

SUITABLE
FOR
TEACHING
AGES 10-17

CLASSICAL COMICS TEACHING RESOURCE PACK

Classical
COMICS

Making Shakespeare accessible for teachers and students

Written by: Kornel Kossuth



TEACHING RESOURCE SAMPLE PAGES
(WEBSITE DOWNLOAD)

A MIDSUMMER NIGHT'S DREAM

William Shakespeare

CLASSICAL COMICS TEACHING RESOURCE PACK

A Midsummer Night's Dream Sample Pages

Copyright ©2016 Classical Comics Ltd.
All rights reserved. No part of this book may be reproduced in any form or incorporated into any information retrieval system without the written permission of Classical Comics Ltd.

Copyright notice: This book is protected by international copyright law. Teachers are free to reproduce these pages by any method without infringing copyright restrictions, provided that the number of copies reproduced does not exceed the amount required in the school.

Written by: Kornel Kossuth
Script Adaptation: John McDonald
Characters & Artwork: Kat Nicholson & Jason Cardy
Design & Layout: Carl Andrews
Editor in Chief: Clive Bryant

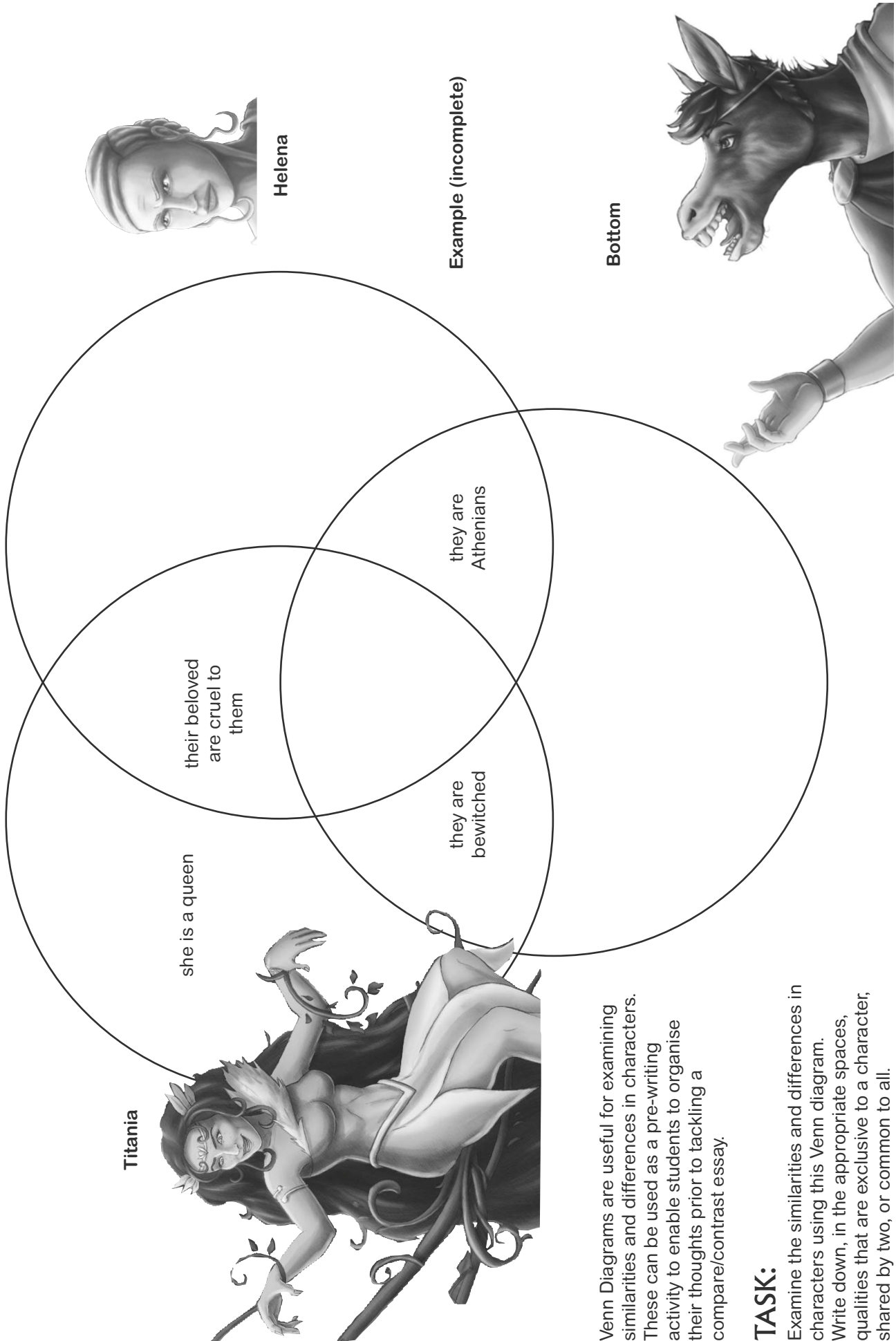
The rights of Kornel Kossuth, Kat Nicholson and Jason Cardy to be identified as the artists of this work have been asserted in accordance with the Copyright, Designs and Patents Act 1988 sections 77 and 78.

