the "TOPICS FOR DISCUSSION," many teachers will opt to take a class period after the trip to The Shakespeare Theatre of New Jersey to discuss the play with their students. The questions help keep the comments focused on the production, while incorporating various thematic and social issues that are found in the play.
- One school spent two days working through performance-based activities (a few of which are suggested in the "FOLLOW-UP ACTIVITIES" section) with a particularly "difficult and rowdy" class. They were astounded with the results. Their students took the opportunity to "ham it up," and discovered a great joy and understanding from performing Shakespeare.

"What's My Line?" Promoting Active Listening

Teacher-tested, student-approved! Try this exercise with your students:

Before attending the production, give each student one line from the play to listen for. Discuss the meaning of the line and encourage their input in deciphering what Shakespeare meant by the line. How would the student perform the line? Why is the line important to the play? Does it advance the plot, or give the audience particular insight into a character or relationship?

Following the production, discuss the line again. Did the actor present the line in the way your student expected? If not, how was it different?

Again, we hope you will incorporate as many portions of this study guide as you are able into your classroom experience. If you have any suggestions for activities or topics not already found in the Study Guide, please contact our education department. We are always interested in hearing new ways to excite young people (and teachers) about Shakespeare and live theatre.

Happy Teaching,



Brian B. Crowe,
Director of Education



The Shakespeare Theatre of New Jersey's
Main Stage

ACTIVITIES

Shakespeare: Helpful Tips For Exploring & Seeing His Works

“Just plunge right in

(to Shakespeare). See a play, read it aloud, rent a video, listen to a tape. It's up to you. When you look at Shakespeare close up, he's not as intimidating as when he's seen from afar.”

Norrie Epstein
The Friendly Shakespeare

Tragedy can have humor, and
great comedy always has
elements of the tragic.

18th-century critics complained that Shakespeare's tragedies weren't consistently serious enough. According to the classic rules, tragedy should be uniformly somber. Shakespeare's use of humor in his tragedies prevents us from becoming washed away in a dense fog of emotion. Rather, it forces us out of the “tragic” long enough to appreciate the level to which the play's passions have taken us.

“Some of the plays have taken on mythic proportions. By myths, I mean we grow up knowing certain things about [Shakespeare's] characters but we don't know how we know them.

There are lots of
SHAKESPEAREAN MICROCHIPS
lodged in our brains.”

Charles Marowitz, director

“It was Olivier's *Henry V*
that made me realize that
Shakespeare is
about real people
and that his language wasn't simply
beautiful poetry.”

Robert Brustein, director

Don't be afraid to
LISTEN,
WATCH
AND REACT;
laugh, cry, and be moved.
Shakespeare wrote for
a live and active audience.
Both audience and actor
must be involved to create
a truly winning performance.

“My advice to anyone seeing Shakespeare:

**Don't worry so
much!**

Just make sure your ears are clean and your eyes are sharp. Listen and look and watch. Look at the distance people stand from each other; look at the relationships being developed.

Stay with it.

Don't negate the move that Shakespeare will make toward your gut, toward your soul—
because he will touch you there,
if you allow yourself to be touched.”

-David Suchet, actor

“There are some
parts of the plays
you'll never under-
stand. But excuse me,
I thought that's what
great art was sup-
posed to be about.

**DON'T
FREAK
OUT
OVER
IT!”**

Peter Sellars,
Director

About the Playwright

William Shakespeare, widely recognized as the greatest English dramatist, was born on April 23, 1564. He was the third of eight children born to John Shakespeare and Mary Arden of Stratford-on-Avon in Warwickshire, England. Shakespeare's father was a prominent local merchant, and Shakespeare's childhood, though little is known about it for certain, appears to have been quite normal. In fact, it seems that the young Shakespeare was allowed considerable leisure time because his writing contains extensive knowledge of hunting and hawking. In 1582 he married Anne Hathaway, the daughter of a farmer. She was eight years his senior, and the match was considered unconventional.

It is believed that Shakespeare left Stratford-on-Avon and went to London around 1588. By 1592 he was a successful actor and playwright. He wrote approximately 38 plays, two epic poems, and over 150 sonnets. His work was immensely popular, appealing to members of all social spheres including Queen Elizabeth I and King James I. While they were well-liked, Shakespeare's plays were not considered by his educated contemporaries to be exceptional. By 1608, Shakespeare's

involvement with theatre began to dwindle, and he spent more time at his country home in Stratford. He died in 1616.

Most of Shakespeare's plays found their first major publication in 1623, seven years after Shakespeare's death, when two of his fellow actors put the plays together in the *First Folio*. Other early printings of Shakespeare's plays were called *quartos*, a printer's term referring to the format in which the publication was laid out. These quartos and the *First Folio* texts are the sources of all modern printings of Shakespeare's plays.



A MAN OF MANY WORDS

Shakespeare used over **20,000 different words** in his plays and poems. Of these, 8.5% (1,700 words) had never been seen in print before Shakespeare used them.

To give you a sense of just how extraordinary this is, consider that the King James Bible uses only 8,000 different words. Homer is credited with using approximately 9,000 different words in his works. Milton is estimated at using 10,000 different words in his works.

THE SONNETS

You might have thought that Shakespeare wrote the sonnets earlier in his career, as a type of "stepping stone" to his plays. However, Shakespeare actually penned most of his sonnets during the various outbreaks of the plague in London, when the theatres were closed.

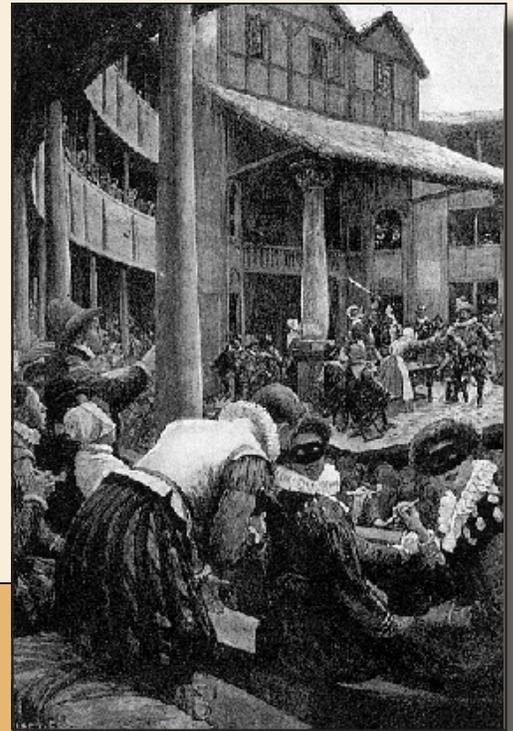
Shakespeare's London

London, in the late 16th and early 17th centuries, was a bustling urban center filled with a wide variety of people and cultures. Although most life centered around making a living or going to church, the main source of diversion for Londoners was the theatre. It was a form of entertainment accessible to people of all classes. The rich and the poor, the aristocrats and the beggars all met at the theatre. Though often appeasing the church or the monarchy, theatre at this time did experience a freedom that was unknown in previous generations. Evidence of this can be found in the numerous bawdy and pagan references found in Shakespeare's plays. This relative artistic license and freedom of expression made theatre extremely unpopular among certain members of society, and it was later banned entirely by the Puritans. Not until the reign of Charles II (1660-1685) was the theatre restored to the status it held in Shakespeare's day.

The Globe Theatre, the resident playhouse for Shakespeare's company of actors, was easily accessible to Londoners and an active social center. Actors and performers were also regularly brought to court or to private homes to entertain. Despite their social popularity, actors maintained a relatively low status, sometimes no better than a common beggar or rogue. Most performers were forced to earn a living doing trade work. The aristocracy's desire for entertainment, however, did spur the development of numerous new theatre pieces. Often a nobleman would become a patron to an artist or company of actors, providing for their financial needs and sheltering them

to some degree from official sanctions. In return, the company would adopt the name of the patron. Shakespeare's acting company was originally named "Lord Chamberlain's Men" after their patron, Henry Carey, Lord Chamberlain. Later, under the patronage of King James I, they were known as "The King's Men," an unprecedented honor at the time.

