

**GREAT
LAKES
THEATER**

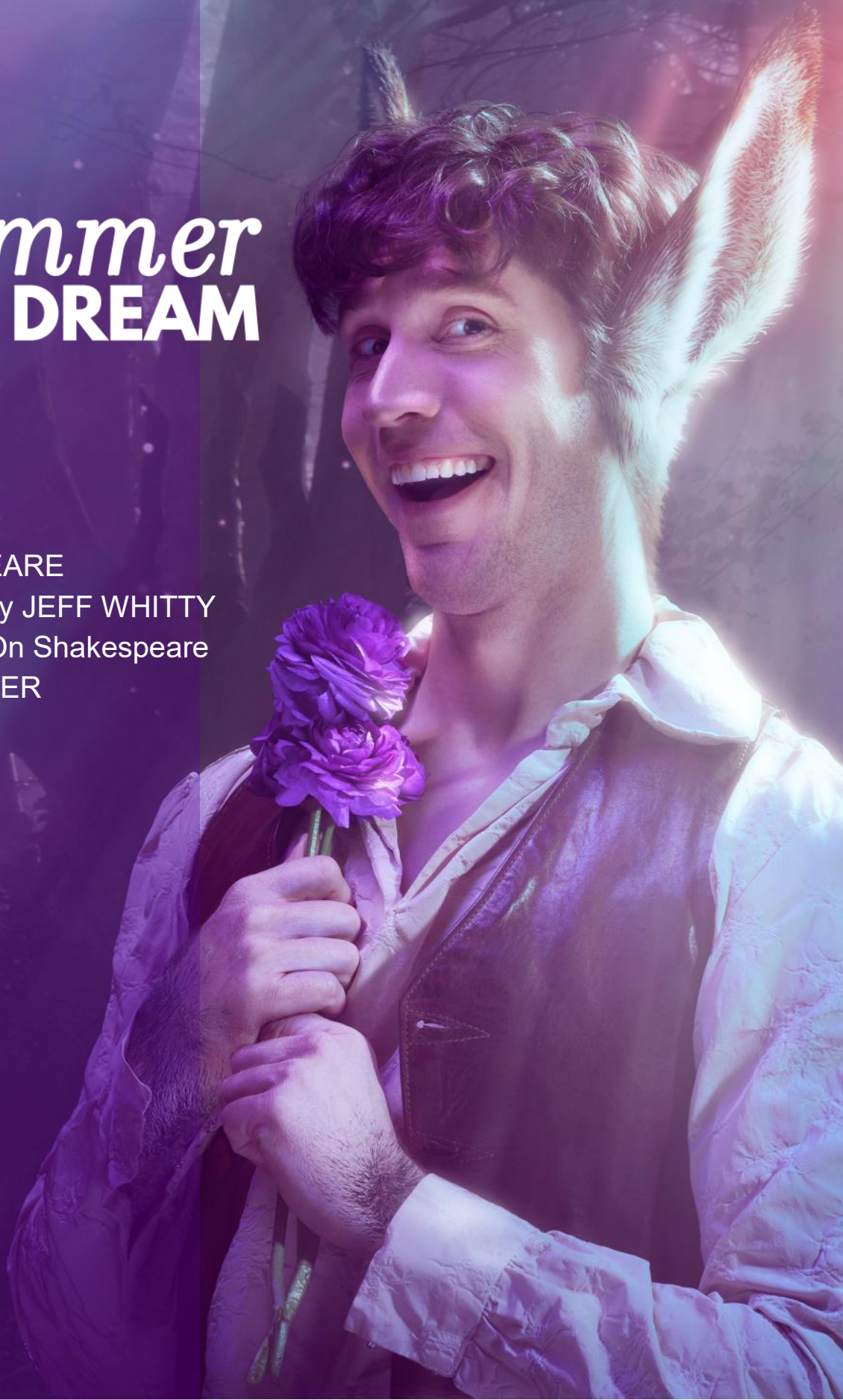
TEACHER PREPARATION GUIDE

A **Midsummer NIGHT'S DREAM**

By WILLIAM SHAKESPEARE

In a modern translation by JEFF WHITTY
in partnership with Play On Shakespeare

Directed by SARA BRUNER



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Fall 2024

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production of William Shakespeare's *A Midsummer Night's Dream*. This production will be performed in the beautiful Hanna Theatre at Playhouse Square from October 4—October 27, 2024.

The woods are the stage for a hilarious whirlwind of mismatched love, mischievous fairies and theatrical blundering. Shakespeare weaves a comedic tapestry where love's arrows fly wild, mistaken identities create chaos and laughter reigns supreme. Transformed hearts and second chances dance under the moonlight, casting a spell that resonates with audiences across generations.

This guide is designed – through essays, discussion questions and classroom activities – to give students both an introduction to, and a point of entry for, a personal exploration of *A Midsummer Night's Dream*. We offer special thanks to arts educator Jodi Kirk and retired Parma Sr. High School teacher Richard Zasa for their outstanding contributions to this guide.

Great Lakes Theater is proud to provide you with the finest in classic theater and the necessary educational resources to support your work in the classroom. We are thrilled that you will be coming to see us and we welcome your input on how best to support your classroom preparation for our work. Please let us know what you think!

Play On About Us Statement

Play On Shakespeare is a non-profit company promoting and creating contemporary modern translations of Shakespeare's plays. Play On Shakespeare partners with artists and organizations across the globe to deliver and advocate for these translations through theatrical productions, podcasts, and publications. For more information, visit playonshakespeare.org. Play On Shakespeare is made possible through generous support of the Hitz Foundation.

Please visit our Play On Shakespeare page (www.greatlakestheater.org/education/play-on-shakespeare) for more information about this production.

Sincerely,

A handwritten signature in black ink that reads "Kelly Schaffer Florian".

Kelly Schaffer Florian
Director of Educational Services
Kflorian@greatlakestheater.org

A handwritten signature in black ink that reads "David Hansen".

David Hansen
Education Outreach Associate
dhansen@greatlakestheater.org



A Note to Students: What to Expect at the Theater

You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or unwrapping a candy bar can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc., be completely powered off once you have entered the theatre. Even the glow from a watch or a silent cell phone (used for checking the time, text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as our own camera and editor, choosing our own personal points of focus. And in the Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there may be design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.

DRAMATURG'S NOTE *Lue Douthit*

Hermia loves Lysander; Demetrius loves Hermia; Helena loves Demetrius; and we're not exactly sure how Duke Theseus won the hand of Queen Hippolyta. Toss in a long-standing (some might say 'immortal') relationship going through a rocky time – The King and Queen of the Fairies, no less! – and a group of skilled laborers who just want to pay their respects at Theseus and Hippolyta's wedding by putting on a play, and you've got the makings of a classic comedy when these four worlds (the Lovers, the Royals, the Fairies, and the Laborers) unknowingly crash into each other in the woods.

Critics speculate that *A Midsummer Night's Dream* may have been written for a wedding because of its themes of love and marriage. Its structure mimics the structure of a wedding day. There would have been entertainments presented for the wedding party, including short plays like the one presented by the Laborers.

And Shakespeare, being Shakespeare, adds two other frames: the literal and poetic metaphor of 'midsummer', a time thought to be magical when spirits abound and young minds could be touched with madness. It also follows somewhat the traditional May Day celebrations which involved the entire community and where young men and women ran gadding about overnight in the woods. The festivities were presided over by a May King and a Summer Queen.

