Page to Stage: Teaching A Midsummer Night’s Dream
January 13, 2018

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<td>8:00 – 8:30 a.m.</td>
<td><strong>Coffee, Conversation and Conviviality</strong>&lt;br&gt;CST Main Lobby</td>
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<td>8:30 – 8:45 a.m.</td>
<td><strong>Welcome and Introduction</strong>&lt;br&gt;Courtyard Theater</td>
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<td>8:45 – 10:00 a.m.</td>
<td><strong>Open Rehearsal and Discussion</strong>&lt;br&gt;Director Jess McLeod and the cast of A Midsummer Night’s Dream&lt;br&gt;Courtyard Theater</td>
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<td>10:00 – 10:20 a.m.</td>
<td><strong>Break</strong></td>
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<td>10:20 – 11:20 a.m.</td>
<td><strong>From a Scholar’s Perspective</strong>, Regina Buccola, Ph.D.&lt;br&gt;Skyline Room, CST 6th Floor</td>
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<td>11:20 – 12:20 p.m.</td>
<td><strong>Lunch Break</strong>&lt;br&gt;Teacher’s Choice! Have lunch on your own at Navy Pier or bring your brown-bag lunch to CST’s 6th floor lobby for peer-sharing.</td>
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<tr>
<td>Breakout Session A 12:20 – 1:30 p.m.</td>
<td><strong>Text Work 101</strong>&lt;br&gt;Kevin Long&lt;br&gt;The Yard Upper Gallery Lobby&lt;br&gt;Explore how clues found in Shakespeare’s text can act as a road map, leading to greater comprehension, fluency, and engagement with the text. “Thank you, Bill!”</td>
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<tr>
<td>Breakout Session B 1:40 – 2:50 p.m.</td>
<td><strong>Dabbling in Drama-based Approaches to Midsummer</strong>&lt;br&gt;CST Education Team Studio Theater&lt;br&gt;Explore how characters develop over the course of the play, and how close reading combined with staging can offer tools to support comprehension, fluency, and interpretation.</td>
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<tr>
<td>2:50 – 3:00 p.m.</td>
<td><strong>Midsummer Through Living Pictures</strong>&lt;br&gt;Emily Ritger&lt;br&gt;The Yard Main Lobby&lt;br&gt;Explore visualization techniques that utilize the “actor’s tools”—your voice, body, and imagination—to bring the world of Midsummer to life.</td>
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To download all of today’s handouts, go to: www.chicagoshakes.com/midsummer2018

Network: Shakes-guest<br>Password: william800
Guest Artist and Instructor Bios

Regina Buccola, Ph.D. is Professor and Chair of Literature and Languages at Roosevelt University in Chicago, where she specializes in Shakespeare, non-Shakespearean early modern drama, and Women's and Gender Studies. Her work has appeared in numerous journals, including Early Theatre Journal, Medieval and Renaissance Drama in England, and Borrowers and Lenders: The Journal of Shakespeare and Appropriation. Dr. Buccola has worked with CST's Education Department since 1999 when, as a doctoral candidate at UIC, she interned with Marilyn Halperin. As CST's Scholar-in-Residence, she has introduced hundreds of teachers to the works of Shakespeare through our teacher training programs and illuminated his plays for literally thousands of theater-goers through the Pre-Amble pre-performance lecture series. This year she is a contributor to “Shakespeare 400 Chicago” as a City Desk 400 scholar, writing essays online in response to the Shakespeare 400 performances. She is the author of Fairies, Fractious Women and the Old Faith: Fairy Lore in Early Modern British Drama and Culture. She is the editor of A Midsummer Night's Dream: A Critical Guide, and co-editor with Peter Kanelos of Chicago Shakespeare Theater: Suiting the Action to the Word.

Kevin Long, M.A., nominated for The 2015 Tony Award® for Excellence in Theatre Education, is an associate professor of Theatre at Harper College, the recipient of the Illinois Theatre Association’s 2012 Award for Excellence in College Theatre Teaching, and an associate member of the Stage Directors and Choreographers Society. Kevin has worked professionally in various Equity and summer stock theaters in New Jersey, Pennsylvania, West Virginia, Indiana, and Illinois. Kevin has been teaching acting and theater classes for over twenty-five years and has directed over sixty productions. Kevin frequently presents his workshop “Shakespeare Whispers in Your Ear,” which explores the language and theater of Shakespeare through the use of the First Folio. www.kevinlongdirector.com.