Despite the flourishing of the arts at this time, London was sometimes a desolate place. Outbreaks of the Black Plague (the bubonic plague) frequently erupted, killing thousands of citizens. Theatres, shops, and the government were all shut down during these times in hopes of preventing the spread of the disease. Elizabethans were unaware that the disease was being spread by the flea and rat populations, which well outnumbered the human population of London at that time.



HEARING A PLAY

The Elizabethans were an audience of listeners. They would say, "I'm going to hear a play," not "I'm going to see a play." The Elizabethan audience would pick up on words and their various meanings that we wouldn't.

Marjorie Garber

Speaking in rhyme is not natural to us, but it was to the Elizabethans, so we have to understand what language meant to them, and what language does not mean to us today. If I were an Elizabethan and I wanted to impress you as a lover, I wouldn't send you flowers. I would come and woo you at your feet and recite to you a sonnet I had written just for you— no matter how bad it was. Elizabethan England was a world where people sang, talked and breathed language.

Shakespeare's Verse

Shakespeare's plays are written predominantly in "blank verse," a poetic form preferred by English dramatists in the 16th and early 17th centuries. It is a very flexible medium, which, like the human speech pattern, is capable of a wide range of tones and inflections. The lines, which are usually unrhymed, are divided into five "feet," each of which is a two-syllable unit known as an "iamb." Each iamb is made up of an unstressed syllable followed by a stressed syllable. Blank verse is technically defined as unrhymed iambic pentameter.

Here is a selection of blank verse from *A Midsummer Night's Dream*, with the stressed syllables in **bold** type:

Theseus: To **you**, your **father should** be as a **god**;
One **that compos'd** your **beauties, yea**, and **one**
To **whom** you **are** but as a **form** in **wax**
By **him** **imprinted**, and within his **pow'r**
To **leave** the **figure**, or **disfigure** it.
Demetrius is a **worthy gentleman**.

Hermia: So **is** **Lysander**.

Theseus: **In** **himself** he **is**;
But **in** this **kind**, wanting your **father's voice**,
The **other must** be **held** the **worthier**.

In this short selection, you can see a variety of speech tones indicated by the verse. The regularity of the rhythmic pattern and the use of full lines to complete his thoughts give Theseus a sense of calm and authority. Hermia's brief response, which breaks the iambic pattern, is only a fraction of a line, suggesting that she is impassioned and saying only a portion of what she is thinking. Theseus, however, completes her line and restores the iambic pattern, indicating his authority and the fact that he is, at this point in the play, literally overbearing her will.

Notice that while the blank verse pattern is generally iambic, even in

this short passage there are instances where the pattern of stress is broken. The play would quickly become monotonous if the characters truly spoke in nothing but perfect iambic pentameter—fortunately for audiences, Shakespeare's rhythms often become jagged and jarring to reflect the tension and conflict among his characters. Trying to determine where the rhythm of a line is regular or irregular provides important clues for the actor trying to understand what the character is thinking or feeling. As in real life, choosing to change the stress-bearing syllable may radically alter the meaning of what is being said.

Other clues are provided by word order and punctuation. There were few established rules for either in Shakespeare's time, so he was free to experiment with unusual syntax. As in our daily speech, the sentence structure (as indicated by both word order and punctuation) helps the reader or listener understand both the literal meaning of the sentence and the emphasis. A comma may indicate a new portion of the same idea, while a dash breaks into the sentence to insert a new idea, and a period suggests the completion of one idea and the start of another. Editors of Shakespeare over the years have quarreled bitterly about what punctuation the Bard "meant" to use or "should" have used. As an actor or reader of Shakespeare, it is up to you to decide if a comma, dash, or period makes the meaning of the line most clear.

THE HEART OF THE POETRY

The alternating unstressed-stressed pattern of blank verse has often been compared to the rhythm of the human heartbeat. When a character in Shakespeare is agitated, confused or upset, the rhythm of their verse often alters, much in the same way a heartbeat alters under similar conditions.

BOY, OH BOY

In Shakespeare's England, it was against the law for women to perform on the public stage. For this reason, the female roles in plays were always performed by males, usually teenage boys who were of slighter build than the other actors, had higher voices and no facial hair.

Shakespeare jokes about this in *Midsummer*, when Flute tries to be excused from playing Thisbe on the grounds that his beard has begun to come in. The text also leads us to believe that a short boy in the company would have played Hermia, while a taller young man took the role of Helena.

Are You SURE This Is English?

Contrary to popular belief, Shakespeare and his contemporaries did not write in Old English, or even Middle English. **PLAYWRIGHTS OF THE 16TH AND EARLY 17TH CENTURIES WROTE IN MODERN ENGLISH.** Shakespeare spoke (and wrote in) the same language which we speak today. It is possible to be thrown a bit by grammatical “carry-overs” from earlier English [“thee” and “thou” instead of “you”] and the poetic liberties that Shakespeare took, but there is no doubt that the words and syntax used in his plays can be understood today without any “translation.” To help clarify this point, here are some examples of Old, Middle and Modern English.

WHAT DID SHAKESPEARE SOUND LIKE?

While we may associate Shakespeare with the “refined” British accent of an Sir Ian McKellen or Dame Judi Dench, linguistic scholars suggest that the closest approximation to the London accent of Shakespeare’s day is the accent heard nowadays in the Appalachian region of the United States.

Old English (500 - 1150 CE)

When Julius Caesar invaded Britain in BCE 55-4, the Celtic (pronounced KEL-tic) tribes lived in the British Isles. Their languages survive today in the forms of Gaelic (Scotland and Ireland), Welsh (Wales) and Manx (Isle of Man). The Romans brought Latin to Britain. However, early English developed primarily from the language of tribes which invaded and settled England from what is now Germany. This language, known as Old English, was also influenced by the Latin spoken by Catholic missionaries from Rome as well as the Scandinavian dialects of Viking raiders and settlers.

selection from *Beowulf*

author unknown, ca 800 CE

Oft Scyld Scëfing sceaðena prëstum,
monegum mægðum meodo-setla oftëah,
egsode eorlas. Syððan ærert wearð
fëasceaft funden, hë þæs frofre gebåd,
wëox under wolcnum, weorð-myndum þàh,
oð-þæt him aeghwylc ymb-sittendra
ofer hron-råde hýran scolde,
gomban gylðan. þæt wæs god cyning!

IN MODERN ENGLISH TRANSLATION:

*Often Scyld the Scefing from squadroned foes,
from many a tribe, the mead-bench tore,
awing the earls. Since first he lay
friendless, a foundling, fate repaid him:
for he waxed under welkin, in wealth he throve,
till before him the folk, both far and near,
who lived by the whale-path, heard his mandate,
gave him gift: a good king he!*

Middle English (1150 - 1450 CE)

The conquest of England by the Norman army in 1066 brought great changes to English life and the English language. The Old French spoken by the Normans became for many years the language of the Royal Court and of English literature. Over time, the spoken English still used by the lower classes borrowed about 10,000 words from French, as well as certain grammatical structures. By the time English reappeared as a written, literary language in the 14th century, it only distantly resembled Old English. This German-French hybrid language is known as Middle English.

selection from *The Canterbury Tales*

by Geoffrey Chaucer, ca 1390 CE

But natheless / while I haue tyme and space
Er that I ferther / in this tale pace
Me thynketh it acordant to resoun
To telle yow / al the condiciun
Of eeche of hem / so as it seemed to me
And whiche they weere / and of what degree
And eek in what array / that they were inne
And at a knyght thanne wol I first bigynne.

IN MODERN ENGLISH TRANSLATION:

*But nonetheless, while I have time and space
Before I continue in this story
I think it appropriate to speak of,
To tell you, the condition
Of each of them, as it seemed to me.
And who was who, and of what degree,
And in what fashion each was dressed.
And with a knight then I will begin.*

Modern English (1450 - present day)

With the invention of the printing press in the 15th century, the English language began to develop and mutate at an unprecedented rate. Books, previously a precious and expensive commodity, were now widely available to anyone with basic literacy. Works in Latin, Italian, Spanish, French and Portuguese were being translated by the hundreds, and the translators found it necessary to borrow and invent thousands of new words. English trade and exploration fueled even more cultural and linguistic exchange. The early Modern English of Shakespeare and his contemporaries has been referred to as “English in its adolescence”: daring, experimental, innovative and irreverent.

selection from *Romeo and Juliet* by William Shakespeare, ca 1595 CE

Well, you have made a simple choice; you know not how to choose a man: Romeo! No, not he; though his face be better than any man’s, yet his leg excels all men’s; and for a hand, and a foot, and a body, though they be not to be talked on, yet they are past compare...

