

Teaching Pack: *A Midsummer Night's Dream*

Cambridge IGCSE™ / IGCSE (9–1)

Literature in English 0475 / 0992



© Cambridge University Press & Assessment 2023 v2

Cambridge Assessment International Education is part of Cambridge University Press & Assessment.
Cambridge University Press & Assessment is a department of the University of Cambridge.

Cambridge University Press & Assessment retains the copyright on all its publications. Registered centres are permitted to copy material from this booklet for their own internal use. However, we cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within a centre.

Contents

Introduction	4
Lesson plan – Set text animations	6
Teacher notes	8
Worksheet 1: Animation viewing sheet.....	9
Worksheet 2: Animation success criteria.....	11
Worksheet 3: Reflection	12
Worksheet 4: Text summary	14
Worksheet 5: Character summaries and quotations.....	16
Worksheet 6: Character animations	20
Worksheet 7: Quiz	26

Icons used in this pack:	
	Lesson plan
	Teacher notes
	Lesson resources

Introduction

This *Teaching Pack* supports teachers and learners when studying Cambridge IGCSE / IGCSE (9–1) / O Level Literature in English set texts.

Set texts regularly rotate on the syllabus and may change from one year of examination to the next. Before you begin teaching, check the set text list for the year in which your candidates will take their examinations.

Teachers may use this teaching pack to engage their learners when introducing a set text, or as a revision tool.

The content of these set text resources will need to be expanded on to cover what candidates are expected to know and be able to comment on in an examination.

To increase learners' understanding and appreciation of the set text we recommend learners to set up a **reading log**, which could include:

- brief synopses of chapters (in no more than a couple of sentences in their own words)
- a timeline of events (very useful when a narrative is arranged non-chronologically)
- a list or diagram of characters and their relationships with each other
- first impressions of main characters
- initial thoughts about the main themes or ideas in the text.

Animation videos

This *Teaching Pack* focuses on supporting learners to produce animations using the software *Video Scribe* www.videoscribe.co/en/, but a range of other alternative animation and storyboarding tools may equally be used:

- www.storyboardthat.com
Online digital storytelling tool – free and pay for subscriptions available
- <https://wonderunit.com/storyboarder/>
Storyboarding software – free to download, but does have to be installed
- www.powtoon.com/edu-home/
Online video and animation creation – free and pay for subscriptions
- www.animaker.com
Online animated video creator – free and pay for subscriptions
- https://goanimate4schools.com/public_index
Online storyboard, scene and video creation tool – pay for subscription
- <http://plasq.com/apps/comiclife/macwin/>
Downloadable and app-based tools for creating comic books
- www.openoffice.org/product/impress.html
A tool for creating multimedia presentations
- <https://products.office.com/en-gb/powerpoint>
Microsoft PowerPoint for simple presentations as well as more complex multimedia presentations.

The lesson in this pack aims to help learners to understand and think about the key events and themes of the text, key quotations and their meanings, the significance of character behaviour, relationships and actions and how characters are depicted in the set text being studied. The focus of this lesson may be adapted for use with other set texts.

The lesson plan gives you a suggestion for how animation or storyboarding can be used by your learners in the classroom. You can apply most of the lesson activities to any text that you are studying with your learners. Once your learners have an understanding of how to use the software you decide to use, they can create their own animations for whole or parts of the texts they are studying.

The lesson is designed for learners who have experience of, a little experience of or no experience of using animation tools and features.

It is expected that learners should already know and have read the narrative events of the novel.

In this pack we have included some useful lesson resources for you to use with your learners. You may ask your learners to create their own worksheets similar to these, around a text, which they are studying:

- **Worksheet 4:** Text summary
- **Worksheet 5:** Character summaries and quotations
- **Worksheet 6:** Character animations
- **Worksheet 7:** Quiz

Lesson plan – Set text animations



Resources

- Animation software
- Videos
- **Worksheet 1:** Animation viewing sheet
- **Worksheet 2:** Animation success criteria
- **Worksheet 3:** Reflection
- Class set of set text
- *Padlet* site <https://padlet.com/> (or similar platform)

Key words

- Animated frame: Each individual animated screen that the audience sees

Learning objectives

By the end of the lesson:

- **all** learners should be able to present the key events of a chapter(s) from the text in a coherent and appropriate animation.
- **most** learners should be able to thoughtfully present the key events of a scene / chapter in a logical and imaginative way; using sound.
- **some** learners will be able to effectively present the key events of a scene /chapter and incorporate comments the author's style of writing.