Acknowledgments: Every effort has been made to trace copyright holders of material reproduced in this book. Any rights not acknowledged here will be acknowledged in subsequent editions if notice is given to Classical Comics Ltd.

All enquiries should be addressed to:
Classical Comics Ltd.
PO Box 177
LUDLOW
SY8 9DL, UK
Tel: 0845 812 3000
education@classicalcomics.com

Full printed edition £19.99 ISBN: 978-1-907127-06-9
Available from www.classicalcomics.com

VENN DIAGRAMS



Venn Diagrams are useful for examining similarities and differences in characters. These can be used as a pre-writing activity to enable students to organise their thoughts prior to tackling a compare/contrast essay.

TASK:

Examine the similarities and differences in characters using this Venn diagram. Write down, in the appropriate spaces, qualities that are exclusive to a character, shared by two, or common to all.

SPOT THE DIFFERENCE

“I am, my lord, well deriv'd as he, as well possess'd”

TASK:

Use the following charts to explore to what extent the lovers are similar and different. For the men you might want to differentiate between when they are under the influence of the love juice and when they are not (particularly for Lysander). Compare the number of differences between the men and the number between the women. What does this say about Shakespeare's portrayal of each gender?

HELENA

HERMIA



- short →
- aggressive
- fair
- lacking confidence
- cautious, wary
- assertive
- dark
- tall
- loyal to her beloved
- lacking dignity
- passive
- selfless
- loyal
- rash
- trusting



DEMETRIUS

LYSANDER



- ← affluent →
- courageous
- inconstant
- aristocratic
- eager to prove he's right
- assertive
- cruel
- confident
- aggressive
- proactive
- humorous, mocking



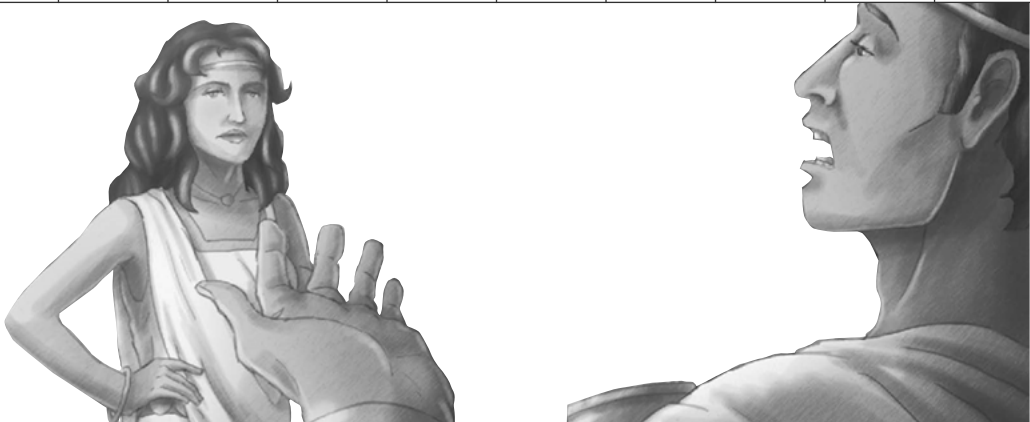
THE RHYTHM OF SHAKESPEARE'S LANGUAGE

"It is not enough to speak, but to speak true"

Use the grid below to help you highlight the iambic pentameter in the following lines of Theseus's speech in Act V Scene 1. The basic rhythm for this is written down at the top of the table. Each syllable should occupy one box. Remember that not every line has to be pure iambic pentameter, and some word groups can be pronounced as one or two syllables (such as "poet").

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.