Jess McLeod returns to Chicago Shakespeare Theater, where she previously assisted Director Gary Griffin (Gypsy). Ms. McLeod is the resident director of Hamilton Chicago. Other Chicago credits include: Marry Me a Little and Babes in Arms (Porchlight Music Theatre); How We Got On (Haven Theatre); Season on the Line (The House Theatre of Chicago); Lvis Live! (Victory Gardens Theater, resident director); and Venus (Steppenwolf Garage Next Up). NY credits include The Unauthorized Musicology of Ben Folds. She served as director of programming at the New York Musical Theatre Festival, Louder Than A Bomb festival coordinator, teaching artist at Storycatchers Theatre, and spent two seasons with Chicago Voices (Lyric Opera of Chicago). She received her MFA from Northwestern University, and was the Goodman Theatre’s 2017 Michael Maggio Directing Fellow.

Emily Ritger, MFA, is a director, playwright, and teacher based in Chicago. As a teacher, administrator, and director developing new work, she has worked for American Theatre Company, Redmoon, Cleveland Public Theatre, Northlight Theatre, ChiArts, and The New Harmony Project. Her training includes Viola Spolin Theatre Games, Viewpoints, Puppetry, Contact Improv, music, and ensemble based work. She is the founder of The Midwives, an artist cooperative developing new work across mediums. Emily received her MFA from Sarah Lawrence College, a BS in Theatre and Philosophy from the University of Evansville, and has trained at La MaMa Umbria in Italy and Paul Sills' Wisconsin Theatre Game Center.

Today's workshop is partially supported by:
Page to Stage: Teaching A Midsummer Night’s Dream
Saturday, January 13, 2018
Instructor: Regina Buccola

A Midsummer Night’s Dream: Resources


Online Pedagogical Resources and Videos:

Shakespeare Help: A Midsummer Night’s Dream Lesson Plans
https://www.shakespearehelp.com/a-midsummer-nights-dream-lesson-plans/

One-stop shopping for a wide array of teaching resources.

Video SparkNotes:
http://www.youtube.com/watch?v=M1wMfOwlAZ8

6 minute, 47 second version of A Midsummer Night’s Dream, recounted in summary fashion, with no original language. Voiceover to static animated images.

Over for more...
Beatles as the Mechanicals
http://www.youtube.com/watch?v=xxXkdYr5jYg

That’s right: Paul McCartney plays Bottom/Pyramus, John Lennon takes the cross-dressed part as Thisbe, George Harrison is the man in the moon with his lantern and his dog, and Ringo Starr is the lion.

Films:


The performance of the mechanicals in Pyramus and Thisbe is priceless, and well worth screening in its entirety.


Oddly, Bottom acquires a shrewish wife that is extratextual, but there are many useful scenes to screen here, including a Pyramus and Thisbe that starts out hilarious, but ends very sadly.

Page to Stage: Teaching A Midsummer Night’s Dream
Saturday, January 13, 2018
Instructor: Emily Ritger

Shakespeare Through Living Pictures
Focus: To awaken the imagination to the visual world at play when we read Shakespeare’s works.

Creating the Setting
Focus: Creating the visual world of the play, and exploring the detailed imagery that each individual is drawn to.

- Volunteers read Act 2, scene 2.
- Group takes a moment to think of the world this play takes place in. What physical objects are in the space? Who is in the space? What different places are needed to tell the story?
- Create a boundary with painter’s tape to denote where the stage is in your classroom.
- Beginning with one student, ask them to enter the space and assign where one object/person is on the stage. When they assign, they say the word as well add a physical gesture to the word. For example, they might assign where the fairies are and do a little fairy movement.*
- The next student enters the space and repeats where the fairies are including the gesture and then adds a new object or person.
- This continues with each addition being repeated by the next student.
- If a student can’t remember all the proceeding elements or mixes up the order, they are “out” and the next student takes a try until all students have played. (Or, you can play with no “outs”!)