A *Midsummer Night's Dream*: An Introduction

Considered Shakespeare's most successful, popular comedy, *A Midsummer Night's Dream* has something for everyone. From the regal elegance of the Athenian court to the lowbrow antics of the "rude mechanicals," from the passion-filled plights of the lovers to the mischievous magic of the fairies, *Midsummer* is sure to please almost any audience. It is the most often produced of Shakespeare's plays today, and, some say, it is in performance somewhere in the world every day of the year.

In creating this hilarious, silly, and sometimes deeply moving play, Shakespeare pulled situations and ideas from many diverse sources: merging Greek myth, European folklore and his own firsthand knowledge of English country life into a tightly-woven rollercoaster ride of a play.

At the heart of the play, as in most Elizabethan comedies, are issues of love and marriage. "Midsummer madness" was a colloquial phrase to refer to someone sick with love, and the play can be seen as a celebration of love's magic (and madness) in many stages: adolescent love, as exemplified by the two pairs of young Athenians; adult love, as seen with Theseus and his

captive bride-to-be, the Amazon queen Hippolyta; and from the perspective of a long-married couple struggling with their less-than-perfect relationship, Oberon and Titania.

Like in many of Shakespeare's plays, there is a movement from chaos, conflict and danger to a restoration of harmony in the human and natural worlds. At the opening of the play, Hermia is given a choice between marrying a man she does not love, being put to death, or living

a life of chastity in a convent. Helena is desperately in love with a man who now refuses her. On a more cosmic scale, the feud between Titania and Oberon over the custody of a human child has turned the weather topsy-turvy. When the fairies begin to intervene in the dilemmas of the humans, this already-troubled world falls further into chaos and disarray. The delusions of love are compounded by the illusions of magic.

But just as the chaos reaches its peak, Shakespeare magically resolves the dilemmas of humans and fairies alike, and returns the world to a state of blissful, primordial harmony. As Puck puts it:

*Jack shall have Jill;
Nought shall go ill;
The man shall have his mare again,
and all shall be well.*

NIGHTTIME IN SHAKESPEARE'S DAY

The Elizabethans believed that night was the time of spirits and demons. Though many contemporary thinkers would scoff at such a notion, one must consider what nighttime was like for the Elizabethans. In pre-modern times, the night lacked the artificial glow that chases away complete darkness today. Only the moon, stars and scattered lanterns and candles illuminated the Elizabethan night.

In the dim flicker of these limited light sources, it is easy to imagine supernatural encounters. A dead tree jostled in a breeze can be transformed into a hideous monster, a darting bird can become a fleeing spirit. Because these sights were never seen in the bright daytime, Elizabethans believed that ghosts held domain over the night, and the first signs of the dawn (such as the crowing rooster) chased evil spirits away.

MIDSUMMER'S EVE

Midsummer Eve, the Vigil of St. John the Baptist, June 23, was traditionally a time of magic, when spirits supposedly walked abroad and played their tricks upon mortals. It was a time for certain traditional rites, such as the burning of bonfires, which go back to the fertility celebrations of pre-Christian Britain. By using certain magical charms, it was believed maidens on Midsummer Eve might have dreams of who their true loves were to be. In general, the season was associated with love and marriage, and it is appropriate that Shakespeare would choose such a title for a marriage play.

CRITIC'S CORNER

"Shakespeare uniquely took pains to work out a fairly elaborate and outrageous plot for *A Midsummer Night's Dream*. Inventing plot was not a Shakespearean gift; it was the one dramatic talent that nature had denied him. I think he prided himself on creating and intertwining the four different worlds of character in the *Dream*."

Harold Bloom

Midsummer: A Short Synopsis

The story of *A Midsummer Night's Dream* may be best explained by dividing it into its three basic units: the Royals and Lovers, the Mechanicals, and the Fairies.

THE ROYALS AND THE LOVERS:

As Theseus, the Duke of Athens, and Hippolyta prepare for their wedding, Egeus, a nobleman of the town, comes before them to seek assistance with his disobedient daughter, Hermia. Egeus wants her to marry Demetrius, but she wants to marry Lysander. According to the law of Athens, she must marry the man her father chooses or die. Theseus acknowledges that Egeus has the law on his side, but offers Hermia the alternate choice of becoming a nun. Lysander and Hermia decide to run away and to marry far from Athens. Before they leave, they see Helena, Hermia's best friend, and tell her of their plans. Helena is in love with Demetrius and, in hopes of proving her loyalty to him, tells him of Hermia's escape. As Lysander and Hermia travel through the woods the following night, Demetrius attempts to track them down with the love-sick Helena close in tow. While in the woods, fairies play tricks on the young lovers. Through magic, Demetrius and Lysander both suddenly fall madly in love with Helena. This confusion leads to a quarrel, which Oberon, King of the Fairies, stops. Oberon then has his henchman restore the relationships to their rightful state: Demetrius is in love with Helena, and Lysander is in love with Hermia. When they wake the next morning, the Duke overrides the law, and decides to allow Lysander and Hermia to marry. Demetrius, transformed by the evening in the woods, proclaims his renewed love for Helena. They joyously return to Athens and are married alongside Theseus and Hippolyta.

THE MECHANICALS:

Several of the workers of Athens have decided to perform a play for the Duke on his wedding day. Peter Quince, a local carpenter, gathers the five craftsmen thought best skilled to perform the play; Nick Bottom, Francis Flute, Robin Starveling, Tom Snout and Snug. Bottom, a weaver with great aspirations to be an actor, is cast as Pyramus, a noble young man. Flute, a young man with a high voice, is cast as Thisbe, the girl that Pyramus loves. The group decides to rehearse in the woods outside town so that they won't be disturbed. When they meet to rehearse, they too are subjected to fairy pranks. Puck, a very mischievous spirit, replaces Bottom's head with that of a donkey. This sight frightens the other craftsmen so badly that they run home to Athens, leaving Bottom alone in the forest. Titania, who has been sleeping nearby, awakes

and, through a spell cast by Oberon, falls madly in love with the donkey-headed Bottom. Later, when Titania and Bottom are released from the fairy spells, Bottom believes that he has simply had a wonderful dream and rushes off to find his friends. Reunited once again, the Mechanicals hurry off to the palace and perform their play, *Pyramus and Thisbe*, for the Duke and Duchess.

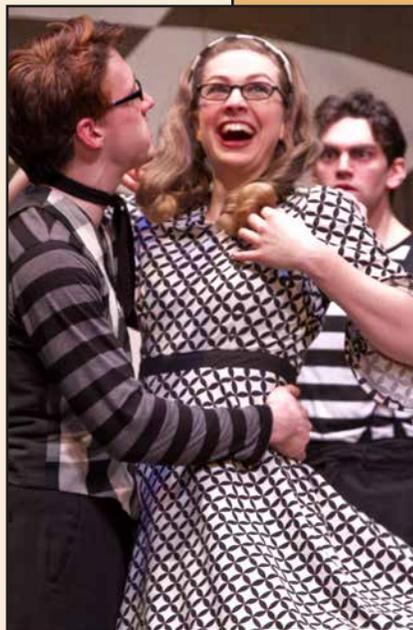
THE FAIRIES:

When the play begins, Titania and Oberon, Queen and King of the Fairies, are feuding because Titania refuses to give Oberon a human child (a changeling boy) left in her care. Oberon, furious that Titania will not give him the boy, uses a magical flower to place a spell on her. The spell will make the Fairy Queen fall in love with the first creature that she sees when she wakes, no matter how hideous it might be. When she awakes, the first creature she sees is Nick Bottom, a mortal on whom Puck has placed a donkey's head. She falls madly in love with the transformed man, and orders her fairies to wait on her new love, feeding and entertaining him. Before releasing her from his spell, Oberon takes custody of the changeling boy. No longer fighting, Titania and Oberon then go with the rest of the fairies to celebrate Duke Theseus' wedding day.