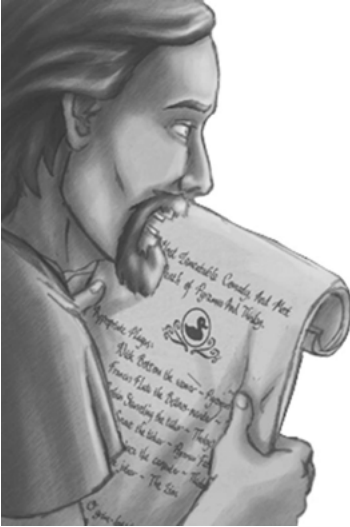
X The	>X< lun-	X a-	>X< tic,	X the	>X< lov-	X er,	>X< and	X the	>X< poet,		



QUINCE SPEAKS THE PROLOGUE

“This fellow doth not stand upon points”

Quince, in his nervousness, mixes up the punctuation of his prologue in front of the Duke. Printed below is the piece as he delivers it, as well as the same prologue without punctuation. See if you can work out where the punctuation should belong.



Prologue

If we offend, it is with our good will.
 That you should think, we come not to offend,
 But with good will. To show our simple skill,
 That is the true beginning of our end.
 Consider then, we come but in despite.
 We do not come as minding to content you,
 Our true intent is. All for your delight
 We are not here. That you should here repent you,
 The actors are at hand; and, by their show,
 You shall know all, that you are like to know.

TASK:

Punctuate this correctly:

if we offend it is with our good will
 that you should think we come not to offend
 but with good will to show our simple skill
 that is the true beginning of our end
 consider then we come but in despite
 we do not come as minding to content you
 our true intent is all for your delight
 we are not here that you should here repent you
 the actors are at hand and by their show
 you shall know all that you are like to know



POSSIBLE ESSAY TITLES

Based on the main themes in *A Midsummer Night's Dream*, the following is a selection of possible essay titles centred around each theme.

Love and Marriage

1. In what way is the love between Theseus and Hippolyta, Titania and Oberon and the lovers different?
2. To what extent does reason govern the choice of marriage partner in *A Midsummer Night's Dream*? Focus also on Egeus's choice of husband for Hermia.
3. Lysander says, "The course of true love never did run smooth." To what extent is this exemplified in *A Midsummer Night's Dream*?
4. If not for the love potion, *A Midsummer Night's Dream* would not have a happy ending. Discuss this statement, making reference to either the *Pyramus and Thisbe* story or *Romeo and Juliet*.
5. Based on the evidence of *A Midsummer Night's Dream*, what is Shakespeare's idea of the role of women in marriage?
6. The "roundel" of the lovers in the woods shows how fickle love can be. Do you think that the lovers can be happy after all that has happened to them in the woods?

Obedience

1. Why does Titania cease her strife with Oberon after he has removed the enchantment from her?
2. What lessons about obedience and duty can we learn from Egeus? Think not only about his obedience to Theseus, but also about Hermia.
3. Puck and Oberon are servant and master. What kind of a relationship is it exactly? What does it tell us about obedience and servitude generally?
4. Both Theseus and Oberon rule their respective kingdoms strictly, expecting absolute obedience. Discuss.

Dreams

1. What does *A Midsummer Night's Dream* with its multiple (supposed) dreams suggest about the nature of dreams?
2. In what way is Hermia's dream of the snake prophetic, and why is she the only person to have a warning dream?
3. In what way might it be helpful, as an audience, to imagine that the whole play was just a dream?
4. In what way does the fact that they think the happenings in the wood were just a dream affect the lovers and also Theseus and Hippolyta?

Imagination

1. Do you agree that sight is the most important sense in love? Use evidence from *A Midsummer Night's Dream* in your answer.
2. In what way is the Mechanicals' use of props and roles in their play ironic? You might wish to focus on their thoughts regarding killing and lions on stage as well as the wall and the moon.
3. To what extent might the audience believe that the whole fairy realm is nothing but a figment of the imagination? And if so, whose imagination?
4. To what extent do you think that Puck can be seen as an embodiment of the imagination?

The Moon (Madness and Chastity)

1. In what ways does *A Midsummer Night's Dream* suggest that marriage is preferable to chastity?
2. To what extent can the female characters in the play be regarded as embodiments of chastity?
3. The moon is generally seen as a symbol of women. To what extent does *A Midsummer Night's Dream* reflect this idea?
4. Love is a form of madness. Discuss.
5. Although the mad goings-on in the wood are due to the juice of the flower, it is equally possible that they could have happened without any magical intervention. Argue for and against this proposition.
6. In what way can writing poetry or plays be seen as "a fine frenzy"? In your answer, you should also discuss the connotations of the phrase, relating your arguments to *A Midsummer Night's Dream*.