*For teachers with really “cool” students who might balk at the idea of exploring the fairies in Midsummer in a physical way—consider sharing the following excerpt from Chicago Shakespeare Theater’s 2000 production of A Midsummer Night’s Dream, directed by Joe Dowling, in which the fairies were presented rather differently from what your students might be imagining...

View excerpt at https://vimeo.com/250699785 using the password: thornyhedgehogs

Danyon Davis as Puck in CST’s 2000 production of A Midsummer Night’s Dream, directed by Joe Dowling. Photo by Liz Lauren.
Triptych Exercise
Focus: Exploring the visual images we see when we read. Giving value to the personal experience of reading a text and transforming that experience into visual images.

- Distribute two pieces of text: 1) Act 2, scene 2, lines 33-40 and 2) Act 2, scene 2, lines 41-50
- With their text in mind, each student creates three frozen statues—also called a “triptych”—that tell the story of that moment. These can be small gestures using only your hands, or huge full-body engagement. Instruct students to:
  - Make their frozen statues repeatable.
  - Decide on their order.
- Once each student has created their triptych, create pairs.
- First, each student performs their triptych for their partner.
- Second, add text. Add a word or phrase to each frozen statue.
- Pass out notecards so the text for each frozen statue can be documented and the students can see all of their pieces.
- Third, each pair creates a sequence using all six frozen statues. Instruct student pairs to:
  - Decide on the order.
  - Decide if a frozen statue is repeated.
  - Decide what statues are done in unison vs by only one student.
- Each student pair now joins another student pair, to create a group of four.
- Each pair performs their sequence for the other pair.
- Together, marry your two sequences—again, deciding on order, repetition, number of voices speaking each piece of text—and put it in the setting created in the previous exercise.
- As a full class, share examples with the entire group to view different visual interpretations of the text.
A Midsummer Night's Dream
Act 2, scene 2

TITANIA
Come, now a roundel and a fairy song,
Then, for the third part of a minute, hence—
Some to kill cankers in the musk-rose buds,
Some war with reremice for their leathem wings
To make my small elves coats, and some keep back
The clamorous owl that nightly hoots and wonders
At our quaint spirits. Sing me now asleep;
Then to your offices, and let me rest.

Fairies sing.

FIRST FAIRY
You spotted snakes with double tongue,
Thomy hedgehogs, be not seen.
Newts and blind-worms, do no wrong,
Come not near our Fairy Queen.

CHORUS
Philomel, with melody
Sing in our sweet lullaby,
Lulla, lulla, lulla by; lulla, lulla, lulla by.
Never harm,
Nor spell nor charm,
Come our lovely lady nigh.
So good night, with lullaby.

FIRST FAIRY
Weaving spiders, come not here;
Hence, you longlegged spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.

Over for more...
**CHORUS**

Philomel with melody  
Sing in our sweet lullaby,  
Lulla, lulla, lullaby; lulla, lulla, lullaby  
Never harm  
Nor spell nor charm,  
Come our lovely lady nigh.  
So good night, with lullaby.

Titania sleeps.

**SECOND FAIRY**

Hence, away! Now all is well;  
One aloof stand sentinel!
A Midsummer Night's Dream Act 2, scene 2

OBERON
What thou seest when thou dost wake, 33
Do it for thy true love take;
Love and languish for his sake. 35
Be it ounce or cat or bear,
Pard, or boar with bristled hair
In thy eye that shall appear
When thou wak'st, is it thy dear.
Wake when some vile thing is near! 40
A Midsummer Night's Dream Act 2, scene 2

LYSANDER
Fair love, you faint with wandering in the wood, 41
And, to speak truth, I have forgot our way.
We’ll rest us, Hermia, if you think it good,
And tarry for the comfort of the day.

HERMIA
Be it so, Lysander; find you out a bed, 45
For I upon this bank will rest my head.

LYSANDER
One turf shall serve as pillow for us both;
One heart, one bed, two bosoms, and one troth.