Timings	Activity
	Starter/Introduction Before watching Video 1, hand out the animation viewing sheet (Worksheet 1) to your learners. After watching the animation: in groups of three or four, learners complete and discuss Worksheet 1 to find out what they think about it. Extension activity: Learners identify the parts of the play which the animation covers. They then consider what moments and quotations from the play were left out of the animation that they feel should have been included? Learners give reasons for their ideas. Mini plenary: Class discussion to share learners' thoughts and ideas about the animation.
	Main lesson Share the success criteria for making an animation (Worksheet 2). Read through and discuss with the class to make sure they are clear about what makes a good animation. You may want to add some criteria to the list, if there are any further suggestions. Learners work in pairs. Set each pair the task of animating the summary text of Video 2 (see below). Emphasise that their animation should last between 2–3 mins only. Learners should use Worksheet 2 criteria as a guide to create their animations. Extension activity: Learners add further background animations to enhance the setting of their scenes and import an appropriate background song into their animation by using <i>YouTube</i>. Learners should justify why they selected the song to accompany their animation. AND/ OR Learners write a short analysis of their animation. In this response, the learners should treat their animation as their 'text' and explain the ideas they attempted to highlight to the audience.
	Plenary <u>Each</u> learner completes the reflection sheet (Worksheet 3) and shares their thoughts with other learners. This will help them explain how they presented their part of the play, the characters, the key quotations and the dramatic devices for the part they animated. Note: If the class need longer, continue with the activities in the main part of the lesson, and use the plenary as the starter activity of the next lesson. Suggested follow up activity to this lesson: When learners have finished their animations (and reflected on their work), they can upload their final animations on a <i>Padlet</i> site https://padlet.com/ (or similar platform) to share with the class. Learners discuss their ideas and explore differences and similarities.



Teacher notes

When to teach this lesson

This lesson could be used at the end of the first reading of *A Midsummer Night's Dream* to help learners reflect and investigate important moments from the text, characterisation and the chronology of events.

Differentiation

Some parts of the text will be more complicated, detailed and significant than others. Therefore, think about how you will pair your learners up for the main task of creating an animation, and consider which scene or chapter would be best suited to which pairs. The learners' ability in their use of the software is also a factor in this.

Creating the animation digitally could be replaced by creating storyboards where learners draw on paper or cut out images from magazines to create their own visual representation of the text content.



Contingencies

Depending on your learners, you may find that this lesson extends into two, if your learners do not finish their animation in the time allocated. We suggest that no more than one and a half or two 50-minute lessons should be spent on this lesson plan.

It would be a good idea to show your learners the animation of the part of the text that they were animating after they have finished (as stated at the end of the lesson plan). This could be a good way to discuss the effects that the learners were trying to create in their animations, compared to the events and effects depicted in the original animation. By relating all the ideas to the text, this should allow for some effective reflection on the content of the set text you are studying.

Worksheet 1: Animation viewing sheet



Make notes as you watch the animation. This will help you when you create your own animation.

1. Did you find it easy to understand and follow the story in the animation? Why? Why not?

2. What did you think about the choice of character animations? Was it clear who they were?

3. Was there anything in the animation that surprised you?

4. What did you enjoy or find useful about the animation?

5. What would you change or add to the content of the animation to make it clearer or more useful?

6. What text would you like to make an animation of?



Worksheet 2: Animation success criteria

Your animation should include:	Notes
1. a clear title at the beginning of your animation that states which part of the text you are presenting.	
2. suitable character animations, to portray the different characters from the text.	
3. appropriate props and background animations to depict the different settings of the play.	
4. at least two key quotations from the text in speech bubbles, or as text in the background, in your animated frames.	
5. pauses in time between the events that you animate so that the audience can see, follow and understand what is happening.	
6. text that helps highlight the use of any dramatic irony, symbolism, imagery or any other significant technique the writer has used.	