The play begins in a world of apparent order and reality. A wedding is announced so we know what's going to

happen, but suddenly a social conflict arises which must first be resolved: a parent threatens a child with death if the child refuses the parent's choice for a marriage partner. (This is a comedy?)

It takes four days to resolve the conflict. The disorder that results from Hermia's refusal is also a symptom of the larger world order, which is that of the Fairies. The enmity between Oberon and Titania is affecting everyone. Until their conflict is worked out, the rest of the world will be in chaos.

It also requires going into the woods, a middle place where things become more disorderly before they get resolved. And that's where the character of Puck comes in. Puck was a known figure of mischief in Shakespeare's time. Mischief has its darker side which is expressed in Puck as a lack of concern for the consequences of the tricks that are played on the humans. Was it really a mistake on Puck's

Dramatis Personae

Mortals of Athens

Theseus, Duke of Athens.....	Derek Garza*
Hippolyta, Queen of the Amazons, betrothed to Theseus...	Jessie Cope Miller*
Egeus, father to Hermia.....	Mark Anthony Taylor*
Hermia, daughter to Egeus.....	Ángela Utrera*
Lysander, in love with Hermia.....	Benjamin Michael Hall*
Demetrius, in love with Hermia.....	Domonique Champion*
Helena, in love with Demetrius.....	Royer Bokus*
Philostrate, Master of Revels to Theseus.....	Joe Wegner*
Quince, a carpenter.....	Jeffrey C.Hawkins*
Bottom, a weaver.....	Nick Steen*
Flute, a bellows-mender.....	Nic Scott Hermick*
Snout, a tinker.....	Mark Anthony Taylor*
Snug, a joiner.....	Jaedynn Latter
Starveling, a tailor.....	Boe Wank*

Fairies of the Woods

Oberon, King of the Fairies.....	Derek Garza*
Titania, Queen of the Fairies.....	Jessie Cope Miller*
Puck, serves Oberon.....	Joe Wegner*
Peaseblossom, serves Titania.....	Jaedynn Latter
Moth, serves Titania.....	Zoë Lewis-McLean
Cobweb, serves Titania.....	Jodi Dominick*

part to put the love potion into the eyes of the wrong Athenian?

Once the night of madness is over, and everyone is returned back to Athens, it is with a new understanding. The four strands “intersect perfectly, and together they acknowledge the importance of yielding, from time to time, to the unseen, unpredictable, and downright illogical demands of life” and of love. (Brandon Yoropov)

Keep track of the order of resolutions: first Oberon will remove the power of the love potion from Titania; next Theseus will sanction the Lovers to wed who they truly love; finally, the Laborers’ play is not only chosen, but, miraculously, they finish the performance and get paid for it. All’s well! The world is back in order.

Many people place the writing of the play around 1595 after *Romeo and Juliet*. It

has a similar percentage of high poetic language and could be viewed as *R&J* turned inside out: *R&J* begins in comedy and ends in tragedy; *Midsummer* begins in tragedy and ends in classical Shakespearean comedy style with the marriage of three couples and the reconciliation of a fourth.

Shakespeare’s plays are built for this reversal. What we understand about the characters and circumstances in the beginning of the play will be changed by the end. An obvious example is the ‘play-within-the-play’ storyline. We are set up by Shakespeare from the beginning to dismiss this activity as ill-conceived and pathetic. This can’t possibly work out, right? Yet, when the Laborers present their play to the Duke and his guests, they perform it with great sincerity. Their portrayal of committed love is surprisingly true and real. Even within the context of a ‘play’, they express deep emotions. And it stuns the viewers. Love requires a commitment to someone not yourself. It’s not just about acquisition but about surrender.

It also happens that characters flip, or, rather, our assumptions about them change over the course of the play. After watching Oberon and Titania go at one another in their first scene together, I’m not exactly loving Oberon; yet, in the very next scene, we watch him take pity on Helena. This act of kindness which is so unexpected allows for the possibility for compassion and forgiveness for all the characters’ mistakes.

Another kind of flip is when a character who you least expect will speak the most truth. An example of this kind of flip of character is Bottom, who is a bit bossy and blustery when

we first meet him. A bit of a buffoon, even. Yet, after Bottom awakes from the interlude with Titania, he talks about the reality of dreams. His musings are illuminating and rational which belie our assumptions about the capabilities of this character.

Midsummer has been a very popular play in schools and at Shakespeare festivals. The combination of theatrical imagination, playful rhyming language, and a world populated with characters who are just trying to get their needs met make for a delightful adventure for audiences of all ages.

Its popularity is one of its greatest assets as it is often the first play that young people read or see. But that popularity may also be one of its greatest liabilities. Sometimes familiarity can breed contempt, as they say, and perhaps some of us have seen enough *Midsummers* to dismiss it as ‘the bubble machine’ play of Shakespeare. But I’m going to challenge you to look beyond the bubbles. Because when they pop, there is real heart and real emotions that real people are feeling. Great comedy does not exist without heart. And things are not right in this play until all the hearts are put back together.

Great comedy does not exist without heart. And things are not right in this play until all the hearts are put back together.

One of the many reasons why Jeff Whitty was the perfect playwright to translate *Midsummer* for the Play On Shakespeare project is because he is full of heart. The characters in his plays ache for connection and we feel great compassion when they misstep. He also has an amazing ear not only for dialogue but specifically for comedy. His interaction with Shakespeare has been surgical – only when necessary for clarity. We think you will enjoy the

“blend” and perhaps will hear this very popular Shakespeare play as if for the first time. It is one of the first Shakespeare plays that is not based on an obvious source, and so for that first Elizabethan audience, it was a new play.

SYNOPSIS

Egeus orders his daughter Hermia to wed Demetrius; she refuses, because she is in love with Lysander. Although Theseus (the Duke of Athens) sympathizes with Hermia’s situation, he informs her that the law provides her with only three options: obey her father, join a convent, or forfeit her life.

Lysander and Hermia plan to elope: they share their plan with Hermia’s friend Helena. Later, Helena passes the news of the impending elopement along to Demetrius, in the hope of reawakening his love for her. It doesn’t work.

Meanwhile, in the realm of the fairies, King Oberon has been sharing harsh words with Queen Titania; he makes his aide, Puck, find a flower whose juice will make his Queen fall in love with the first person (or animal) she encounters after she wakes.

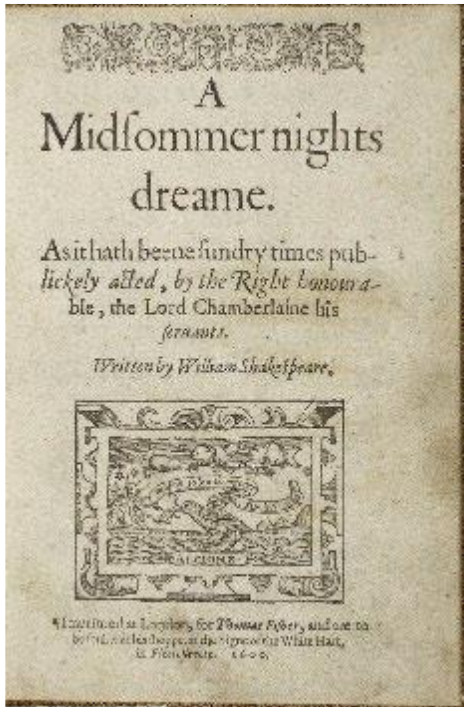
Oberon sees Demetrius – pursuing Lysander and Hermia – and the unfortunate Helena, who has followed him into the forest, pleading for his affections. Taking pity on the unrequited love of Helena, Oberon instructs Puck to anoint the eyes of the young man she pines after. Puck, however, mistakenly puts the flower’s juice on Lysander’s eyes as he sleeps. When he awakes, the first person he sees is Helena, with whom he falls instantly in love.