WORD SEARCH

The following words are hidden in the grid below. Words can be horizontal, vertical, or diagonal, and they may run in any direction (forwards or backwards).

- | | | | |
|-----------------|------------|--------------|-------------|
| ATHENS | SNOUT | MUSTARDSEED | HELENA |
| HOBGOBLIN | COBWEB | THESEUS | PHILOSTRATE |
| QUINCE | MOONSHINE | FAIRY | WALL |
| BOTTOM | SNUG | OBERON | HERMIA |
| HOUNDS | DEMETRIUS | THISBE | PUCK |
| ROBINGOODFELLOW | MOTE | FLUTE | HIPPOLYTA |
| CHANGELING | STARVELING | PEASEBLOSSOM | PYRAMUS |
| LYSANDER | EGEUS | TITANIA | |

Z U I K Z B C M A O J O S A T H E N S Q W P
 G P T P G E V K C U P A I M R E H S X E N X
 W H Y I B E N F T B J H H P I Q L O K D F S
 Y I G H N S F S G F L D Q T E B X G P J N E
 W L S C O B W E B V E B R N R P E I T O L T
 L O U R Z O V U N E A X M O A J I S U S J C
 L S E X L N M I S C R T B O F E P T T A V N
 W T G N J J L D H Z D I Y X T S V A O V T W
 B R E P Y B R A L U N S D L A E R E S A Q A
 N A Y L O A N E H G F I D I O V A N F G J P
 E T F G T G N S O K V T N M E P U B P F E Y
 Y E B S E M U O L E H A H L O G P E F S N R
 M O U L T M D Y T E T I I I X O A I N N O I
 H M I E A F Y U S I B N Q R S S N O H H R A
 P N F R E C L E T X G E Z Q E B N S L I E F
 G F Y L H F U N M W V O H B I D E X H M B E
 N P L C F S C H G M F E L R P A N C P I O F
 I O X V Z A M E O Z L O C S B G U A W L N J
 W H O U N D S T S E S C C X Y U L F S A F E
 A A O E E Z T T N S G V K Z R E R I D Y L R
 W O C A T O M A O D E M E T R I U S I Q L L
 F R X A B H L M Q U I N C E W Q W J S U M O

SPOT THE DIFFERENCE

TEACHERS' VERSION

Solution(page 36)

HELENA

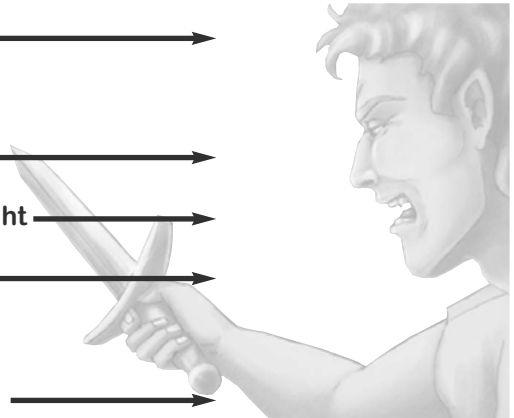
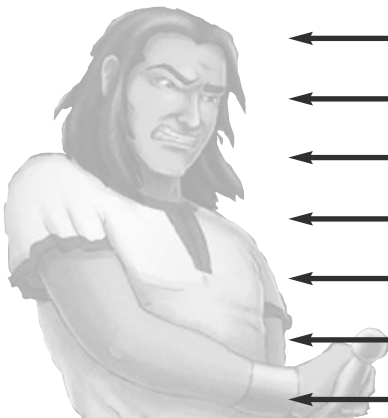
HERMIA



- short →
- aggressive →
- ← fair
- ← lacking confidence
- ← cautious, wary
- assertive →
- dark →
- ← tall
- ← loyal to her beloved →
- ← lacking dignity
- ← passive
- ← selfless →
- ← betrays Hermia - - - - - loyal →
- ← rash →
- ← trusting - - - - - → knows men to be fickle

DEMETRIUS

LYSANDER



- ← affluent →
- ← courageous →
- ← inconstant
- ← aristocratic →
- ← eager to prove he's right →
- ← assertive →
- ← cruel
- ← confident →
- ← aggressive →
- ← proactive →
- ← more mocking → humorous, mocking → more humorous