Worksheet 3: Reflection



Now you have completed your animation, use this sheet to reflect on the activity:

1. What do you think worked well in your animation? (Refer to Worksheet 2 success criteria.)

2. What did you find difficult or challenging when you created your animation?

3. What new things did you learn or notice about the content of the text as you created your animation?

4. What will you do differently when you create your next animation?

5. List three ways that your animation could help other learners understand and revise the text or part of the text you have animated.

6. What advice would you give about creating animations?



Worksheet 4: Text summary

Video 1

In Athens, the Duke, Theseus, is preparing for his marriage with the Queen of the Amazons, Hippolyta. Another wedding is being considered: Egeus wants his daughter, Hermia, to marry Demetrius, who loves her. However, Hermia and Lysander are in love and make a plan to elope to get married secretly. Helena is in love with Demetrius. She tries to make Demetrius grateful to her by telling him of Hermia's plan to elope with Lysander.

Theseus has invited townspeople to offer entertainment for his wedding and will choose which to have. The Mechanicals, a group of workers, decide to offer a play to perform at Theseus's wedding so they arrange to meet in the wood to rehearse.

In the wood, the fairy king and queen, Oberon and Titania, are arguing. They accuse each other of flirting with the betrothed humans, Theseus and Hippolyta; and Oberon wants Titania to give up her 'changeling boy', but she refuses, and Oberon threatens revenge. Titania describes how their disagreement has affected the natural world around them. Oberon sends his mischievous sprite, Puck, to gather a magic flower for him, from which Oberon makes a love-potion. He plans his revenge on Titania. When she is asleep, he puts the magic potion on her eyes to make her fall in love with the first thing she sees when she awakes.

Video 2

Unseen, Oberon watches Demetrius enter the wood to look for Hermia, and sees Helena following him. She declares her love for Demetrius, but he is angry because she won't leave him alone. He threatens her, and in the end he runs off. After Puck returns with the flower, Oberon decides to help Helena with his love potion. Oberon intends to put it onto Titania's eyes when she is asleep, and he tells Puck to put it onto Demetrius's eyes when Helena is near, so that he falls in love with her. Meanwhile, Hermia and Lysander have eloped as planned, but they got lost and tired in the woods and fall asleep. Puck mistakes the sleeping Lysander for Demetrius and puts the love potion on Lysander's eyes instead. Helena wakes up Lysander, who falls in love with her, due to the magic of the love potion. Lysander follows Helena, declaring love to her. When Hermia wakes up alone, she goes to find Lysander.

In the wood, the Mechanicals rehearse their play, *'Pyramus and Thisbe'*. One of the workmen, Bottom, is so enthusiastic he wants to play all the parts himself. Puck comes across them, laughs at the mistakes they make, and takes the opportunity to play a trick on them. He causes a muddle in their rehearsal, and in the confusion, he uses his magic to turn Bottom's head into that of an ass. His workmates run off in fear. Bottom thinks they're playing a trick on him, so he shows them he isn't afraid by walking up and down and singing bravely. His song wakes up Titania who is asleep nearby...and because Oberon has already put the magic love potion onto her eyes, Titania immediately falls in love with Bottom. Bottom revels in her love, as she orders her fairies to wait on him.

Video 3

Oberon is pleased to hear that his revenge on Titania has worked, and that she is in love with an ass. However, when he watches Demetrius and Helena, he realises that Puck has put the love potion on the wrong man. It is Lysander who now loves Helena. Puck was supposed to make Demetrius fall in love with Helena. When Demetrius falls asleep, Oberon tries to sort out Puck's mistake. He puts the potion onto Demetrius's eyes, and tells Puck to fetch Helena.

When Demetrius wakes up, he falls in love with Helena, because of the love potion - but Lysander is also still in love with Helena. They both try to convince her that they genuinely love her, but because of the suddenness of their love, and the intensity of their declarations to her, she thinks they are playing a trick to make fun of her. Lysander and Demetrius argue over Helena, threatening to fight for her.