A group of skilled laborers begins rehearsing a play they mean to perform before the Duke. The mischievous Puck places an ass’s head upon Bottom, the one who talks the most (and says the least). Bottom’s friends flee in terror. Titania, who is nearby, wakes up, and, under the influence of the love juice, falls rapturously in love with Bottom.

Oberon, attempting to rectify Puck’s error, sees to it that Demetrius falls under the love spell. Demetrius does in fact fall in love with the long-suffering Helena, just as planned, but because Lysander is still under the spell’s power as well, a scene of amatory chaos ensues. Order is finally restored when Puck removes the charm from the eyes of the sleeping Lysander.

Oberon discovers Titania tending to her beloved, the ass-headed Bottom. The fairy king removes his spell and restores his queen to her senses and Bottom is returned to his normal form. The Duke and his future wife Hippolyta, encounter the four young lovers in the forest. Theseus overrides Egeus’s objections and arranges for a triple wedding. At the wedding feast, the laborers perform their amateur tragedy, which is unintentionally hilarious. The lovers retire to bed. Puck sends us off with some final thoughts.

A Midsummer Night's Dream: Production History



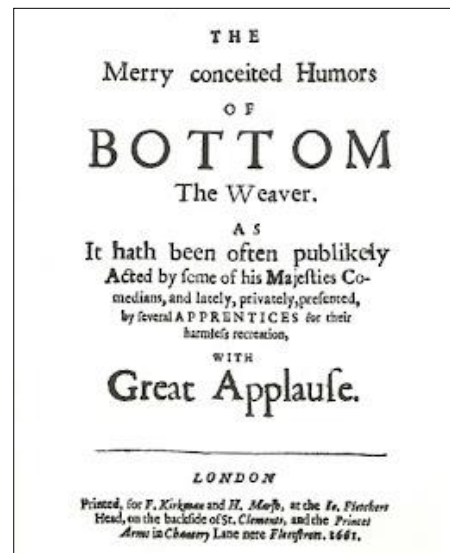
Published in 1600, the first quarto edition of *A Midsummer Night's Dream* identified William Shakespeare as the play's author on its title page. This was one of the earliest Shakespeare editions to use the playwright's name as a marketing tool.

The great hall of Hampton Court—with its tapestries, stained glass windows, and high-beamed ceiling—provided an imposing setting for royal performances of Shakespeare's plays and encouraged the production of masques and other spectacle-oriented entertainments.



- William Shakespeare (1564-1616) was riding a wave of early-career success when he wrote *A Midsummer Night's Dream* circa 1595. He became a shareholder in the Lord Chamberlain's theater company a year earlier. His plays had begun to appear in print at that time, as had two ambitious narrative poems. Two years later, he was able to buy one of the largest houses in his hometown of Stratford-upon-Avon.
- Shakespeare's theater company relied for income on performances for the public as well as for the royal court and aristocratic households. The first quarto of *A Midsummer Night's Dream* stressed that the play "hath bene sundry times publickely acted." But it was also presented for King James I at Hampton Court on January 1, 1604, along with "The Masque of Indian and China Knights."

- *A Midsummer Night's Dream* may have evaded the Puritan closure of theaters in 1642. A comic sketch or "droll" focused on the character of Bottom the Weaver seems to have made the rounds at village fairs in the 1640s and '50s. Bottom and his bumbling crew of amateur thespians has always been fan favorites. The Beatles opened a 1964 television special with a four-person version of the "play-within-a-play" of *Pyramus and Thisbe*.



A playscript focused on the character of Bottom the Weaver was published in 1661 and is thought to reflect a comic sketch version of the play that circulated at village fairs in the 1640s and 1650s.

- Theater producers who admired the music and dance elements of *A Midsummer Night's Dream* tended to forefront the fairies and lovers. In 1692, Thomas Betterton commissioned composer Henry Purcell to rework the play as an opera entitled "The Fairy Queen." David Garrick's 1755 production featured 27 songs and eliminated the "rude mechanicals" entirely. In 1840 Lucia Elizabeth Vestris became the first English actor-manager to use incidental music by Felix Mendelssohn—whose music inspired choreographer George Balanchine's ballet interpretation in 1962.
- Herbert Beerbohm Tree's 1900 staging of Shakespeare's "fairy comedy" satisfied his audience's appetite for spectacle with live rabbits hopping amidst a dense stand of trees. Max Reinhardt's even more spectacular production—presented live at the Hollywood Bowl in 1934 and on film the following year—required sixty-seven truckloads of trees and shrubs.
- Harley Granville Barker introduced a simpler way of staging *A Midsummer Night's Dream* in 1914, using patterned curtains to evoke the forest and reducing the number of stage extras. The revolutionary Peter Brook stripped the play down further in 1970, setting the action within a white box peopled by trapeze artists, plate spinners, and stilt walkers.



Madame Vestris was the first, but not the last, English actor-manager to use Felix Mendelssohn's overture and incidental music for *A Midsummer Night's Dream*. Vestris was also known for casting herself in the role of Oberon, the Fairy King.



English actor-manager Herbert Beerbohm Tree created a realistic-looking and grandly scaled painted forest to awe the audiences for his 1900 staging.



In a break with the trend toward ever-more spectacular productions, in 1914 director Harley Granville Barker relied on patterned curtains rather than cut-out trees to create a forest.



The use of bold primary colors for costumes and scenic elements, contrasted with the white box set, enhanced the strong impact of Peter Brook's legendary 1970 production of *A Midsummer Night's Dream*.

- Notable film versions of the play have offered star-studded ensembles. A 1968 film directed by Peter Hall featured three future “dames” of the British theatre—Diana Rigg as Helena, Helen Mirren as Hermia, and Judi Dench as Titania.
- *A Midsummer Night's Dream* has been documented as Shakespeare's most produced play since 2011. The current production marks the 8th time Great Lakes Theater has presented the play in its 62-year history.



Edward Villella originated the role of Oberon in choreographer George Balanchine's ballet interpretation of the play in 1962. A film of the New York City Ballet production was released in 1967.



Filmed in front of a live audience on April 28, 1964, a Beatles television special opened with a version of the “play-within-a-play” of *Pyramus and Thisbe*, with John Lennon as Thisbe, Paul McCartney as Pyramus, George Harrison as the Moon, and Ringo Starr as the lion.



Helen Mirren played Hermia to Diana Rigg's Helena in a 1968 film directed by Peter Hall of the Royal Shakespeare Company. The film also featured Judi Dench as Titania, Ian Richardson as Oberon, Ian Holm as Puck, and David Warner as Lysander.



A scale model of Courtney O'Neill's scenic rendering of the forest for the Idaho Shakespeare Festival production.

From Page to Stage

As a veteran actor, director, and producer of Shakespeare, Sara Bruner has always looked for ways, she affirms, “to build bridges between where we are today and these plays from hundreds of years ago.” She confesses to “loving the stories, the humanity, the language.” But she’s always been worried that “Audiences may get the gist without understanding a high percentage of the words being spoken.”