HERMIA
Nay, good Lysander, for my sake, my dear,
Lie further off yet; do not lie so near. 50
Scoring the Text

“But gold that's put to use more gold begets.”
—Venus and Adonis, 768

Remember, actors during Shakespeare’s day did not have the luxury of rehearsal as we have today. The text was all they had and it was like gold to the actor. **THANK YOU BILL!**

Please use your “Text Work Sweep Sheet” and the scored sample text below to help you mine the text for clues.
Bibliography


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<thead>
<tr>
<th>Text Clue</th>
<th>What does this mean?</th>
<th>How do I score the text?</th>
<th>How can I play with these clues to better understand the text?</th>
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<tr>
<td>Definitions</td>
<td>Become a “Lexicon Master” by looking up all unfamiliar words in a lexicon—a special dictionary for Shakespeare.</td>
<td>Circle the unfamiliar word. Write the definitions in the margin.</td>
<td>Refer to your definitions as you read the text until you feel confident in your understanding.</td>
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<tr>
<td>Full Stops</td>
<td>Only three punctuation marks signal the end of a thought when they appear at the end of a verse line: a period, question mark, or exclamation point.</td>
<td>Mark an “F” next to each period, question mark and exclamation point at the end of a verse line.</td>
<td>Question Marks: wait for an answer. Periods and Exclamation Points: formulate your next thought before you continue speaking.</td>
</tr>
<tr>
<td>Mid-stops</td>
<td>Full stop punctuation (period, question mark or exclamation point) that occurs in the middle of a verse line.</td>
<td>Mark an “M” above each period, question mark and exclamation point in the middle of a verse line.</td>
<td>When a mid-stop occurs, the need to continue is great—do not breathe! Jump to the next thought with a great deal of energy.</td>
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<tr>
<td>Shared Lines</td>
<td>Two (or more) characters shared a full verse line (usually, 10 beats between them).</td>
<td>A diagonal line with an arrow connecting the 2 (or 3!) lines</td>
<td>Pick up the cue from your scene partner without a pause!</td>
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<tr>
<td>Repeated Words and Phrases</td>
<td>Words or phrases that are repeated in the text may appear in the same or adjacent lines, but they might even appear in a conversation between two characters.</td>
<td>Underline the repeated word or phrase once the first time it occurs, twice the second time it occurs, and so on...</td>
<td>When you come to a repeated word or phrase, try “lifting” or “punching” the repeated word(s) each time it is repeated to help the repetition stands out.</td>
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<tr>
<td>Repeated Sounds</td>
<td>Repeated consonant sounds (alliteration) or repeated vowel sounds (assonance) that appear in the same or neighboring lines.</td>
<td>Please place an accent mark over each repeated consonant sound and a long dash over each repeated vowel sound.</td>
<td>Try exaggerating the repeated sounds. What might the repeated sounds suggest about a character’s emotional state? Playing with the sounds may lead to character insights.</td>
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<tr>
<td>Antithesis</td>
<td>Words or phrases in the text that have opposite meanings—often used to explain a problem a character is working through.</td>
<td>Circle the two words or phrases that are opposite—draw a line connecting them.</td>
<td>Try stressing the opposites in the lines so that listeners can connect the opposing thoughts with one another.</td>
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<tr>
<td>Monosyllabic Lines</td>
<td>Lines that contain all (or almost all) one-syllable words.</td>
<td>Write MONO next to each monosyllabic line or phrase.</td>
<td>Take your time as you read, letting the weight of each word resonate.</td>
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<tr>
<td>“Big But” Words</td>
<td>Small words like “but,” “yet,” “and” and “if” often indicate a character’s thought process taking a turn in direction.</td>
<td>Draw a box around these words.</td>
<td>Stress the small words as you read out loud. Does the character’s argument seem to change direction when you encounter these words?</td>
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<tr>
<td>Lists</td>
<td>Sometimes one example isn’t enough! So a character add another and another until the idea has been thoroughly expressed.</td>
<td>Number each new item in the list.</td>
<td>As you read a list, play with stressing each new item with growing urgency. As the character works to be understood, pressure builds on the words used.</td>
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<tr>
<td>Ecphonesis O</td>
<td>An “O” in the script indicates an emotional exclamation.</td>
<td>Draw a circle around each “O.”</td>
<td>Cry out with any sound other than “Oh.”</td>
</tr>
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A Midsummer Night’s Dream
Act 1, scene 1

HELENA
O, teach me how you look, and with what art
You sway the motion of Demetrius’ heart.

HERMIA
I frown upon him; yet he loves me still.

HELENA
O that your frowns would teach my smile such skill!