Hermia now enters, and asks Lysander why he left her, expecting him to apologise and to behave lovingly towards her as usual. She can't believe it when he says he loves Helena, until he says outright that he hates her. She gets upset and very angry because she thinks all of them are mocking her, including her friend Helena. Hermia accuses Helena of stealing Lysander's love. Helena and Hermia now argue, calling each other names and threatening to come to blows. Lysander and Demetrius depart to fight each other, and Helena runs away from Hermia, who follows.

Puck explains his mistake. Oberon tells him to release Lysander from the love spell so that he no longer loves Helena. When the lovers wake up, Demetrius is still in love with Helena, and Lysander now loves Hermia again. Theseus arrives with Hippolyta and Egeus. Theseus overrides Egeus's objections to his daughter Hermia marrying Lysander and declares that they will hold a wedding for all three couples: himself with Hippolyta, Lysander with Hermia, and Demetrius with Helena. They all leave the wood.

Video 4

Oberon asks Titania for the 'changeling boy' while she is still distracted by her love for Bottom, and the boy is returned to his people. Then Oberon releases Titania from the love spell and the two resolve their quarrel. Bottom wakes up alone, with his own head restored. He has a confused memory of a strange dream. The other workmen are relieved to see him back to normal.

Theseus chooses the Mechanicals' play to be performed at the weddings, despite Philostrate's bad opinion of their rehearsal. Theseus praises the naturalness of their offering, saying it is made by simple folk out of genuine feeling. The Mechanicals perform their play for the lovers, with many asides and explanations from Bottom, and despite their mistakes and poor performance, they entertain the lovers. Theseus declares the entertainment ended and everyone leaves the stage.

Puck enters, declaring that it is now night-time, when supernatural beings like the fairies come out to play. Oberon and Titania tell their fairies to bless the three couples with happy marriages. They leave Puck alone on stage. He addresses the audience and suggests that they should think of the play as their dream. He asks for their applause as approval of the play.



Worksheet 5: Character summaries and quotations

Helena

Helena is a close friend of Hermia. Helena is sad at the start of the play, because Demetrius rejects her. She has lost confidence in herself, because Demetrius now prefers Hermia. She is envious of Hermia and Lysander's love and laments the way that love is unreasonable and blind. When they confide in Helena, she betrays their trust and tells Demetrius of their elopement, hoping to receive thanks from him.

Her love for Demetrius seems to make Helena lose her self-respect. When Demetrius chases the lovers into the woods, Helena follows, with no concern for her own safety. She begs him for some attention. She is so desperate that she likens herself to his dog and even tells him to beat her, if only she can follow him. However, Demetrius is irritated by her pursuit of him, threatens to harm her, then runs away, leaving her alone in the wood.

When Puck doses both Lysander and then Demetrius with love potion, and they both declare undying love for Helena, she suspects they are mocking her, and is very hurt by the way her friend Hermia apparently joins in the joke. She quarrels with Hermia, accusing her of betraying their long and close friendship; but Hermia is angry too, because she blames Helena for stealing Lysander from her. Although Helena and Hermia hurl insults at each other, there is humour in them. Hermia calls Helena a 'painted maypole', because she is taller than her, and Helena calls Hermia a 'puppet'. The audience knows the source of the misunderstandings and can see the comedy in the confusion, and they expect all to be put right in the end. Helena timidly runs away when Hermia threatens physical violence.

At the end, Oberon leaves Demetrius under the effects of the love-charm. Perhaps Helena could question Demetrius's love for her, but she is happy to have his love again. All four lovers look back on the events of the night as a dream half-remembered. They happily accept Theseus's plan for the couples to marry alongside Theseus and Hippolyta.