In her years at Oregon Shakespeare Festival, Bruner had the opportunity to witness the impact of OSF’s “Play On Shakespeare” project. Since 2015, Play On Shakespeare has commissioned contemporary playwrights to translate all 39 of Shakespeare’s plays into modern English. Jeff Whitty, the Tony award-winning book writer for *Avenue Q*, got the nod for *A Midsummer Night’s Dream*.

A photograph of the multi-colored “rainbow” Eucalyptus trees of Hawaii anchors the paint elevation that designer O’Neill developed to provide guidance for the production’s scenic artists.



“The Play On script keeps as much ‘Shakespeare’ as possible,” Bruner explains. “It only changes what’s needed to make sense.” She jokes, “You won’t need a stack of books five feet high to understand what’s being said,” adding “We have always cut, edited, changed words, or set the plays



A nod to Grecian draping can be seen in the gown designed by costume designer Mieka van der Ploeg for the character of Hippolyta, the queen of the amazons. Subdued and neutral colors are associated with the Athenian characters as well.

As this reference sheet for the character of Oberon suggests, extravagant images from runway fashion, graphic novels, and other sources inspired costume designer Mieka van der Ploeg's ideas for how to clothe the fairies.

in different time periods. This is a well-thought out, careful labor of love and a belief in the work's continued relevance."

As Lue Douthit, the president and co-founder of Play On Shakespeare, emphasizes, "In production, we're treating this as if it were a new play. The cast asks for line changes and cuts, just as if they were working on a new play. Jeff Whitty is very involved. He's a comedic genius himself and very actor-centric. 400 years ago, this was a new play, and Shakespeare would have been in the middle of that conversation. It's a different experience for a lot of Shakespearean actors to have a living playwright to work with. The rehearsal room has been very lively and joyful." Douthit also brings another element of the new-play process; as the production dramaturg she advises Bruner on how the work is landing and facilitates conversations with Whitty.

By setting aside the potential for anxiety about language, Bruner hopes the play will stand in even sharper relief. Like *Romeo and Juliet*, which was written a year or two earlier, *A Midsummer Night's Dream* operates within the tension between comedy and tragedy, turning the earlier tragedy inside out. The comedy begins, Bruner points out, "with a group of older men threatening to execute a teenaged girl."

In addition, an uneasy sense of disorder pervades the world of this play. In language reminiscent of two tragedies—*Julius Caesar* and

Macbeth—Shakespeare describes an entire world that's in what Bruner calls "a state of unrest. The discord between Oberon and Titania is affecting every element of nature. It's affecting livestock. It's affecting humans."

Bruner asked her design team to help sustain the tension. She wanted a "world in turmoil, a forest that could be spooky. And, yet, it had to be fun—like a cute animal that you want to touch but who will bite you if you do."

Scenic designer Courtney O'Neill created a forest out of a jumble of pipes and platforms. "I wanted to create challenges and barriers that humans have to climb over," O'Neill explains. "But the fairies can navigate them in a dynamic way. This is their home." Images of rainbow Eucalyptus trees that are native to Hawaii inspired O'Neill to deploy their bright color palette for the woods. Giant, multi-colored koosh ball bushes made from pool noodles and feathers pick up the comedy-friendly color accents.

Drawing on the same color palette, costume designer Mieka van der Ploeg created whimsical, fanciful, colorful costumes for the fairies. By contrast, Van der Ploeg clothed the Athenian characters in modern-day dress with nods to Grecian draping, heightening the difference between the world of the forest and the world of Athens, which frames the play.

Helena



Hermia



Lysander



Demetrius



Egeus



Theseus



Hippolyta



Philostrate





Titania



Oberon



Puck



Peaseblossom



Cobwebb



Moth



Bottom



Bottom as Pyramus



Quince



Snug



Snug as Lion



Snout



Snout as Wall



Starveling



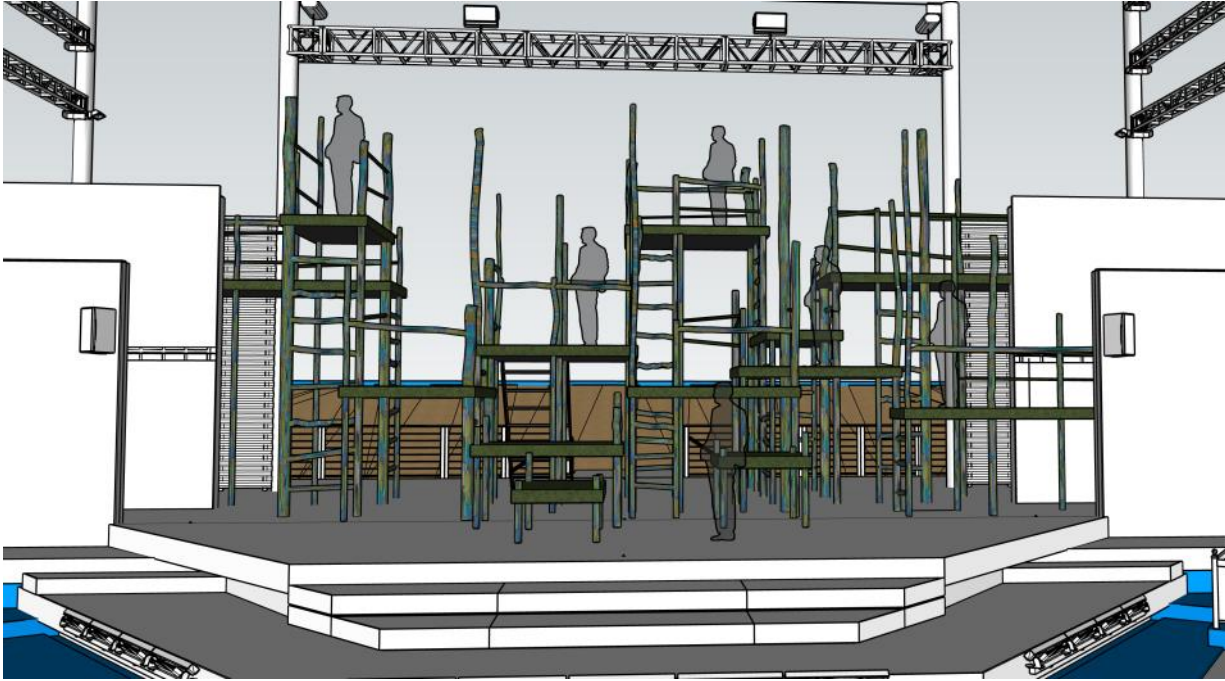
Starveling as Moon



Flute

Flute as Thisbe





Rendering of the set, as created for the stage at Idaho Shakespeare Festival (above).