THE RHYTHM OF SHAKESPEARE'S LANGUAGE

TEACHERS' VERSION

Solution (page 44)

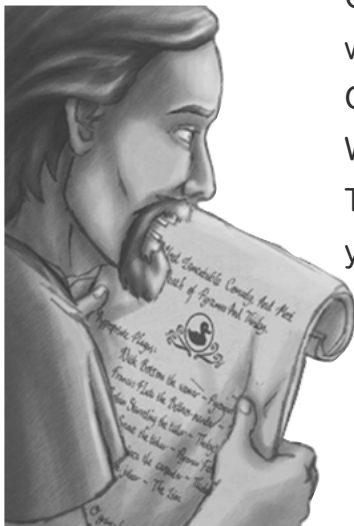
X The	>X< lun-	X a-	>X< tic,	X the	>X< lov-	X er,	>X< and	X the	>X< poet,		
X Are	>X< of	X i-	>X< mag-	X in-	>X< a-	X tion	>X< all	X com-	>X< pact:		
X One	>X< sees	X more	>X< de-	X vils	>X< than	X vast	>X< hell	X can	>X< hold;		
X That	>X< is	X the	>X< mad-	X man:	X the	>X< lo-	X ver,	>X< all	X as	>X< fran-	X tic,
X Sees	>X< He-	X len's	>X< beau-	X ty	>X< in	X a	>X< brow	X of	>X< E-	X gypt:	
X The	>X< po-	X et's	>X< eye,	X in	>X< a	X fine	>X< fren-	X zy	>X< ro-	X lling,	
X Doth	>X< glance	X from	>X< hea-	X ven	X to	>X< earth,	X from	>X< earth	X to	>X< hea-	X ven;
X And	>X< as	X i-	>X< mag-	X in-	>X< a-	X tion	>X< bo-	X dies	>X< forth		
X The	>X< forms	X of	>X< things	X un-	>X< known,	X the	>X< po-	X et's	>X< pen		
X Turns	>X< them	X to	>X< shapes	X and	>X< gives	X to	>X< air-	X y	>X< no-	X thing	
X A	>X< lo-	X cal	>X< ha-	X bi-	>X< ta-	X tion,	>X< and	X a	>X< name		

QUINCE SPEAKS THE PROLOGUE

TEACHERS' VERSION

Solution (page 45)

If we offend, it is with our good will
 that you should think we come, not to offend,
 but with good will to show our simple skill:
 that is the true beginning of our end.
 Consider then, we come (but in despite
 we do not come) as minding to content you.
 Our true intent is all for your delight.
 We are not here that you should here repent you.
 The actors are at hand and by their show
 you shall know all that you are like to know.



WORD SEARCH

TEACHERS' VERSION

Solution (page 83)

Z U I K Z B C M A O J O S **A T H E N S** Q W P

G **P** T P G E V **K C U P** **A I M R E H** S X E N X

W H Y I B E N F T B J H H P I Q L O K D F **S**

Y I G H N S F S G F L **D** Q T E B X G P J **N** E

W L **S** **C O B W E B** V E B R N **R** P E I T O L T

L O U R Z O V U **N** E **A** X **M** O A J I S U **S** J C

L S E X L N M I S C R T B O F E P **T** T A V N

W T G N J J L D H Z D I Y X T S V A O V T W

B R E P Y B R A L U N S D L **A** E R E **S** A Q A

N A Y L O A N E H G F I D I O V A N F G J P

E T F G T G N **S** O K V **T** N M E P U B P F E **Y**

Y E B S E M U O L E H A H L O **G** P E F S **N** **R**

M O U L T M D Y T E T I I I X O A I N N O I

H M I E A F Y U S I B N Q R S S N O H **R** **A**

P N F R E C L E T X **G** E Z Q E B N S L I E **F**

G F Y L H **F** U N M W V O H B I D E X H M B E

N **P** L C F **S** C H G **M** F E L R P A N C P I O F

I O X V Z A M E O Z L O C S B G U A **W** L N J

W **H O U N D S** T S E S C C X Y U L F S A F E

A A O E E Z T T N S G V K Z R E R I D Y L R

W O C A T O M **A** O **D E M E T R I U S** I Q L L

F R X A **B** H L **M** **Q U I N C E** W Q W J S U M O