HERMIA
I give him curses; yet he gives me love.

HELENA
O that my prayers could such affection move!

HERMIA
The more I hate, the more he follows me.

HELENA
The more I love, the more he hateth me.

HERMIA
His folly, Helena, is no fault of mine.

HELENA
None but your beauty; would that fault were mine!

HERMIA
Take comfort: he no more shall see my face;
Lysander and myself will fly this place.

Over for more....
A Midsummer Night’s Dream
Act 3, scene 2

HELENA
O spite! O Hell! I see you all are bent 1
To set against me for your meriment. 2

A Midsummer Night’s Dream
Act 1, scene 1

THESEUS
Demetrius is a worthy gentleman. 1

HERMIA
So is Lysander.

THESEUS
In himself he is; 2
But in this kind, wanting your father’s voice, 3
The other must be held the worthier. 4

Some juicy monologues to practice text work with your students:

1. Helena Act I, scene 1 lines 226-251. “How happy some o’er other some can be!”
2. Helena Act 3, scene 2 lines 145-161. “O spite! O Hell! I see you are all bent…”
Page to Stage: Teaching A Midsummer Night’s Dream
Saturday, January 13, 2018
Instructors: Roxanna Conner, Jason Harrington, Molly Truglia (CST’s Education Team)

Dabbling in Drama-based Approaches to Midsummer

Exercise #1: Character Journeys

CCSS R3—Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Part 1: Space Walk/Disembodied Lines

To the teacher: Distribute a short bit of text to each student on a slip of paper—these lines are taken from a number of characters. Aim to distribute the same number of lines for each character to keep the small groups around the same number of students for the second part of this exercise.

Invite students to begin walking through the space. While they are walking, keep talking to the students so that they become accustomed to keeping one part of their focus on listening to instructions while the rest of their focus is on the exercise.

Introduce some scenarios that are familiar to students, to get them comfortable using their bodies in different ways.

Walk as if:
- You’re walking over hot coals.
- You’re late for 7th period.
- You hit your funny bone.
- You were in a car accident in your new car.

When students are comfortable playing with everyday life scenarios, introduce some scenarios specific to Midsummer.

Walk as if:
- You are king or queen of the fairies.
- You hold a magical flower.
- You’re pining for unrequited love.
- You’ve mysteriously become a donkey.

- Now, stand still and read your line aloud a couple of times. Now without addressing anyone, begin to walk the space and say your line aloud. If you need to stop in order to read a portion of the line and then continue walking, that’s fine.
- The next step in this character line exploration is to add an action to your line—just as actors do in rehearsal. Say your line as if you intend:
  - To comfort
  - To attack
  - To entice
  - To warn
Choose the action verb you feel best represents your line and hold on to that thought as we move forward.

- Next, let’s play with volume, pitch and pace. Say the line, exploring volume:
  - A normal conversational volume
  - A faint whisper
  - Speaking over the rest of the group
- Choose the volume that you feel best fits the text, and say the line at that volume 2-3 times, while including the action you chose before.
- Say the line while exploring vocal pitch:
  - Squeaky high pitch
  - Low menacing
- Choose the pitch you feel best fits the text, and say the line 2-3 times, while including the action and volume you chose before.
- Say the line while exploring vocal pace:
  - Moderate
  - Slow and methodical
  - Quick staccato
- Choose the pace you feel best fits the text, and say the line 2-3 times.
- Walk the space while combining your choice in pace, pitch and volume. Say the line a few times. How do your chosen volume and pitch affect your and posture?

Share some observation and suggestions (e.g. shoulder up/chest out, slouched, shuffling)

- Now exaggerate that pace and posture.
- Maintaining your pace, pitch, posture and volume, walk the space and say your line to another person and listen as they share their line. (Repeat 2-3 times)

**Turn and Talk:**

- What do you imagine about the character who speaks your line based on this exercise alone?
- Are there lines that might have been spoken by the same character?

**Part 2: Character Arc**

- Find the other people in the room who have a line said by the same character as you.
- In your new “character group”:
  - Read your lines aloud to one another. Do this a few times, rearranging yourselves until you are confident you are speaking the lines in the sequence they appear in the play, beginning to end.
  - Add a physical gesture for each line that demonstrates the emotional or physical status of your character at the moment in the play when they speak this line—use what you discovered in part 1 of this activity—space
walk—to inform your choice for a physical gesture. (Help your fellow group-mates out if they have trouble determining a gesture for their line!)