Nick Steen as Bottom and Jessie Cope Miller as Titania in *A Midsummer Night's Dream*, Idaho Shakespeare Festival



RADIATING LINES TO HAVE SAME PAINT TREATMENT AS SKYLINE

SATIN SHEEN



ATHENS WALL

Discussion Questions

Prior to attending the performance

1. In the play, Hermia is brought before the Athenian court by her father, Egeus, who seeks to end her relationship with her beloved, Lysander. Hermia's father wants her to instead marry Demetrius. The Duke Theseus gives Hermia an ultimatum: either she marries her father's choice or she must face either death, or living the cloistered life of a nun. Have your parents ever tried to influence who you dated? What happened? Should parents be able to express their opinions and have influence over who you socialize with? Why or why not? What is an appropriate balance between setting down rules for children and interfering with their choices? What happens when you disagree with the rules set down by your parents, or some other superior (teacher, principal, governor, president)? Do you feel that your parents understand you and your feelings? Are there any valuable guidelines when it comes to following your romantic desires?
2. What happens when the government legislates regulations regarding individual freedoms that people strongly disagree with? Can you think of any current political issues that in your opinion interfere with individuals' rights, that you might change if you had the opportunity? What are your opinions on topical yet unresolved current event issues such as the government's current position on: abortion; setting the legal age for driving, alcohol consumption; vaping; curfew; registering for the selective service; etc.?
3. For true love to develop and grow, do relationships need to be tested by hardships and difficult times? Why or why not? In your experience, what ways have friendships or love relationships been tested? What skills do you and your friend or partner need to have a successful relationship? Is there something inherently appealing about the "drama" of not being able to get what you want? Why are things that are forbidden often more desirable?
4. What does it feel like to be in the middle of a conflict between two people you care about? What can you do when adults, or people in position of power, act like children?
5. Have you ever wanted to run away from the rules and regulations of your own life? What do you do to escape from troubling situations? Is there any one place where you feel a truer sense of freedom, where ordinary rules and expectations don't seem to apply? What does it feel like to abandon the structure and sometimes, strictures, that regulate our ordinary lives?
6. Define the nature of a practical joke. What factor(s) enable such an action to be considered humorous? Have you ever known a practical joke to be inappropriate or to get out of hand? When? What was the result?
7. Do you think there is any truth in Mark Twain's axiom: "All humor consists of witnessing man's inhumanity to man"? Why or why not?
8. Would you consider using a love potion to get someone to fall in love with you? What disadvantages might there be to making such a choice?

Activities

QUOTATIONS FOR CONSIDERATION

In writing, students can respond to the following quotations before reading or seeing the play. After viewing the play, they can revisit their reflections on these quotations and discuss how each quotation contributes to the meaning of the play.

1. "The course of true love never did run smooth."
2. "Lord, what fools these mortals be!"
3. "We cannot fight for love, as men may do. We should be woo'd and were not made to woo."
4. Shakespeare: "Love looks not with the eyes, but with the mind, and therefore is winged Cupid painted blind."
(Jeff Whitty translation: "Love looks not with the eyes, but with the mind, behold the reason Cupid's painted blind.")
5. "If we shadows have offended, think but this and all is mended
That we have but slumbered here
While these visions did appear.
And this weak and idle theme
No more yielding but a dream."
6. Though she be but little, she is fierce!

YOUR OWN WORDS

“Play On” playwright-translator, Jeff Whitty is dedicated to the poetry of Shakespeare, and what he, Shakespeare, meant in his cultural context, and Whitty translates that to what it means in ours.

Find the meaning in these original lines by William Shakespeare and rewrite them in your own words.

Act II, scene i

1. Demetrius: I love thee not, therefore pursue me not.
2. Helena: Even for that do I love you more. I am your spaniel.
3. Demetrius: Tempt not too much the hatred of my spirit.
4. Helena: Run when you will, the story shall be chang'd.
5. Helena: We cannot fight for love, as men do.
6. Helena: I'll follow thee and make a heaven of hell.
7. Oberon: Hast thou the flower there!
8. Oberon: A sweet Athenian lady is in love with a disdainful youth.
9. Oberon: Anoint his eyes: But do it when the next thing he espies may be the lady.
10. Puck: Fear not, my lord, your servant shall do so.

STATUS

In the play, much fun is had reversing the status roles of many of the characters. Bottom, an Athenian worker, is the favored love of the Fairy Queen, while the shunned Helena becomes the object of attention and affection of both Demetrius and Lysander. The pampered Hermia, who is so used to being the apple of every one's eye, suddenly gets a taste of what it is like to be rejected. The following exercise is designed to focus attention on social dynamics and the unfair reality of personal power within the world of the play, as well as examine our human responses to both exclusion and adoration.

1. Shuffle a deck of playing cards, then tape a card to the students' forehead or backs so they will not see their own "status" (aces are low and kings are high). As they walk about the room they must try and respond to other class members based solely on their rank.
2. Once clear distinctions have been made (approximately 3-4 minutes), have the class form a line according to where they think they belong in this "great chain of being." Discuss perceptions about the reality of status and power in this exercise. How did it feel to be the ace, the king, etc.? What signals did you pick up that told you your place? What are the status positions that you deal with on a daily basis? How do those roles get played out in school, at home, and in the greater community? What is the "status" of America in the world community? How do status roles alter and change? What are the status roles in the world of the play? Who has the power? How does that power shift and rebalance itself throughout the play?
3. Now, collect the cards using only the very high and the very low. Select 6-8 participants and have each student select a card and share that status identity with the rest of the class. Set up the exercise so that the Status leaders (Kings, Queens, Jacks) are definitely the "in" crowd with everyone else giving them attention and catering to their every need.
4. In mid-exercise, take the power away from those in the highest position and give these cards to the lowest of the low (aces, twos and threes). Have the rest of the class observe and note the behavior of each social group as the power order gets shuffled around. How does this exercise parallel moments in the play? What happens when someone who has been excluded now has power? How do status reversals get played out in real life?

THE SOUNDTRACK

If you were going to select a musical group or artist to underscore a production of *A Midsummer Night's Dream* that you were directing, who would you choose? Why? Create a playlist that would represent the various worlds and themes of the play – be sure to include theme songs for the major players: Helena, Hermia, Lysander, Demetrius, Puck, Oberon, Titania, Bottom, the mechanicals, Theseus and Hippolyta.

RUDE MECHANICALS

In the play, Quince, Bottom, and the rest of the "rude mechanicals" try their hands at writing, producing and retelling the famous tragic/comic love story, *Pyramus and Thisbe*. Divide your class into groups comprised of 5-6 students. Each group is to be given a handful of commonplace objects brought from home or found in the classroom (a broom, a bed sheet, a lamp shade, a garbage can or bag, a stapler, etc.). Using these resources, as well as each other, each is then asked to create costumes and props; cast the characters and stage a familiar fairy tale (*Little Red Riding Hood*, *The Three Little Pigs*, *Cinderella*, or possibly another story that they know or have just read such as *Romeo and Juliet*, or another literary classic). The rehearsal and preparation time should be no longer than 25 minutes.

The various plays are then performed and evaluated for originality, authenticity and overall enjoyment. Have students analyze and share the various elements of their creative process.

1. How did the original idea change and grow throughout the brief rehearsal period and then in performance?
2. What parts of the creative process came naturally?
3. What production and performance elements were most challenging for individuals and the group?

In conclusion, be sure to include a discussion about the purpose of theater in society. Why is art important? What makes theater or art relevant to our daily lives? What is the difference between creating art and observing it? What role does the audience play in live theater? What elements of a performance draw you in when you are in the audience? What elements make acting an art? What is the difference between a "performer" and an "artist"?

PLAY-BY-PLAY

The Mechanicals are commissioned to perform for the Athenian Court. Their play, *Pyramus and Thisbe*, changes from a tragedy to a comedy as a result of miscasting and misdirection. Using the characters listed below, find words and phrases that transform this play from a tragedy to a comedy.

CHARACTER	INTENDED BEHAVIOR	PERFORMED BEHAVIOR
1. Peter Quince		
2. Bottom		
3. Flute		
4. Snout		
5. Starveling		
6. Snug		

DREAM, DREAM, DREAM

As a result of the love potion, several characters dream. Using either Shakespeare's original text or Jeff Whitty's translation, indicate how each of the following characters explains his/her "midsummer night's dream."