BEWARE THE MIDSUMMER MADNESS

Saying that someone is suffering from "midsummer madness" was a proverbial way of saying that they are sick with love.

Isaac Asimov notes that "there is a folk belief that extreme heat is a cause of madness (hence the phrase 'midsummer madness') and this is not entirely a fable. The higher the sun and the longer it beats down, the more likely one is to get sunstroke, and mild attacks of sunstroke could be conducive to all sorts of hallucinatory experiences. Midsummer, then, is the time when people are most apt to imagine fantastic experiences."



Demetrius and Lysander fight over Helena in the 2014 touring production of *A Midsummer Night's Dream*.

Aspects of *Midsummer*

TRANSFORMATIONS:

Things base and vile, holding no quantity,
Love can transpose to form and dignity.
Love looks not with the eyes, but with the mind.

Midsummer, I.i

“Love transforms ordinary people into rare and perfect beings. When we fall in love, we suspend reason and overlook the flaws of our beloved.”

Laurie Rozakis

The Complete Idiot's Guide to Shakespeare

Transformations, whether induced by magic or inspired by love, abound in *Midsummer*. There are the obvious transformations, such as Puck's prank on Bottom and the effects of the love charms cast on Lysander, Demetrius and Titania, but there are also subtler and more profound changes that the characters experience during their night in the forest.

Helena enters the woods lonely, dejected and self-pitying, then finds herself suddenly the object of two men's affection.

Through this experience, she becomes aware of how unattractive such an excessive (and obsessive) affection can be— one of the factors that has made her undesirable to Demetrius. In confronting Demetrius, Lysander and Hermia, she seems to find a personal strength and inner beauty that she seemed unaware of before entering the woods.

Lysander and Hermia flee Athens in hopes of finding a “happy-ever-after” life somewhere else. Their bright-eyed naiveté

makes them ill-prepared for the challenges they must face as they begin their life together, even a challenge as seemingly simple as a walk in the woods. Their experience in the forest gives them a taste of worldly pain and tests the strength of their love. In the end, they awake as a more mature couple, one ready to face the real world together as adults.

Several other characters experience similar transformations. Demetrius, a selfish, “disdainful youth” at the beginning of the play, awakes from the “dream” with a voice of quiet maturity and responsibility. Theseus, who in Athens has insisted on the letter of the law, has a change of heart in the woods and allows love to take its course. Even the self-absorbed actor, Bottom, seems quieter and more awe-struck when he awakes, more aware of the world around him.

Shakespeare's use of transformations in *Midsummer* guides the audience not only through a series of playful hijinks, but also down a road of personal enlightenment for the characters and, through them, for us.

FAIRY EVOLUTION 101:

The Elizabethans had a very different image of fairies than we do today. When modern audiences picture fairies in their minds (under the influence of the Victorians and especially J.M. Barrie's *Peter Pan*), they are most often tiny winged creatures, glowing with magic, but frail, beautiful and kind to humans. This was far from the Elizabethan idea of the Fairy Kingdom, although Shakespeare's play itself played a significant role in creating a more romantic and benevolent image of fairies.

For centuries, fairies were a source of fear and anxiety for many communities. These beings were believed to be forces of nature, fiendish creatures that were sometimes seen as little different than the demons of hell. Fairies were blamed for all kinds of mishaps, from a freak storm that destroyed the crops to a “spooked” horse that threw its rider. At best, their behavior towards humans was prankish, at its worst, malicious



Oberon feuds with Titania and her Fairies in the 2014 touring production of *A Midsummer Night's Dream*.

Who's Who in *Midsummer*

THE ATHENIANS

Theseus— Duke of Athens, and betrothed to Hippolyta.

Hippolyta— Queen of the Amazons, defeated by Theseus, and now betrothed to be his bride.

Philstrate— The principal servant to Theseus and the court.

Egeus— A noble Athenian and father to Hermia.

Hermia— A young woman of Athens who falls in love with Lysander against her father's wishes.

Lysander— A young man of Athens who is in love with Hermia; he plots their escape from Athens.

Demetrius— A young man of Athens who has been chosen by Egeus to marry his daughter. Previously, he had a relationship with Helena.

Helena— A young woman of Athens and closest friend to Hermia. She is in love with Demetrius.

THE MECHANICALS

Peter Quince— A carpenter of Athens, and the self-appointed director of the Mechanicals' play.

Nick Bottom— A weaver with great aspirations of being an actor. He is cast as Pyramus in the Mechanicals' play.

Francis Flute— A bellows-mender, who is cast as the fair Thisbe in the play despite his protest.

Tom Snout— A tinker, or mender of household items made of tin

Snug— A joiner, or a builder of furniture.

THE FAIRY KINGDOM

Oberon— The king of the fairies, and husband to Titania.

Titania— The queen of the fairies and wife to Oberon.

Puck— Also known as Robin Goodfellow, he is the prankster henchman of Oberon.

The Fairies— Creatures serving Titania.

The Changeling Child— A child born to one of Titania's priestesses, who is taken up and cared for by the fairy queen, to the great consternation of her king.

and frightening, such as the belief that fairies would steal human babies away by night and replace them with grotesque "changelings."

The Elizabethan fairies evolved from several traditions: Celtic tales of nature spirits and "little people," Germanic legends of kobolds, gnomes and dwarves, and the Greco-Roman myths about satyrs, fauns and nymphs. These remnants of pre-Christian mythologies survived particularly in folktales and oral traditions, but the belief in them, especially in the countryside (such as Shakespeare's native Stratford) was often real and intense.

Elizabethans had a number of methods for warding off the wrath of fairies: farmers would leave a small amount of fruit or grain unpicked in their fields; others would leave a saucer of cream or a slice of bread out at night. These food offerings were supposed to help placate hungry fairies. Various plants, metals, and symbols were also supposed to provide protection from fairy magic.

WHAT'S IN A NAME?

The name "**Titania**" in reference to the Fairy Queen was not used prior to this play. In the writings of the ancient Greek poet Ovid, Titania is used as a name for the moon. Shakespeare may have intended to present his Fairy Queen as an incarnation of the classical moon goddess, Phoebe.

Oberon, on the other hand, was a well-known character from folklore and medieval literature. French authors even went so far as to explain his lineage, stating that he was the son of the Roman conqueror Julius Caesar and Morgan le Fay, the powerful half-fairy queen of Arthurian legend.

We have William Shakespeare to thank, in part, for the "cute" depiction of fairies today. For *Midsummer*, he invented a completely new type of fairy. Titania's attendants are depicted as tiny, almost insect-like sprites associated with flowers, music and dancing. The *Midsummer* fairies may be mischievous, but they intend no real harm to the humans they encounter. Indeed, the intervention of the fairies ultimately restores peace, love and harmony in the human world of the play.

ARTISTIC LICENSE

Theseus is thought to have been an actual historical ruler of Athens around 1230 BCE. Most of the information about him comes only from legend, which presents him as a great warrior and conqueror, as well as a recreational seducer of women. One of the stories about him tells of his conquest of the Amazons, a tribe of fierce women warriors, and his capture of their queen, Antiope.

Eventually, Theseus persuaded his captive to marry him, and she bore him a son, Hippolytus. For this reason, Antiope is also referred to as Hippolyta (the feminine form of her son's name). The marriage did not have the happy ending that Shakespeare implies. The Amazons mounted an attack on Athens, and Antiope/Hippolyta died in the battle, fighting at her husband's side against her own people.

FASTER THAN A SPEEDING BULLET

Puck proclaims that he'll "put a girdle round about the earth in forty minutes." To do so, he would need to travel over 37,500 miles per hour. That's just over 10 miles per second. In comparison, astronauts orbit the earth in about 90 minutes. Puck is moving more than twice as fast.