Quotation	This suggests...
<i>Lysander:</i> '...Helena / dotes, / Devoutly dotes, dotes in idolatry, Upon this spotted and inconstant man.' (Act 1, Scene 1, Lines 108–110)	... the extreme nature of Helena's unrequited love for Demetrius at the start of the play. Lysander here is arguing that Demetrius is not worthy of marrying Hermia.
<i>Helena:</i> 'I am your spaniel; and, Demetrius, The more you beat me I will fawn on you.' (Act 2, Scene 1, Lines 210–211)	... how desperate Helena is for any kind of attention from Demetrius.
<i>Hermia:</i> 'O me! you juggler, you cankerblossom, You thief of love!' (Act 3, Scene 2, Lines 296–297) <i>Helena:</i> 'Fie, fie, you counterfeit, you puppet, you!' (Act 3, Scene 2, Line 303)	... how angry Hermia and Helena both are, to hurl insults at each other.
<i>Helena:</i> 'And I have found Demetrius, like a jewel, Mine own, and not mine own.' <i>Demetrius:</i> 'Are you sure / That we are awake? It seems to me / That yet we sleep, we dream.' (Act 4, Scene 1, Lines 199–203)	... how happy Helena is to have Demetrius's love again. Likening him to a 'jewel' suggests how precious he and his love are to her. Demetrius's comments link their adventures to the idea of <i>A Midsummer Night's Dream</i>, but may also remind us that he is still under the love-charm at the end.

Oberon

As the fairy king, Oberon is imperious and used to being obeyed. He has his own retinue to do his bidding, but we only see Puck, who carries out Oberon's orders immediately. At the start of the play, Oberon has quarrelled with his wife, Titania, because she has refused to do what he asked. He wants her to give him a boy she is raising after the death of his mother, who was a friend. Oberon is jealous of the boy. As they argue, they also accuse each other of flirting with others, including with Theseus and Hippolyta. Both Titania and Oberon are powerful magical beings who live closely with nature and who understand the properties of plants. Titania describes how his arguing has upset the very harmony of nature.

Oberon becomes extremely angry by her refusal and maliciously plans revenge on Titania, using a magic love potion which he makes from a flower brought him by Puck. He makes Titania look foolish by dropping the potion into her eyes when she sleeps, to make her fall in love with whatever she first sees on waking. This happens to be Bottom, whose head Puck has changed into that of an ass, and Oberon is delighted at the spectacle. While she is distracted, he makes her give up the boy, and so gets what he wants. Seeing how she dotes on Bottom, he then takes pity on her, and releases her from the magic of the love potion. Their argument is resolved, and they celebrate with dancing.

When he observes how cruelly Demetrius treats Helena, Oberon shows a more sympathetic side to his character by telling Puck to put love potion into Demetrius's eyes, with the idea that he will then return Helena's love. The confusion that follows is due to Puck's error. Puck takes delight in the confusion, but Oberon tells him they must sort it out before daylight, when magical creatures disappear from human view. He ensures the two couples wake in a daze, uncertain whether they have dreamed the night's events. Oberon remains a powerful, magical, dream-like figure.

At the end of the play, after Oberon has made peace with his own wife, he generously chooses to bless the marriages and future children of the three couples who get married.

Quotation	This suggests...
<i>Titania:</i> '...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...' (Act 2, Scene 1, Lines 90–93)	...the power and influence Oberon has in the natural world, since even the winds and sea are affected – Titania suggests their quarrelling has disturbed nature itself.
<i>Oberon:</i> 'I know a bank where the wild thyme blows, / Where oxlips and the nodding violet grows, / Quite over-canopied with luscious wood-bine, / With sweet musk-roses, and with eglantine. / There sleeps Titania sometime of the night, / Lull'd in these flowers with dances and delight.' (Act 2, Scene 1, Lines 257–262)	...the closeness of the fairies to nature, as Oberon describes the sensuous flowers where Titania chooses to sleep.
<i>Oberon:</i> '...with the juice of this I'll streak her eyes / And make her full of hateful fantasies.' (Act 2, Scene 1, Lines 265–266)	...the extent of Oberon's revenge, and his power. He wants to hurt Titania by using a dangerous spell, because she won't do what he wants.
<i>Oberon:</i> 'Now thou and I are new in amity, / And will to-morrow midnight solemnly / Dance in Duke Theseus' house triumphantly, / And bless it to all fair prosperity.' (Act 4, Scene 1, Lines 91-94)	...that harmony is restored once Oberon and Titania have resolved their quarrel. Oberon wants to share his happiness with the newly wed couples by blessing the marriages.

Nick Bottom

Nick Bottom is one of the group of workers known as the Mechanicals. He is a weaver. He is a larger-than-life comic character who is over-enthusiastic and over-confident in his own abilities. When the Mechanicals meet to rehearse their play, Bottom wants to play every role. He is sure his performance will move the audience. He has ridiculous suggestions for amendments to the script, such as that they had better insert a section into the Prologue telling the audience that the lion is only an actor, in case they are frightened by it. Part of the comedy arises because he tries to use descriptive language, but often gets the words wrong.