Titania (Hint: Act IV, scene i)

Bottom (Hint: Act IV, scene i)

Helena

Demetrius

Hermia

Lysander

A MATCH MADE IN HEAVEN

The traits one looks for in a perfect mate vary depending upon one's prerequisites. List traits each character below thinks are important for his/her ideal mate.

EGEUS	HERMIA
HELENA	LYSANDER
DEMETRIUS	OBERON
TITANIA	THESEUS
PUCK	PETER QUINCE

METAPHOR

The object of this exercise is to engage students in conceptual, abstract thinking and to have them focus on describing the essence of a character without naming literal realities of physical traits or identifiable actions. The focus is designed to be on poetry and clear images.

1. Have one student leave the room (they are the "detective"). The rest of the class selects a secret volunteer in the room who agrees to be described metaphorically. The descriptions and images of the selected student are NOT centered on physical appearance or specific activities that they are "known" for. The class is trying to capture the essence or aura of this particular student. When the "detective" returns, they must try and guess who the rest of the class is talking about. They survey class members by asking metaphorical questions: If this person were a car, what car would they be? If this person were type of animal, a natural disaster, a color, movie, etc., what animal would they be? Encourage the class to be specific in their descriptors, not to give away the identity but to clearly communicate a quality of identity. (i.e., this person would definitely be bright a bright orange corvette, because they have so much energy and a vibrancy that awakens the senses, or this person is a deep blue Jetta -- mysterious but soothing.) Note: if the "mystery" student happens to be asked a question by the "detective," they must answer honestly while trying not to give away that they are actually describing themselves.
2. After surveying the class, the "detective" gets three guesses. After each survey, make sure to process the activity with all members of the class. What was the clue that was most helpful in identifying the mystery student? Why? What was it like to hear the descriptions of yourself in such a public setting? How are our perceptions of each other formed? What portions of who we are become the most identifiable traits? In what ways does our core essence change when we change environments (i.e., the difference between home and school or family and a group of your closest friends, etc.).
3. Now play the same game using characters from *A Midsummer Night's Dream*. Have one class member take on the role of detective, while the rest of the class describes a pre-chosen character. The metaphors themselves become great fodder for debate and analysis. You can take this exercise one step further and have the class fill out a metaphor sheet to describe one character from the play. Have them exchange their sheet with a partner without revealing the character's identity. That partner, based on the metaphorical descriptions, must create and justify a costume design (modern dress) for that character.

Writing Prompts

1. Keep a dream journal, recording in vivid and specific detail the memories of your dreams.
"I will get Peter Quince to write a ballad of this dream; it shall be called 'Bottom's Dream' because it hath no bottom."
~Bottom, *A Midsummer Night's Dream*
2. You are the editor of the tabloid magazine *The National Babblor*. You and your staff have completed an investigation of the strange happenings in the forest near Athens. Create a front page for your paper that exposes the "truth" about these events. Write a headline and three or more lead stories capturing the themes of the play and the "objective reporting" of tabloid newspapers.
3. Write a modern short story inspired by one or more of the key themes from *A Midsummer Night's Dream*. Suggested topics may include: unrequited love, running away from the law, chance encounters with genuine magic, supernatural intervention in daily life, competing for your true love's affections, disobeying parental regulations, etc.
4. Create a "character diary" for your favorite character from the play. You may choose to start dated entries at any time, not limiting yourself to the timeframe of the actual play, but perhaps exploring what a character may write one year after the final act, one year before the first act, or anywhere in between.
5. Design a website or blog for *A Midsummer Night's Dream*. Consider links to other relevant sites, graphics for your homepage, information you would provide to attract and retain internet surfers, your favorites quotes from the play, etc.
6. Write a letter to an advice column (like "Ask Amy") on behalf of Demetrius, Hermia, Lysander, Helena or Theseus. The reply can be written: by you; by you through the eyes of one of the characters in the play; by another student; or perhaps through the school newspaper.
7. Select a specific character as you begin to study the play. Keep a journal, noting major events, insights, awareness and fears in the life of the character and making your own observations about the character's behavior, feelings and thoughts.
8. Review the format of soap opera summaries found online. Imitate this format and write similar summaries for each act of the play.

THE MISSING SCENE

Shakespeare may have missed opportunities to get his characters together for interesting and enlightening conversations. Write a script and bring these characters together. What you write should provide insight into the characters and what they represent.

1. Hippolyta, Hermia, Helena and Titania meet at the Athenian Spa. They talk about life and love and men.
2. Helena and Hermia send text messages to each other. They offer advice on how to get and keep a man. Write in the form of text messages.
3. Lysander and Demetrius meet their new buddy Bottom at a coffee house. The boys give Bottom advice on how to attract and hold on to Titania.

Open option: Students create an original situation, select characters and create an appropriate scene.

THE TALK SHOW

Write a talk show and present it to the class. This may be an individual or group activity.

Respond to the following:

You are the host of a new television talk show. You are famous for giving advice to couples with relationship problems. Your guests are the four lovers from *A Midsummer Night's Dream*. Your show theme is: "We're in love and confused. Help!" Begin your show by introducing Hermia, Helena, Lysander and Demetrius.

Write a script in which you lead them in a discussion of their problems. Your script can be a two-to-five minute preview of the entire show. Give advice and guide them in understanding their problems. You may pattern your show after one of the familiar talk shows. You may, however, create your own original concept.

Discussion Questions

After Attending the Performance

1. As they are about to elope, Hermia meets her dear friend Helena who is in love with Demetrius. He, of course, favors Hermia. What are the rules of attraction? Why is it that some people seem to get all the romantic attention, while others – who may be equally attractive in looks and personality – seem to get none? What does it feel like to be rejected by someone who you truly like? Do we have control over who we are romantically drawn to? Explain.
2. In the play, Helena tells Demetrius of Hermia and Lysander's secret elopement in hopes of endearing him to her, and hoping for some private time in the woods. What lengths would you go, or have you gone, to pursue your heart's desire? Is there ever a time when a person should just give up and face the fact that no matter what is done, some people will never see them in a romantic light? What are the signs that that time has come? How can a person turn off their attraction for a person who does not reciprocate their feelings?
3. In addition to all the happenings in Athens, the fairy world – ruled by Oberon and Titania – is in turmoil because of their failure to resolve a personal issue regarding perceived jealousies and the possession of a changeling boy. Titania has him, and Oberon wants him. Because of their battle, the whole natural world is out of balance. Titania states:

These are the forgeries of jealousy:
 And never, since the middle summer's spring,
 Met we on hill, in dale, forest or mead,
 By paved fountain or by rushy brook,
 Or in the beached margent of the sea,
 To dance our ringlets to the whistling wind,
 But with thy brawls thou hast disturb'd our sport.
 Therefore the winds, piping to us in vain,
 As in revenge, have suck'd up from the sea
 Contagious fogs; which falling in the land
 Have every pelting river made so proud
 That they have overborne their continents:
 And thorough this distemperature we see
 The seasons alter: the spring, the summer,
 The chiding autumn, angry winter, change
 Their wonted liveries, and the mazed world,
 By their increase, now knows not which is which:
 And this same progeny of evils comes
 From our debate, from our dissension;
 We are their parents and original.

Both Titania and Oberon are incredibly stubborn and refuse to see each other's point of view. How does compromise play into relationships between friends and/or lovers? What happens when you "know" you are right and the other person is wrong? What does it take for an apology to ensue? What is the difference between an apology and actual forgiveness?