- Prepare to present your lines and gestures to the group. Things to keep in mind:
  - The line you’ve owned since “Space Walk” is still yours to say alone.
  - Everyone in the group will do every physical gesture.
  - Consider using different levels (high, medium, low.) How might that help to demonstrate the character’s arc?
  - Again, remember what discovered about volume, pitch, posture, and action in “Space Walk”—use it!
- Share your lines in the order you’ve determined, with your entire small group doing all of the gestures.
- Open up the conversation to the class to make suggested edits that would strengthen and/or refine the storytelling.

**Group Popcom Feedback:**

- What “aha” moments did you experience during either the process of constructing your character’s arc or in watching other character arcs being presented?
- How does the addition of the physical gesture help us to understand the character’s arcs?
- Which characters arguably undergo the biggest transformation from the beginning to the end of the story?

**Exercise #2: Deep-diving into the Text—and Staging a Scene**

CCSS R4 – Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

**Part 1: The UNround Robin**

- **Read-through #1:** Alternating readers at every punctuation mark, read the passage aloud. Circle any unfamiliar words or words confusing in this context.

- **Read-through #2:** Read to the end of a complete sentence (period, question mark, or exclamation point), alternating readers sentence by sentence. Again, circle any words or phrases that are confusing.

- **Read-through #3:** Read the passage, standing back to back, each partner taking the lines of one character throughout. Listen closely to what your partner says.

- **Read-through #4:** This time, read the passage again (same roles) whispering—making sure that your partner can hear all the words. Are there moments when whispering feels instinctively right?

- **Read-through #5:** Standing about ten paces apart, read the passage again at “full” volume, sending your voice to one another. Are there moments when this elevated volume fits the meaning?
• **Read-through #6 (at last!):** While one partner stands still, the other moves wherever/however he/she wants to in relationship to his/her scene partner. Based on the words you both say, move how it feels right instinctively. (If space is limited, explore the options of sitting and standing rather than moving around the room.)

**Part 2: Staging Your Scene**

• First, find one other pair to partner up with, to create a team of four people. Among the four of you, determine two people to serve as directors, and two people to continue taking on these two roles.

• In your small groups, you’ll have 5 minutes to stage your scene, but you now must incorporate at least three of the following elements:
  - A spectacular entrance or exit
  - A moment when one character is moving while the other stays completely still
  - Two different levels—one person is on a higher plane than the other
  - A moment of extreme proximity or extreme distance

**Group Feedback**

Would this work with your students? Why or why not? What skills are students developing through the work of reading and re-reading, and then staging?

What modifications might you make to this exercise for your students and/or teaching environment?
A Midsummer Night's Dream
Act 5, scene 1

THESEUS
Where is our usual manager of mirth?
What revels are in hand? Is there no play
To ease the anguish of a torturing hour?

Call Philostrate.

PHILOSTRATE
Here, mighty Theseus.

THESEUS
Say, what abridgement have you for this evening?

[Giving him a paper]

THESEUS
[Reading.]
'A tedious brief scene of young Pyramus
And his love Thisbe, very tragical mirth'—
Merry and tragical? Tédious and brief?

PHILOSTRATE
A play there is, my lord, some ten words long,
Which is as 'brief' as I have known a play;
But by ten words, my lord, it is too long.

THESEUS
What are they that do play it?
PHILOSTRATE
Hard-handed men that work in Athens here,
Which never labored in their minds till now.

THESEUS
And we will hear it.

PHILOSTRATE
No, my noble lord,
It is not for you. I have heard it over,
And it is nothing.

THESEUS
I will hear that play;
For never anything can be amiss
When simpleness and duty tender it.
Go bring them in; and take your places, ladies.

Staging Elements

- A spectacular entrance or exit
- A moment when one character is moving while the other stays completely still
- Two different levels—one person is on a higher plane than the other
- A moment of extreme proximity or extreme distance

Made mine eyes water, but more ‘merry’ tears
The passion of loud laughter never shed.

THESEUS
What are they that do play it?