YOU ARE YOUR WORK

The names of the Mechanicals mostly reflect their occupations. Bottom, the weaver, is named for a skein of yarn or thread, called a "bottom." The name of Quince, the carpenter, suggests "quines," or blocks of wood used by carpenters in building. Flute is a bellows mender-- the bellows has a fluted shape, and was used to compress air to stoke a fire or to produce sound (as in a church organ). Snout, the tinker, would have been a mender of pots, pans and kettles-- the spout of a kettle was often called a "snout" in Shakespeare's time. Snug, is a joiner, one who manufactures cabinets and other jointed furniture made of snug-fitting pieces of wood. Finally, in Shakespeare's time, tailors were usually depicted as abjectly poor and thus, rail-thin from hunger— in other words, "starvelings."



Bottom from the 2015 touring production of *A Midsummer Night's Dream*.

A LONG ROAD TO TRAVEL

Lysander states that his aunt's home is "remote seven leagues" from Athens, and he and Hermia plan to walk there. A league was a unit of measurement approximately equivalent to three miles. Assuming that an average adult walks roughly 3-5 miles per hour, it would have taken them up to seven hours to travel the 21 miles on foot. And that's without considering the fact that they're traveling at night in the woods... and the fact that Lysander gets them lost.

"YOU HARD-HEARTED ADAMANT!"

"Adamant" originally referred to a mythical substance which the ancient Greeks believed was so hard and strong that it could not be cut or broken. It comes from a Greek word meaning "not tamed," and came to refer to diamonds, because they are so difficult to cut. In the Middle Ages, the word was mistaken for the Latin *adamare*, "to attract," and *adamant* was used to refer to magnets. When Helena calls Demetrius a "hard-hearted adamant," she plays on both senses of the word— his heart is as hard as a diamond, but he exerts a magnetic attraction on her.

Sources and History of the Play

Scholars estimate that *A Midsummer Night's Dream* was written between 1595 and 1598, since it is mentioned by Francis Meres in his book *Palladis Tamia*, published at that time. Other evidence that helps to establish the date when the play was written is found in the play itself: the character of the lion in the play-within-a-play and the wedding celebration provide the clues.

The Mechanicals' concern over depicting a lion on stage was probably inspired by a pamphlet published in 1594, which described a Scottish feast where plans to bring in a live lion as part of the evening's entertainment were cancelled when the organizers realized that the ladies would be frightened by the beast.

The elaborateness with which the play is framed around the royal wedding of Theseus and Hippolyta suggests that it was composed for a real-life wedding of great significance, probably at court. Many historians believe that *Midsummer* was first performed at the 1598 wedding of Elizabeth Gray, Queen Elizabeth's goddaughter, although no record of this has been found.

The sources of *Midsummer* are scattered and diverse, derived from both literature and popular folklore. The love story of Theseus and Hippolyta was told in the Knight's Tale of Chaucer's *Canterbury Tales*, and more facts about Theseus seem to be drawn from Sir Thomas North's translation of Plutarch's *Lives*, which was used as source material for other Shakespeare plays. The tale of Pyramus and Thisbe is one of the stories in Ovid's *Metamorphoses*.

The fairy world is both literary and traditional in its sources. Tales of goblins and sprites were common in Elizabethan England, and indeed, Shakespeare had probably heard stories of Robin Goodfellow while he was a child in Stratford. Oberon, the King of the Fairies, was a widespread figure in folklore who had already appeared in Spenser's *Faerie Queene* and in other stage and literary works. Titania and the other fairies seem to have been invented by Shakespeare from bits and pieces of the beliefs about fairies that were common in his time. The Mechanicals were probably drawn from life—mocking depictions of the “hard-handed” men who made up blue-collar London at the time.

A Midsummer Night's Dream first appeared in print in a quarto edition in 1600, probably printed from Shakespeare's own manuscript. In 1623, seven years after Shakespeare died,

it was reprinted in the First Folio, with some editorial changes that seem to have their source in a theatrical manuscript of the play— one that had been used in production.

While it is not known exactly how often this play was performed in Shakespeare's lifetime, the title page of the 1600 quarto boasts that it had been “sundry times publicly acted.” When Parliament reversed the Puritan ban on theatre, *Midsummer* was one of the first plays to be revived, as a lavish musical spectacle. Samuel Pepys, who attended this 1662 production, was less than impressed, calling it “the most insipid ridiculous play that ever I saw in my life.” Other audiences and directors continued to return to the play however, and it enjoyed a long and varied production history. The opportunity to depict a magical forest often led early directors and designers to pull out all the stops— a production in 19th-century London featured “real rabbits.” Ballets, operas, and artwork based on the play have abounded in England and beyond.

In the 20th century, *Midsummer* began to be adapted to motion pictures. The 1935 Max Reinhardt movie, featured spectacular costumes, flocks of extras, and James Cagney and Olivia DeHavilland as Bottom and Titania. More recently, in 1999, director Michael Hoffmann brought together another all-star cast, with Kevin Kline as Bottom and Michelle Pfeiffer as Titania.

SHAKESPEARE'S READING LIST

The story of Pyramus and Thisbe is found in Ovid's *Metamorphoses*, and its plot is strikingly similar to that of another Shakespeare play written around the same time as *Midsummer*— *Romeo & Juliet*.



Titania and Bottom in the 2015 touring production of *A Midsummer Night's Dream*.

Commentary & Criticism

"Modern audiences tend to resist the idea of magic, but many Elizabethans still believed in fairies, only their creatures were much darker and more sinister than the bland images manufactured by Walt Disney. Their traditional habitat, the dark forest where confused travelers lost their way, belongs more to the strange tales of the Brothers Grimm. Shakespeare's moon-drenched fairy world is a symbolic dreamscape where traditional distinctions blur and disappear."

Norrie Epstein
The Friendly Shakespeare

"Every single person goes into the woods at night and encounters fairies. The question depends upon what you think of a fairy. What sinks most productions of *A Midsummer Night's Dream* is the notion of a fairy as a nineteenth-century silly thing. Anytime you walk in the woods alone, they're there. Or when you dream. If a voice comes to you and says something you don't understand... that's what Shakespeare means by fairy."

Peter Sellars, director



Oberon and Titania in the 2015 touring production of *A Midsummer Night's Dream*.

HE SAID, SHE SAID

"The most insipid, ridiculous play that ever I saw in my life."

-Samuel Pepys

"*A Midsummer Night's Dream* is a jolly holiday from reality."

-Laurie Rozakis

"Nothing by Shakespeare before *A Midsummer Night's Dream* is its equal, and in some respects nothing by him afterward surpasses it. It is his first undoubted masterwork, without flaw, and one of his dozen or so plays of overwhelming originality and power."

Harold Bloom
Shakespeare: The Invention of the Human

"Love and marriage is the central theme: love aspiring to and consummated in marriage, or to a harmonious partnership within it. Three phases of this love are depicted: its renewal, after a breach, in the long-standing marriage of Oberon and Titania; adult love between mature people in Theseus and Hippolyta; and youthful love with its conflicts and their resolutions, so that stability is reached, in the group of two young men and two girls."

Harold F. Brooks, editor
The Arden Shakespeare: A Midsummer Night's Dream

"Shakespearean comedy raises the same issues as Shakespearean tragedy, only in a different key and, of course, with a different conclusion. The tragic tale of *Romeo & Juliet* becomes comedy in *A Midsummer Night's Dream*... On one level, you can uncritically accept the comedies, simply enjoying them for their silliness; on another, you can look further and see how Shakespeare uses comic absurdities to suggest profound human values and concerns."

Norrie Epstein
The Friendly Shakespeare

WHAT'S SO FUNNY?

The Elizabethans had a slightly different definition of "comedy" than we do today. Though often quite funny, comedies of that period were not always what we would consider slap-stick laugh riots. Sometimes, in fact they were only *slightly* distinguishable from the tragedies.

So, how was one to tell the difference? Quite simply, actually. Comedies ended with a marriage or promise of marriage, while the tragedies ended with a death.

Shakespeare's Common Tongue

alack — expression of dismay or shock
anon — soon, right away
aught — nothing
avaunt — go away
ere — before
hath — has
hence — away (from here)
henceforth — from now on
hither — here
lest — or else
naught — nothing
oft — often
perchance — by chance, perhaps, maybe
sirrah — [pronounced SEER-uh] “hey, you” as to someone of lower status
thee — you
thence — away, over there
thine — yours
thither — there
thou — you
thy — your
whence — where
wherefore — why [literally: “where is the ‘for’ or ‘reason?’”]
whither — where

... and the “thys” have it

Often Shakespeare will alternate his usage of “thou” for “you”, or “thy” for “your”, or “thine” for “yours”. Though the words are synonymous, there is a great deal of information that can be obtained by looking closely at these choices.