4. Puck, Oberon's fairy minion, is a trickster who loves playing practical jokes. Oberon orders Puck to find a special purple flower whose juice serves as a love potion in order to teach Titania a lesson. Why is it that when people are hurt, their instinct is often to cause harm back in return? Is revenge a natural human desire? What provokes that desire in people? Is all fair in "love" and "war"?
5. In the woods, Demetrius becomes increasingly frustrated with Helena's unwanted attention and continually rejects her. He states:

Do I entice you? Do you speak fair?
Or, rather, do I not in plainest truth
Tell you, I do not, nor I cannot love you?

What is the kindest way to let someone know that you have no romantic interest in them? Can hearts ever be swayed? How? Have you ever missed out on the love that is right in front of you? Why?

6. In the play, a group of "rude mechanicals," everyday Athenian workers, decide to put on a play to honor the wedding of Theseus and Hippolyta. What is the role and purpose of theater in society? Can anyone be an "artist"? What skills do theater artists need in order to be successful? What is the power of creative collaboration? What does it feel like to be part of a team, to share in a collected vision whether it is on the playing field, in a garage band, choir, orchestra pit, acting ensemble or effective group (i.e.. Student Council, youth group, prom committee. etc.)? Is there truth in the old saying, "too many cooks, spoil the broth?" What does it take to be an effective and inspirational leader?
7. After Puck mistakenly pours the love juice in both Lysander's and Demetrius' eyes, they both battle to woo and win the very confused Helena. When a befuddled Hermia joins the group and is rejected by her supposed lover, Lysander, Helena surmises that Hermia is in on what appears to be a very cruel joke. What does it feel like to be the brunt of a joke? What does it take to confront someone who has broken a trust and/or confidence? How do you deal with the betrayal of a friend or romantic partner? When words get spoken in anger, is there ever a way to erase what was said repair the hurt feelings caused by an explosion of feeling? Have you ever said something in anger that wasn't true? Is there ever a time when the people you love should be told what you "really" think of them – faults and all?
8. In a gleeful prank, exacting Oberon's revenge and getting the changeling boy from the fairy queen, Puck transforms Bottom, one of the mechanicals and lead actor in the play, into an ass. Bottom, then, becomes the object of Titania's affection. Her fairies are appalled by her heart's "choice" and yet hold their tongue in order to serve their queen. When someone you care about is dating an "ass," what are your responsibilities in that friendship? Is love truly blind? In what ways do you count on other people's opinions when clarifying your own feelings of love and potential relationships? In matters of the heart, do friends and family typically know best? Have you ever wished that someone had spoken up about the faults of someone you dated? How do you approach the subject when giving your honest thoughts about a friend or family member's chosen partner?
9. Often described as Shakespeare's greatest comedy, *A Midsummer Night's Dream* ends with the varying worlds being righted: there is a triple wedding (Theseus & Hippolyta; Demetrius & Helena; Lysander & Hermia); Titania and Oberon are reunited; and Bottom's play, although highly comical, is extremely successful. In your opinion, what are the differences between comedy and tragedy? What are the things that make you laugh? Is a happy ending a requirement for something to be considered comic? Written over 400 years ago, are the play's themes of unrequited love, tricks gone too far and an essence of fantasy still relevant today? If you were to write a comedy, what would the subject matter contain?

10. Compare *A Midsummer Night's Dream* with *Romeo and Juliet*. At the beginning of the former play, Hermia and Lysander are in very much the same situation that Romeo and Juliet are in – that of lovers forced apart by family. Why do Hermia and Lysander not suffer the same tragic fate? How does their situation become comic instead of tragic?
11. Whose performance did you feel was most effective in connecting you to a deeper understanding of the character and his/her intentions? What tools did this particular performer utilize in fully shaping the character? How did the actor's physicality, use of language and voice as well as overall look (costume, make-up etc.) effect your understanding and appreciation for his/her work? Whose performance, if any, did you feel was least effective in connecting you to the character and his/her journey? If you were a casting director and had unlimited access to every actor in the world, who would you cast in the principal roles? Why?
12. At the conclusion of the play, what new insights, if any, have the Athenian lovers (Hermia, Lysander, Demetrius and Helena) gained as a result of their experience? In other words, have their ideas about the nature of love changed? Have they gained greater self-control? Why or why not?



Benjamin Michael Hall, Ángela Utrera, Royer Bokus & Domonique Champion in *A Midsummer Night's Dream* at Idaho Shakespeare Festival.

How to Write A Review

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

A Sample Review Written by a Student

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry "is a higher thing than history," then "Royal Gambit," which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England's Henry VIII, "Royal Gambit" was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become "superior to the highest" while "wallowing in the depths."

As Henry uses the banners of "reason" and "humanism" to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in "Last of the Red Hot Lovers," found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, "In my realm I decide what constitutes tragedy!" Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that "the ways of the world are not so cut and dried!"

For my own part, I wish that "Royal Gambit's" statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

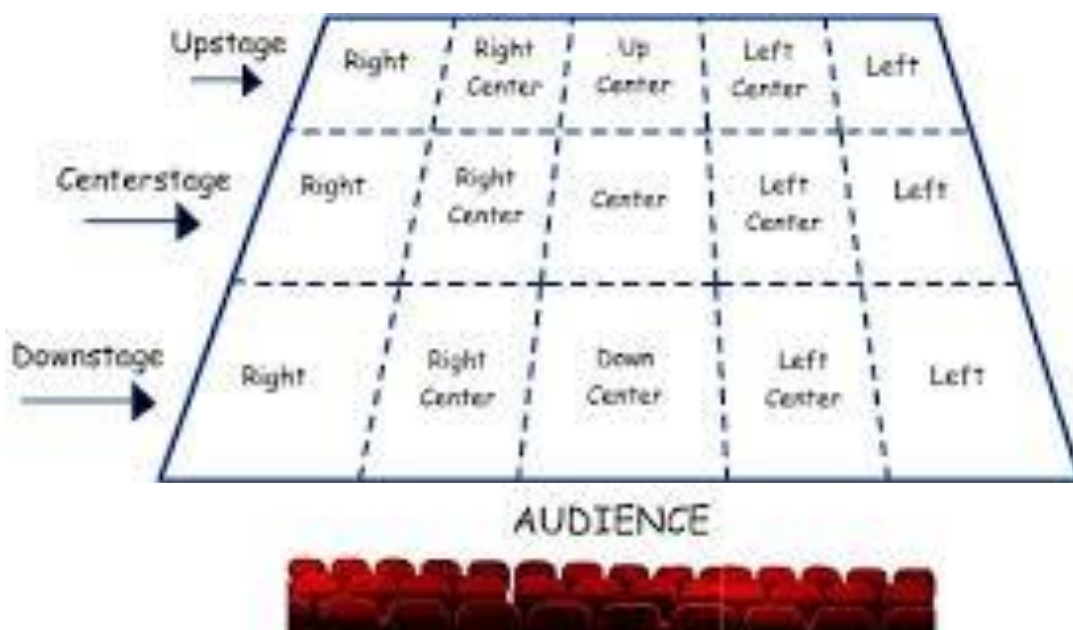
<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

A Brief Glossary of Theater Terms

Apron	The part of the stage in front of the curtain
Auditorium or House	Where the audience sits
Beam Spread	The area a single light covers
Blackout	Turning off all the lights in the theatre at once
Board	The control center for lights, sound, or both
Book (The)	A copy of the script containing all notes and blocking
Box Office	Where the audience buys tickets
Box Set	A set in a proscenium with three walls
Call	The time certain members of the production need to be at the theatre
Cheat	When an actor takes a realistic action and modifies it for the audience to see
Cloth	Scenery painted on fabric
Cue	A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound)
Curtain Call	The bows at the end of the show
Dimmer	Equipment that controls the brightness of a light
Director	The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life
Flat	A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set
Floodlight	A light that has a wide unfocused beam covering most of the stage
Fly	A system used to raise set backgrounds, set pieces, or potentially actors
Follow-spot	A spotlight that can follow an actor as they move across around the stage
Footlights	Floodlights on the floor at the front of the stage.
Gel	A piece of plastic placed over the light to change its color
Greenroom	A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged
Notes	The director's notes on the performance or rehearsal
Pit	An area between the stage and the audience where an orchestra can sit (typically below audience level)
Producer	The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director).
Properties or Props	Items used by actors in a show (such as swords, plates, watches, etc.)