PHILOSTRATE
Hard-handed men that work in Athens here,
Which never labored in their minds till now;
And now have toil’d their unbreathed memories
With this same play against your nuptial.

THESEUS
And we will hear it.

PHILOSTRATE
No, my noble lord,
It is not for you. I have heard it over,
And it is nothing—nothing in the world,
Unless you can find sport in their intents,
Extremely stretched and conned with cruel pain,
To do you service.

THESEUS
I will hear that play;
For never anything can be amiss
When simpleness and duty tender it.
Go bring them in; and take your places, ladies.
You have her father's love, Demetrius;  
Let me have Hermia's.

Steal forth thy father's house tomorrow night,

Content with Hermia? No; I do repent  
The tedious minutes I will her have spent.

My love, my life, my soul, fair Helena!

Vile thing, let loose,  
Or I will shake thee from me like a serpent.

Half sleep, half waking, but as yet, I swear,  
I cannot truly say how I came here.
LYSANDER

LYSANDER

LYSANDER

LYSANDER

LYSANDER
Tarry, rash wanton! Am not I thy lord?

Give me that boy, and I will go with thee.

Thou shalt not from this grove
Till I torment thee for this injury.

Ere he do leave this grove
Thou shalt fly him, and he shall seek thy love.

When thou wak’st, it is thy dear.
Wake when some vile thing is near!

And now I have the boy, I will undo
This hateful imperfection of her eyes.

Come, my Queen, take hands with me,
And rock the ground whereon these sleepers be.
What, jealous Oberon? Fairies, skip hence,  
I have forsworn his bed and company.

These are the forgeries of jealousy

Set your heart at rest.  
The fairy land buys not the child of me.

Not for thy fairy kingdom! Fairies, away.  
We shall chide downright if I longer stay.

I pray thee, gentle mortal, sing again;  
Mine ear is much enamored of thy note.

Methought I was enamored of an ass.

We will sing and bless this place.
Now, fair Hippolyta, our nuptial hour
Draws on apace.

Hippolyta, I wooed thee with my sword,
But I will wed thee in another key.

Be advised, fair maid,
To you your father should be a god.

Upon that day either prepare to die
Or else to wed Demetrius.

Fair lovers, you are fortunately met.

Egeus, I will overbear your will.

The kinder we, to give them thanks for nothing.
Our sport shall be to take what they mistake.
Relent, sweet Hermia; and Lysander, yield
Thy crazed title to my certain right.

I love thee not, therefore pursue me not.

Tempt not too much the hatred of my spirit;
For I am sick when I do look on thee.

O Helen, goddess, nymph, perfect, divine!

Lysander, keep thy Hermia; I will none.
If e’er I loved her, all that love is gone.

The object and the pleasure of mine eye,
Is only Helena.

Now I do wish it, love it, long for it,
And will for evermore be true to it.
What is Pyramus? A lover or a tyrant?

Let me play the lion too. I will roar that I will do any man’s heart good to hear me.

We will meet, and there we may rehearse most obscenely and courageously. Take pains, be perfect:

I see their knavery. This is to make an ass of me, to fright me, if they could.

If I had wit enough to get out of this wood, I have enough to serve mine own turn.

I have a reasonable good ear for music. Let’s have the tong and the bones.

I have had a dream, past the wit of man to say what dream it was. Man is but an ass if he go about to expound this dream.
Call you me fair? That ‘fair’ again unsay.
Demetrius loves your fair.

I am your spaniel; and, Demetrius,
The more you beat me I will fawn on you.

You both are rivals, and love Hermia;
And now both rivals to mock Helena.

I pray you, though you mock me, gentlemen,
Let her not hurt me.

Good Hermia, do not be so bitter with me.
I evermore did love you, Hermia.

She was a vixen when she went to school,
And though she be but little, she is fierce.

And I have found Demetrius, like a jewel,
Mine own, and not mine own.
I would my father looked but with my eyes.

In that same place thou hast appointed me,  
Tomorrow truly will I meet with thee.

Ay me, for pity! What a dream was here!  
Lysander, look how I quake with fear.

But why unkindly didst though leave me so?

You thief of love! What, have you come by night  
And stol’n my love’s heart from him?

Methinks I see these things with parted eye,  
When everything seems double.