The different uses of these pronouns have to do with status, relationship, degrees of intimacy and shifting attitudes. “You” is used in formal situations and conveys respect from the speaker. It is used when addressing royalty and parents. “Thou,” used in more informal settings, also can suggest contempt or aggression from the speaker. The use of “thou” places the speaker above the status of the person to whom s/he is speaking. Children are addressed using “thou,” “thee” or “thy.” In a conversation between two people of equal status, the use of “you” suggests that everything is going along smoothly, whereas “thou” would suggest that there is some kind of upset or unrest in the relationship.

Terms and Phrases Found in *Midsummer*

ACT I

nuptial hour— wedding day
solemnities— ceremonies
vexation— annoyance, anger
“bewitched the bosom”— magically charmed the heart
“avouch it to his head”— swear it to his face
“steal forth”— to sneak out of or away from
lamentable— very sad
gallant— dashing and courageous
con— to learn or memorize

ACT II

revels— celebrations
“passing fell and wrath”— angry and dangerous
changeling— a human child exchanged for a fairy one
wanton— wild, ungoverned
votress— a female worshipper, a devotee
anoint— to ceremonially dab on or apply a liquid
ounce— in this case, a wild cat
pard— a panther or leopard
churl— a crude person, especially someone of low class

ACT III

chink— a crack or narrow opening

auditor— an audience member, one who listens

misprised— mistaken

derision— ridicule

juggler— trickster, someone who practices sleight-of-hand

canker blossom— a diseased flower

painted maypole— a decorated pole used in festivals (but in this case, *Hermia* implies that *Helena* is too tall, too skinny and wears too much makeup)

vixen— a quarrelsome, malicious woman

ACT IV

amiable— lovely and lovable

bower— a shaded, leafy refuge

concord— agreement, peace

ACT V

masque— a special performance —part music, part dance, part theatre— created for a wedding or other celebration

perchance— by chance, maybe

dole— sorrow

mantle— a loose cloak or shawl

confound— to confuse

pap— nipple

“my breast imbrue”— stain my chest (with blood)

What Did He Say?

This is an opportunity to test your comprehension of Shakespeare's language. Below you will find passages from *A Midsummer Night's Dream*. Answer the questions for each passage as specifically as possible.

TITANIA

The fairy land buys not the child of me.
His mother was a votress of my order,
And, in the spiced Indian air, by night,
Full often hath she gossip'd by my side...
But she, being mortal, of that boy did die;
And for her sake do I rear up her boy,
And for her sake I will not part with him.

1. To whom is Titania speaking?
2. At what point in the play does this speech occur?
3. Define "votress" and "gossip'd."
4. What child is she discussing? Why is he important to her? What is special about him?
5. Why was the child's mother important to Titania? What happened to her?

THESEUS

I never may believe
These antique fables, nor these fairy toys.
Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehends
More than cool reason ever comprehends.
The lunatic, the lover and the poet
Are of imagination all compact.
One sees more devils than vast hell can hold,
That is the madman. The lover, all as frantic,
Sees Helen's beauty in a brow of Egypt.
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.

1. To whom is Theseus speaking?
2. What does he mean by "antique fables" and "fairy toys"?
3. Define "of imagination all compact."
4. What similarities does Theseus see in madmen, lovers and poets? What differences?
5. In your own words, explain how Theseus sees the madman, the lover and the poet. Are they calm or excitable, sad or merry, levelheaded or irrational? Be specific.
6. What is Theseus' main idea in this speech? Does he make a good case? Do you agree with him? Why or why not?

Who Said That?

Match the spoken line to the character who speaks it. Two characters have two quotes each. Two characters have none of the quotes listed below.

- | | |
|--|---------------------------|
| A. "...the course of true love never did run smooth." | THESEUS |
| B. "Through Athens I am thought as fair as she.
But what of that? Demetrius thinks not so." | HIPPOLYTA |
| C. "Nay, faith, let me not play a woman. I have a beard coming." | HELENA |
| D. "Well, go thy way. Thou shalt not from this grove
Till I torment thee for this injury." | HERMIA |
| E. "I love thee not, therefore pursue me not." | LYSANDER |
| F. "I'll follow thee, and make a heaven of hell,
To die upon the hand I love so well." | DEMETRIUS |
| G. "I see their knavery. This is to make an ass of me." | NICK BOTTOM |
| H. "I am a spirit of no common rate." | FRANCIS FLUTE |
| I. "And are you grown so high in his esteem
Because I am so dwarfish and so low?" | PETER QUINCE |
| J. "I will overbear your father's will." | OSBERON |
| K. "Lovers, to bed; 'tis almost fairy time." | TITANIA |
| L. "If we shadows have offended,
Think but this, and all is mended..." | PUCK aka ROBIN GOODFELLOW |

Topics for Discussion

ABOUT THE PLAY

1. Shakespeare uses three distinctly different writing styles for the three groups of characters in *Midsummer* (Fairies, Royals/Lovers, and Mechanicals). How do the groups sound different? What kind of vocabulary does each group use? Do certain groups speak more in prose than verse, or vice-versa? And if they speak in verse, are there any notable characteristics of the verse they use? Why might Shakespeare have given each group its own “language” in this way?

2. Although the play is titled *A Midsummer Night's Dream*, evidence in the text suggests that the events may actually be taking place around the first of May. If this is the case, what does the title mean? What characteristics of midsummer, nighttime and/or dreaming are important in this play?

3. If the play is a “*Dream*,” whose dream is it? Is it Bottom's dream? Titania's? Puck's? Does the “dream” in the title refer to the lovers' adventures in the woods? Or is the entire play the audience's collective dream? Support your answer.

4. The major conflicts of the play are resolved when the various couples are happily paired up. Shakespeare, however, chooses not to end the story there, but devotes a substantial amount of stage time to the Mechanicals' presentation of the tragic tale of *Pyramus and Thisbe*. Why did Shakespeare make the “play-within-a-play” such a large part of *Midsummer*? Are there any parallels between the play of *Pyramus & Thisbe* and *Midsummer*?

5. Transformation is a major theme in this play. How are the characters transformed from the beginning to the end? Does the situation at the end of the play represent a new and improved reality, or are these transformations only skin deep?

Puck and the Fairies from the 2014 touring production of *A Midsummer Night's Dream*.

ABOUT THIS PRODUCTION

1. In this production, eight actors play twenty different roles. How do the actors and the director manage to differentiate between these different characters? How did the costumes help you identify specific characters? Identify some of the strategies you saw used, and discuss whether they were effective.

2. Music in this production (both live and recorded) is used to create the different worlds of the play, and to delineate the three different plotlines. How would you describe the different kinds of sounds that are used to establish each of the different worlds?

3. The costumes of this production incorporate both Greek and Elizabethan styles. How do these two different styles combine to create the world of this play? Where do you see more of the Greek styles and where do you see more Elizabethan styles?

4. The visual world of this production was inspired by the work of American painter Maxfield Parrish. What in Parrish's artwork seems fitting to this play? Why do you think the director was inspired to base the production in Parrish's imagery?