Proscenium	A type of stage defined by a proscenium arch. Proscenium theatres typically distinctly separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example).
Raked Stage	A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly
Set	The scenery used in a scene or throughout the play
Set Dressing	Parts of the set that don't serve a practical function but make the set look realistic.
Spotlight	A type of light that is focused so that it can light a very specific area
Strike	Taking apart and removing a set from the theatre
Thrust	A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example).
Tracks	The rails on which curtains (tabs) run.
Trap	A hole in the stage covered by a door where actors or set pieces can exit or enter
Understudy	An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on
Upstage	The rear of the stage
Wings	The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues

STAGE DIRECTIONS



Learning Standards

CCSS.ELA-LITERACY.SL.11-12.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-LITERACY.RL.11-12.7

Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Analyze nuances in the meaning of words with similar denotations.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.L.11-12.1.A

Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

CCSS.ELA-LITERACY.L.11-12.5.B

Analyze nuances in the meaning of words

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.RL.11-12.6

Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).



Student Matinee Series 2024-2025 Season

Into the Woods by Stephen Sondheim & James Lapine

A Midsummer Night's Dream by William Shakespeare in a modern translation by Jeff Whitty

A Christmas Carol by Charles Dickens

Peter and the Starcatcher by Rick Elice

Twelfth Night by William Shakespeare

Noises Off by Michael Frayn

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Bring the Classics to Your Classroom!

Launched in 1981, Great Lakes Theater's in-school residency program is now one of the most successful artist-in-residence programs in the country. Each year over 16,000 students in over 100 schools experience the pleasure, power and relevance of classic literature brought to life in their own classrooms.



From *The Sneetches* to *Romeo and Juliet* (and so many more in between!) each week-long residency uses an interactive, hands-on approach, and is designed to meet the common core education standards. We visit your school with scripts, props, costumes—and for high schools, swords, daggers and stage blood—to explore classic literature in an unforgettable way!

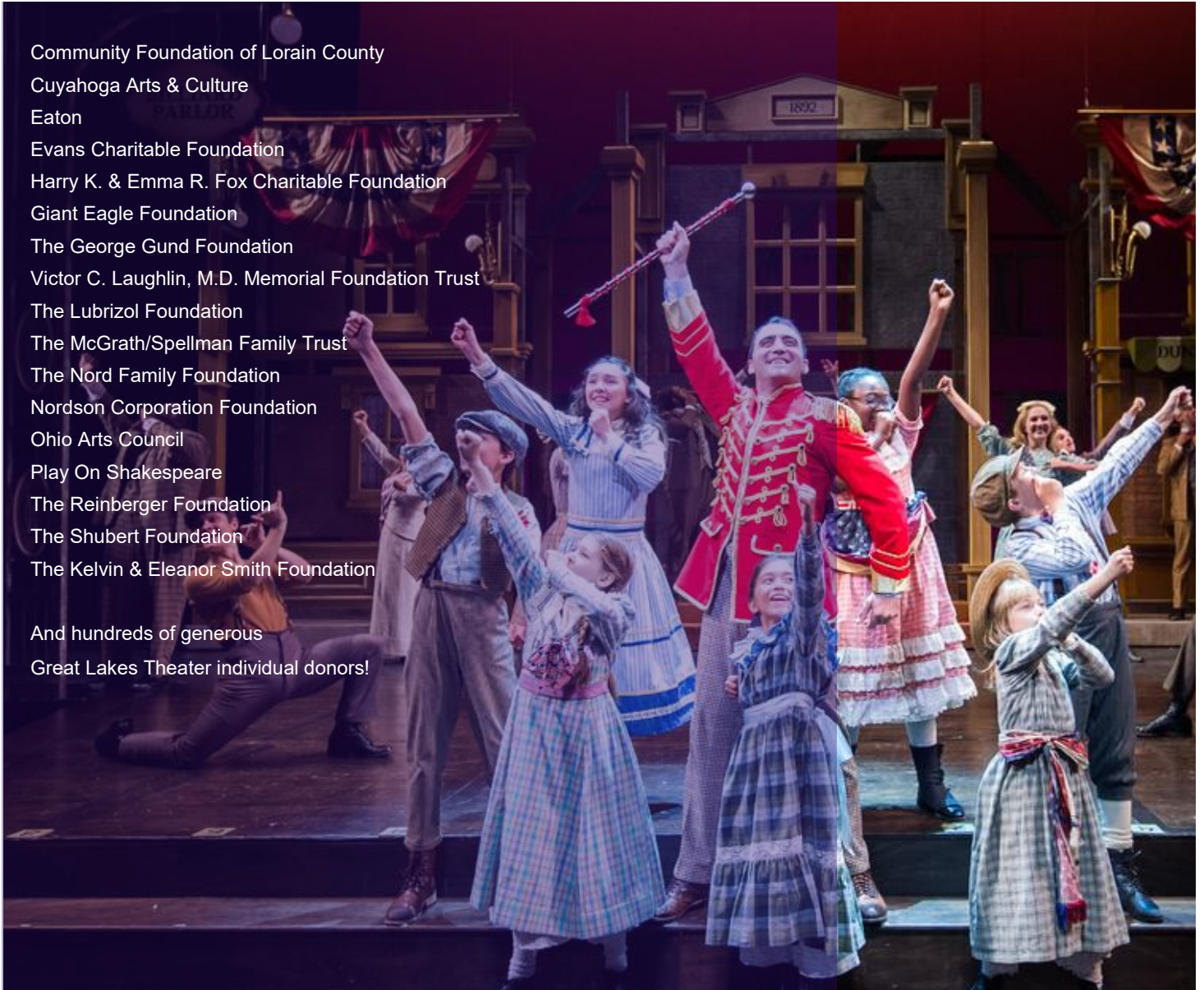
For more information contact Lisa Ortenzi at 216.453.4446

Greatlakestheater.org/education

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Sara Bruner, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, bringing students to the theater for matinee performances and sending specially trained actor-teachers to the schools for weeklong residencies developed to explore classic drama from a theatrical point of view. GLT is equally dedicated to enhancing the theater experience for adult audiences. To this end, GLT regularly serves as the catalyst for community events and programs in the arts and humanities that illuminate the plays on its stage.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. As GLT celebrates over a decade in its permanent home at the Hanna Theatre, the company reaffirms its belief in the power of partnership, its determination to make this community a better place in which to live, and its commitment to ensure the legacy of classic theater in Cleveland.

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greatlakestheater.org