Puck selects Bottom as the silliest of the players to perform a trick on, when he comes across their rehearsals. Puck appropriately chooses the head of an ass to put on such a silly person, and it leads to much hilarity, as Bottom, unknowingly, refers to himself as an 'ass', while the audience can actually see his transformed head. Appealingly, his confident bluster disappears when his fellow actors run off, and he must try to keep his spirits up by singing.

When Titania wakes under the influence of Oberon's love-charm and declares her love for Bottom, he humorously accepts it as his due. He makes himself at home, politely assigns each fairy a task for his own comfort, and continues to refer, unknowingly, to his ass's head, much to the humour of the audience. Even Oberon is delighted at the success of the trick played on Titania, which enables him to get her to give up the boy she is raising. Like the other humans in the wood, at the end of the night Bottom wakes up rather dazed, with Puck's magic spell removed, and he half-remembers what happened to him. He is confident that others would enjoy hearing about his adventures, and humorously intends to ask Peter Quince to write about them in a ballad called 'Bottom's Dream'.

The Duke and his guests find the performance of *Pyramus and Thisbe* hilarious, since Bottom continues to get words wrong, and even breaks out of his character to reassure the Duke when he comments on the play. Bottom spectacularly over-acts Pyramus's death, repeating the word 'die' five times. Theseus ensures their entertainment ends appropriately for a wedding, with music and dancing.

Quotation	This suggests...
<i>Bottom:</i> 'That will ask some tears in the true performing / of it. If I do it, let the audience look to their eyes. I will move storms...' (Act 1, Scene 2, Lines 23–25)	...Bottom's over-confidence in his abilities as an actor. He says his portrayal of the death of Pyramus will make the audience cry storms of tears.
<i>Bottom:</i> '...there we may rehearse / most obscenely and courageously.' (Act 1, Scene 2, Lines 103–104)	An example of how Bottom comically gets words wrong. He plans to rehearse the play in the wood.
<i>Bottom:</i> 'I see their knavery. This is to make an ass of / me, to fright me, if they could.' (Act 3, Scene 1, Lines 121–122)	An example of Bottom's comic punning on the word 'ass'.
<i>Titania:</i> 'What angel wakes me from my flow'ry bed?' (Act 3, Scene 1, Line 131)	...the comic incongruity of the love between Titania and Bottom.
<i>Bottom:</i> '... I am such a tender ass, if my hair do / but tickle me, I must scratch.' (Act 4, Scene 1, Lines 26–27)	...the humour of Bottom unknowingly referring to his ass's head.
<i>Bottom:</i> 'I see a voice! Now will I to the chink / To spy an I can hear my Thisbe's face.' (Act 5, Scene 1, Lines 204–205)	...Bottom's silliness when acting, in getting words round the wrong way – by seeing a voice and hearing a face.

Create your own character summaries:

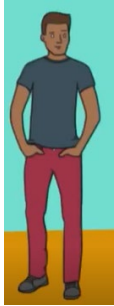
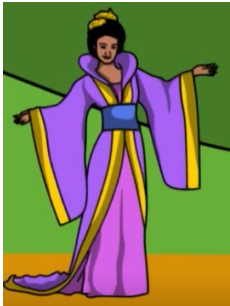
Chapter	Quotation	This suggests...

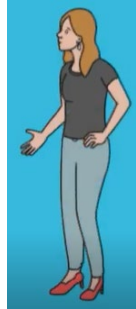
Chapter	Quotation	This suggests...

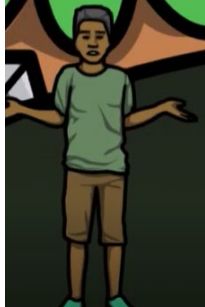
Chapter	Quotation	This suggests...