Daybreak (l) and Sleeping Beauty (r) by Maxfield Parrish



“Test Your Understanding” Quiz

- Shakespeare's plays are most often written in –
 - rhyming couplets.
 - old English.
 - blank verse.
 - prose.
- When we first meet the king and queen of the fairies, Oberon and Titania, they are fighting over —
 - who is more powerful.
 - a stolen Indian boy.
 - a magical flower.
 - the wedding of Theseus and Hippolyta.
- Puck is sent by Oberon to make sure that _____ falls hopelessly in love with _____.
 - Titania/Bottom
 - Helena/Demetrius
 - Demetrius/Helena
 - Lysander/Helena
- Who does Hermia's father want her to marry?
 - Nick Bottom
 - Theseus
 - Lysander
 - Demetrius
- If Hermia does not wed the man her father wishes, what will be her punishment?
 - to become a nun, and remain forever single, away from the sight of men
 - death
 - to be a maid servant in her father's home until she changes her mind
 - either a or b
- What play are the Mechanicals rehearsing to perform at the wedding of Theseus and Hippolyta?
 - The Taming of the Shrew*
 - The Tragedy of Pyramus and Thisbe*
 - The Murder of Gonzago*
 - Bottom's Dream*
- Complete this line: “For aught that I could ever read, could ever hear by tale or history, the course of true love—”
 - “is forever doomed.”
 - “never did run smooth.”
 - “is best followed by sending a letter.”
 - “is the only path for me.”
- Twice in the play we are told the name of Helena's father. What is it?
 - Theseus
 - Nedar
 - Egeus
 - Peter Quince
- Who does Helena tell of Hermia and Lysander's plan to flee Athens?
 - Duke Theseus
 - Egeus, Hermia's father
 - Oberon, the fairy king
 - Demetrius
- What trick does Puck play on Nick Bottom?
 - Puck turns Nick into a chipmunk.
 - Puck replaces Bottom's head with that of a donkey.
 - Puck makes Nick magically fall in love with Helena.
 - Puck does not play a trick on Nick Bottom in this play.
- The line “Lord, what fools these mortals be” is said by whom?
 - Oberon, upon seeing Titania in love with Bottom
 - Hippolyta, watching the Mechanicals' play
 - Puck, as the magically confused lovers enter
 - Bottom, as the other Mechanicals run from him in the woods
- “Puck” is the nickname for Oberon's henchman. What is Puck's real name?
 - Robin Goodfellow
 - Toby Belch
 - Nick Bottom
 - Robin Prankster
- “And are you grown so high in his esteem because I am so dwarfish and so low,” is said by whom to whom?
 - Hermia to Helena
 - Helena to Hermia
 - Puck to Titania
 - Bottom to Titania
- Hermia and Lysander plan to flee Athens for what reason?
 - to get married
 - to leave the corrupt city behind
 - to hide from Demetrius' vengeance
 - they simply need a change of scene

Follow-up Activities

CRITICS' CORNER:

Write a review of this production of *Midsummer*. Be sure to include specific information and your own reactions to both the acting and the design elements (like set and costumes). Explain what you liked about the production and what you disliked, and support your opinions. Then submit your review to The Shakespeare Theatre of New Jersey's Education Department, or see if it can be published in your school newspaper.

"ALERT THE MEDIA!"

Big events are afoot in the course of *Midsummer*: Theseus and Hippolyta have a royal wedding, Hermia and Lysander try to elope, a troupe of amateur actors get their first big break, Bottom has a very strange night in the woods, and so on. Assign the big events of the play to members of the class as if they were reporters. Using text from the Shakespeare's play as much as possible, have each student create a new story. Bring the pieces together and create a complete newspaper, television newscast or special website news coverage.

"I LEARN BY THIS LETTER..."

Write a letter or diary entry from the point of view of one of the characters, discussing an event or situation in the play. For example, love letters between the couples, a letter from Egeus to Lysander's father, a letter from Theseus to Egeus explaining



why he changes his mind, or a letter from Bottom to Titania after he has been changed back. Alternatively, write a love poem sent by one of the play's many lovers.

THE FIFTEEN-MINUTE MIDSUMMER:

Divide into five groups, and have each group take one act of the play. Your task is to create a three-minute version of your act, using only Shakespeare's words. Choose carefully the lines from your act that carry the most important information and advance the story. When each group is done, you will have a 15-minute version of *Midsummer* which you can perform for one another. Afterwards, discuss both the process of adaptation and how your "abridgement" compared to *Shakespeare LIVE!'s*.

HE SAID/SHE SAID/THEY SAID:

Choose one of the scenes from the play that has both male and female characters in it, and act it out in class three times: once with an all-male cast, once with an all-female cast, and once with the roles assigned according to gender. How does the casting affect your interpretation of the scene? Is one version inherently funnier or more tragic or more emotional? Discuss the various versions of the scene in light of the fact that, in Shakespeare's time, all the female roles in the play (Hermia, Helena, Titania and Hippolyta) would have been played by boys since it was illegal for women to appear on stage.

PLAY/PAUSE/REWIND:

Available versions of *Midsummer* on video include the 1935 Warner Brothers film, the 1968 RSC production, the 1982 NYSC Central Park production and Michael Hoffman's 1999 film. Choose two versions of the same scene, such as the meeting of Oberon and Titania in II.i, and show each to the students, asking them to observe how the actors in each production speak, interpret and move to the language. Make liberal use of the pause button to stop and ask specific questions, then rewind and let them watch the entire scene through uninterrupted. How are the two versions of the scene different? How are they similar? Which version was easier to understand? Why? Support your answer.

TEACHERS:

Do you have activities or exercises to suggest for this play? We are always looking for new ideas to inspire students (and teachers). Send your suggestions to education@ShakespeareNJ.org, and we will share them with other teachers, or maybe even include them in future study guides.

Fairies from the 2014 touring production of *A Midsummer Night's Dream*, Photo ©Brian B. Crowe.

Sources for this Study Guide

THE ANNOTATED SHAKESPEARE, Introductions, Notes, and Bibliography by A.L. Rowe

THE ARDEN SHAKESPEARE: A MIDSUMMER NIGHT'S DREAM, edited by Harold F. Brooks

ASIMOV'S GUIDE TO SHAKESPEARE by Isaac Asimov

THE COMPLETE IDIOT'S GUIDE TO SHAKESPEARE, by Laurie Rozakis

FREEING SHAKESPEARE'S VOICE by Kristin Linklater

THE FRIENDLY SHAKESPEARE by Norrie Epstein

THE MIRACLE OF LANGUAGE by Richard Lederer

SHAKESPEARE A TO Z by Charles Boyce

SHAKESPEARE FOR BEGINNERS by Brandon Toropov

SHAKESPEARE FOR DUMMIES by Doyle, Lischner, and Dench

SHAKESPEARE'S IMAGERY by Caroline Spurgeon

SHAKESPEARE IN PERFORMANCE, Consultant Editors Keith Parsons and Pamela Mason

SHAKESPEARE: THE INVENTION OF THE HUMAN by Harold Bloom

SHAKESPEARE OUR CONTEMPORARY by Jan Kott

THEATRE: A WAY OF SEEING, Third Edition by Milly S. Barranger

THE ESSENTIAL SHAKESPEARE HANDBOOK, by Leslie Dunton-Downer and Alan Riding

SHAKESPEARE SET FREE, edited by Peggy O'Brien

SHAKING HANDS WITH SHAKESPEARE, by Alison Wedell Schumacher



Snout (as the Wall), Flute (as Thisbe) and Bottom (as Pyramus) in the 2015 touring production of *A Midsummer Night's Dream*.

"Test Your Understanding" Quiz

Answer Guide

- | | | |
|-------|-------|-------|
| 1. C | 2. B | 3. C |
| 4. D | 5. D | 6. B |
| 7. B | 8. B | 9. D |
| 10. B | 11. C | 12. A |
| 13. A | 14. A | |

Who Said That? Answer Guide

- | | |
|------------------|----------------|
| A. Lysander | G. Nick Bottom |
| B. Helena | H. Titania |
| C. Francis Flute | I. Hermia |
| D. Oberon | J. Theseus |
| E. Demetrius | K. Theseus |
| F. Helena | L. Puck |

Meeting the Core Curriculum Content Standards

In 1996, the New Jersey State Board of Education adopted Core Curriculum Content Standards that set out to clearly define what every New Jersey student should know and be able to do at the end of his/her schooling. The Shakespeare Theatre of New Jersey is committed to supporting teachers by ensuring that our educational programs are relevant to standards-based teaching and learning.

Viewing a performance at The Shakespeare Theatre of New Jersey and participating in the post-performance discussion can serve as a powerful springboard for discussion, writing, and other outlets for higher-order thinking. On this page you will find suggestions for ways to align your study of our production to each standard.

LANGUAGE ARTS LITERACY STANDARDS

As a theatre dedicated to the classics, we are continually engaged in exploring some of the world's greatest literature, and the relationship between the written text and performance. Our philosophy and practice follow the four underlying assumptions of the Language Arts Literacy CCCS: that "language is an *active process* for constructing meaning," that "language develops in a *social context*," that language ability increases as learners "engage in texts that are *rich in ideas and increasingly complex in language*," and that learners achieve mastery not by practicing isolated skills but by "*using and exploring language* in its many dimensions." In the practice of theatre, we merge all areas of the language arts, as the standards suggest, "in an integrated act of rehearsal, reflection, and learning." Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

CCSS.ELA-Literacy.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Read a scene from the play as a class and use context clues to interpret new words and expand vocabulary (3.1.C/F); demonstrate understanding by performing a scene from the play (3.1.G); compare and contrast literary elements in the play with another text being studied (3.1.H).

STANDARD 3.2: All students will write in clear, concise, organized language that varies in content and form for different audiences and purposes.

Write a new ending for the play in blank verse or in modern prose (3.2.D), write a critique of the play which will be workshopped and published in a classroom setting (3.2.A/B/D).

STANDARD 3.3: All students will speak in clear, concise, organized language that varies in content and form for different audiences and purposes.

Participate in a post-show discussion (3.3.A/B), memorize and perform a monologue or scene from the play (3.3.D).

STANDARD 3.4: All students will listen actively to information from a variety of sources in a variety of situations.

Select one speech or line from the play and compare how it was performed in the stage and film version (3.4.A/B).

STANDARD 3.5: All students will access, view, evaluate and respond to print, nonprint, and electronic texts and resources.

Discuss how the play expresses cultural values of the playwright's time (3.5.A); compare and contrast the printed text with its staged version (3.5.B).

VISUAL & PERFORMING ARTS STANDARDS

According to both No Child Left Behind and the New Jersey CCCS, the arts (including theatre) are a core subject and "experience with and knowledge of the arts is a vital part of a complete education." In the area of performing arts, performances, workshops and study guide exercises developed by The Shakespeare Theatre address all five state standards.

Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

STANDARD 1.1: All students will demonstrate an understanding of the elements and principles of dance, music, theatre and visual art.

Students participate in a discussion of elements such as physicality and creating motivated action; they often discuss the relationship between the play text, character creation, actor motivation and production design.

STANDARD 1.2: All students will understand the role, development, and influence of the arts throughout history and across cultures.

Discuss the representation of social issues (class, political leadership, etc.) in the play; research how the historical period affected the writer's work; compare the play to work from other historical periods.

STANDARD 1.3: All students will synthesize those skills, media, methods and technologies appropriate to creating, performing and/or presenting works of art in dance, music, theatre and visual art.

Have students perform scenes or monologues from the play, and/or incorporate workshops designed to help develop the physical skills (movement, dance, combat, etc...) required to create and present theatre.

STANDARD 1.4: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

Have students write a reflection or review of the performance using domain-appropriate terminology; develop a class rubric for effectively reviewing theatrical presentations; compare and contrast this production of the play with other versions.

Additional Opportunities for Students and Teachers



THE SHAKESPEARE THEATRE ACADEMY

Each season, the Theatre offers youth and adult classes in a wide range of disciplines connected with classic theatre. Each series of classes meets once a week in one of the Theatre's beautiful facilities, and gives participants the opportunity to work under the instruction of The Shakespeare Theatre's renowned artistic and educational staff as well as guest teaching artists.

Spring and Fall Classes Available.



THE STUDENT MATINEE SERIES

Student Matinee performances of the productions in our Main Stage season provide students and teachers with an opportunity to view theatre classics brought to life by some of the nation's most skilled professional actors in the intimate setting of the F.M. Kirby Shakespeare Theatre. Each includes a comprehensive study guide and a lively talkback with the cast.



SHAKESPEARE LIVE! TOURS AND WORKSHOPS

This acclaimed touring program brings dynamic and visually engaging one-hour productions of Shakespeare's classics directly into the schools. Each performance includes a comprehensive study guide and a post-performance discussion with the actors. Fun and interactive workshops give students a chance to explore the actor's approach to bringing Shakespeare's language to life.



PAGES TO PLAYERS: IN-SCHOOL RESIDENCIES

Residencies provide an opportunity for classroom English teachers in grades 5-8 to partner with the Theatre's skilled teaching artists to explore Shakespeare's text in-depth in an exciting, performance-based way that evokes collaboration, self-confidence and creativity while reinforcing language arts skills.



SHAKESPERIENCE: NJ STUDENT SHAKESPEARE FESTIVAL

This annual spring festival, developed in partnership with the Folger Shakespeare Library and Rider University, gives middle and high school classes the opportunity to spend a day at the Theatre experiencing Shakespeare as both actors and audience. The *Shakespeare: NJ* Festival celebrates the power of performance as a teaching tool on a statewide scale.



THE JUNIOR AND SENIOR SHAKESPEARE CORPS

Young actors are given the opportunity to participate in the excitement of the Theatre's summer season through this program, which offers classes, a final presentation, as well as behind-the-scenes and front-of-house experience. Geared for students in grades 6 through 12, admission to this program is through an audition and/or an interview.

For more information on these and other opportunities,
please visit

www.ShakespeareNJ.org

and press the "Education" button

About The Shakespeare Theatre of New Jersey

The acclaimed Shakespeare Theatre of New Jersey is one of the leading Shakespeare theatres in the nation. Serving approximately 100,000 adults and young people annually, it is New Jersey's largest professional theatre company dedicated to Shakespeare's canon and other classic masterworks. With its distinguished productions and education programs, the company strives to illuminate the universal and lasting relevance of the classics for contemporary audiences. The longest-running Shakespeare theatre on the East Coast and the seventh largest in the nation, The Shakespeare Theatre celebrated its fifty-third anniversary in 2015.



The Company's dedication to the classics and commitment to artistic excellence helps set high standards for the field. Nationwide, the Theatre has emerged as one of America's most exciting companies under the leadership of Artistic Director Bonnie J. Monte, who has been with the company since 1990. It is one of only a handful of Shakespeare Theatres on the East Coast, and in recent years has drawn larger and larger audiences and unprecedented critical acclaim. The opening of the intimate 308-seat F.M. Kirby Shakespeare Theatre in 1998, provided the Theatre with a state-of-the-art venue with excellent sightlines, and increased access for patrons and artists with disabilities.

The company's 2016 Main Stage Season features six productions presented in the Kirby Shakespeare Theatre from June through December. Each summer, an Outdoor Stage production is also presented at an open-air amphitheatre nestled in a hillside on the campus of the College of Saint Elizabeth in nearby Florham Park. The Theatre is proud to have launched into its second half-century with a brand new support facility housing all its administrative and technical shops, as well as a new rehearsal hall, classroom spaces, and extensive costume, property and scenic inventory in the nearby town of Florham Park.

In addition to being a celebrated producer of classic plays and operating *Shakespeare LIVE!* (one of the largest educational Shakespeare touring programs in the North East region), The Shakespeare Theatre is also deeply committed to nurturing new talent for the American stage. By providing an outstanding training ground for students of the theatre, and cultivating audiences for the future by providing extensive outreach opportunities for students across New Jersey and beyond, The Shakespeare Theatre is a leader in arts education and professional training.

For additional information, visit our web site at www.ShakespeareNJ.org.

The Shakespeare Theatre of New Jersey is a member of ArtPride, The Shakespeare Theatre Association, Madison Cultural & Arts Alliance, and is a founding member of the New Jersey Theatre Alliance.

The Shakespeare Theatre of New Jersey's programs are made possible, in part, by funding from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts, as well as funds from the National Endowment for the Arts. Additional major support is received from The Geraldine R. Dodge Foundation, F.M. Kirby Foundation, The Shubert Foundation, The Edward T. Cone Foundation, Bank of America, The Samuel H. Scripps Foundation, and The Blanche & Irving Laurie Foundation, as well as contributions from other numerous corporations, foundations, government agencies and individuals.

Support for the Theatre's education programs is provided in part by The Investors Foundation, Johnson & Johnson, The Provident Bank Foundation, and the Turrell Fund.

SHAKESPEARE LIVE!, The Shakespeare Theatre of New Jersey's educational touring company, is part of *Shakespeare in American Communities*, a national program of the National Endowment for the Arts in partnership with Arts Midwest.