Worksheet 6: Character animations

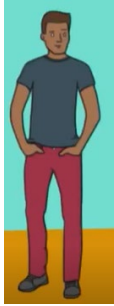
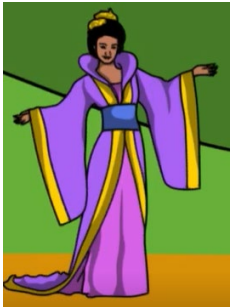


Character name	Character image
The Duke, Theseus	
Hippolyta	
Egeus	
Hermia	
Demetrius	

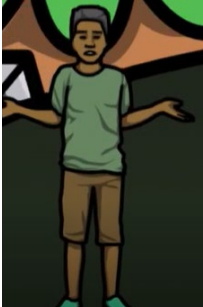
Character name	Character image
Lysander	
Helena	
The Mechanicals	
Oberon (Fairy King)	
Titania (Fairy Queen)	

Character name	Character image
Changeling boy	
Puck	
Bottom	

Worksheet 6: Character animations (blank)

Character name	Character image
	
	
	
	
	

Character name	Character image
	
	
	
	
	

Character name	Character image
	
	
	

Worksheet 7: Quiz



1. Who is Theseus about to marry?

- A) Peaseblossom
- B) Hermia
- C) Hippolyta
- D) Titania

2. What punishment does Egeus threaten Hermia with, if she refuses to marry Demetrius?

- A) ...that she will be put to death.
- B) ...that she will receive no money from him.
- C) ...that she will be thrown out of his house forever.
- D) ...that she will be exiled from Athens.

3. Who does Helena love throughout the whole play?

- A) Egeus
- B) Demetrius
- C) Lysander
- D) Puck

4. What does Titania refuse to give to Oberon?

- A) a beautiful flower
- B) a fairy maid
- C) a magic cape
- D) a changeling boy

5. What play do Bottom and the Mechanicals perform?

- A) Pyramus and Thisbe
- B) Romeo and Juliet
- C) Antony and Cleopatra
- D) Lysander and Hermia

6. What animal's head does Puck transform Bottom's head into?

- A) a camel's head
- B) a pig's head
- C) an ass's head
- D) a lion's head

7. Why does Lysander stop loving Hermia?

- A) ...because she is cross with him.
- B) ...because she has no money.
- C) ...because he is afraid of her father.
- D) ...because a magic potion makes him love Helena instead.

8. Which one of these insults does Hermia call Helena?

- A) thou pointed tower
- B) thou painted maypole
- C) thou splinter'd ladder
- D) thou tallest tree

9. How do the Mechanicals make sure that the audience are not scared of the lion in their play?

- A) They leave out the part of the lion.
- B) They use a kitten instead of the lion.
- C) They add to the Prologue reassuring the audience that the lion isn't real, and it is played by Snug the joiner.
- D) They make the lion silent.

10. How does Puck ask the audience to show their approval of the play at the end?

- A) ...by applauding.
- B) ...by throwing money onto the stage.
- C) ...by singing.
- D) ...by giving the actors flowers.

Worksheet 7: Quiz answers

1. Who is Theseus about to marry?

C) Hippolyta

2. What punishment does Egeus threaten Hermia with, if she refuses to marry Demetrius?

A) ...that she will be put to death.

3. Who does Helena love throughout the whole play?

B) Demetrius

4. What does Titania refuse to give to Oberon?

D) a changeling boy

5. What play do Bottom and the Mechanicals perform?

A) Pyramus and Thisbe

6. What animal's head does Puck transform Bottom's head into?

C) an ass's head

7. Why does Lysander stop loving Hermia?

D) ...because a magic potion makes him love Helena instead.

8. Which one of these insults does Hermia call Helena?

B) thou painted maypole

Answer B is from Act 3, Scene 2, Line 296. Options A, C and D are made up.

9. How do the Mechanicals make sure that the audience are not scared of the lion in their play?

C) They add to the Prologue reassuring the audience that the lion isn't real, and it is played by Snug the joiner.

10. How does Puck ask the audience to show their approval of the play at the end?

A) ...by applauding.

Cambridge Assessment International Education
The Triangle Building, Shaftsbury Road, Cambridge, CB2 8EA, United Kingdom
t: +44 1223 553554
e: info@cambridgeinternational.org www.cambridgeinternational.org

© Cambridge University Press & Assessment 2023 v2