



SCOPE & SEQUENCE

A Midsummer Night's Dream

From Enchantment to Awakening — Transformation through True Seeing · Fifteen Weeks

Spring turns from the solitary sea to a moonlit wood. We enter Shakespeare's most enchanted comedy, where lovers stumble through confusion and their sight is bent by fairy magic — and we ask the year's question in a new key: what is the difference between seeing what we want and seeing what is real? We read the play aloud, together, from the first line.

*“The lunatic, the lover, and the poet / Are of imagination
all compact.”*

— Theseus, Act 5

◆ HOW THE TERM MOVES

The same living rhythm that made your Macbeth unit work — read together, then go deep.

We **read the play aloud in class**, act by act, in an alternating rhythm: a **Read week** (we read an act together, parts assigned) is followed by a **Deep-Dive week** (close reading, language study, and the Freud lens). Students preview each act at home so the room can move. Every week opens with the **Habit of Attention**, carries a **Find It · Follow It · Frame It** passage, a short **Writing Lesson** from *The Lively Art of Writing*, and an entry in the **commonplace book**.

1 THE FIFTEEN WEEKS

Shaded rows are Deep-Dive weeks. Nothing is due all at once — the heavy work is spread from Week 6 to Week 14.

- 1 **Introduction** — what does it mean to see truly? *set the Review rotation*
- 2 **The Story at a Glance** — the whole plot; the character map *choose your home book*
- 3 **Read Act 1** — love's confusion begins *teacher models the Review · monologue & study assigned*
- 4 **Deep Dive · Act 1** — love transforms what we see
- 5 **Read Act 2** — into the enchanted wood
- 6 **Deep Dive · Act 2** — enchantment & desire *Freud lens · monologue due*

7 **Read Act 3** — confusion deepens

8 **Deep Dive · Act 3** — moon, eyes, dream

9 **Read Acts 4–5** — the awakening

10 **Deep Dive · Acts 4–5** — imagination & the play-within-a-play *Relation Study showcase*

11 **Watch the Film** — reading vs. performance *lighter week*

12 **Debate Prep** — build your case and your thesis *lighter week*

13 **The Debate** — stake your position *group work → your thesis*

14 **The Composition** — one essay, from your debate side *the single essay*

15 **The Quilt** — add your Watercolor Square; year-end celebration

2 THE WEEKLY REVIEW

Your Read-Aloud-Revival idea, made a weekly ritual. A rotating group leads it — teaching the others as they go.

Each week one group opens class with a short **Review**: the **plot so far**, the **character map**, and the play's **settings** — then presents **one research topic** that widens the world of the play. Over the term the topics rotate through:

- › Shakespeare's Globe & the Elizabethan stage
- › Fairies & folklore — Puck, May Day, Midsummer Eve
- › Ovid's *Pyramus & Thisbe* — the source
- › Marriage & law — Athens vs. Elizabethan England
- › The Great Chain of Being — order & disorder
- › Shakespeare's verse — blank verse, rhyme, prose
- › Theseus & Hippolyta — the myths behind them
- › Court vs. commoners — the Mechanicals' world
- › Music, song, and the spheres
- › Dreams & the imagination — the bridge to Freud

3 HOME READING — YOUR SECOND LENS

One book at home, read gently across the term — a little each week, lighter on the weeks you're memorizing your monologue.

- ▶ **ALICE'S ADVENTURES IN WONDERLAND** — the standard choice: short and bright, a dream-world mirror of the wood.
- ▶ **TILL WE HAVE FACES** (C. S. Lewis) — the **HONORS** option: longer and deeper, a story of love and learning to see truly — the title itself is the year's theme.

Alongside it we read the play through a **Freudian lens** — the wood as the unconscious, the love-juice as displaced desire, dreams as wish. Your home book is a second lens; where the two disagree is where the good writing lives.

KEEPING IT ALIVE (LIGHTLY)

- ▶ One line a week in your **COMMONPLACE BOOK** connecting the book to the act we're reading — proof and lens in a single stroke.
- ▶ **READING CIRCLES** (Weeks 5, 8, 11): the *Alice* readers and the *Till We Have Faces* readers meet briefly to share where they are and one thing they noticed.
- ▶ At term's end your book becomes a **LENS FOR THE DEBATE** and an **ESSAY OPTION** — the reading pays off in the graded work.

Paced to stay inside the two-hour weekly cap: the “preview the act” load falls away once the play is fully read (Week 9), leaving room for the book. No comprehension quizzes.

4 THE RELATION STUDY — INTO THE WOOD

The tactile thread — chosen around Week 3, tended a little each week, presented at the Week 10 showcase. Pick the path that fits you.

1 Stage a Scene from Pyramus & Thisbe

With a small group, rehearse and perform the Mechanicals' gloriously bad play-within-the-play. The one performance that's *meant* to be amateur.

2 The Wood's Herbal

A botanical page of the real plants Shakespeare names — wild thyme, oxlips, the nodding violet, woodbine, musk-roses — drawn and labeled.

3 Design the Enchanted Wood

A set sketch, a map, or a diorama of the fairy world — where court gives way to moonlight and magic.

5 THE MAJOR WORK

Spread from Week 6 to Week 14 — never stacked. Plus the year's Quilt in the final week.

The Monologue

DUE WK 6

Memorize one of a few famous, integral passages — Helena's "Love looks not with the eyes," Oberon's "I know a bank," Bottom's "I have had a dream," or Puck's epilogue. **Record it and turn it in to Google Classroom.** Spring's kin to the fall Recitation.

The Relation Study

SHOWN WK 10

Your tactile thread (above), chosen around Week 3, tended a little each week, and presented at the Week 10 showcase.

The Debate

WK 13

The Composition

WK 14

In groups, argue a reading of the play. The side you take **becomes your essay's thesis** — so it feeds the writing rather than adding to it.

One analytical essay, written in class, built straight from your debate position. No second take-home essay.

Week 15 adds each student's 4×4 Watercolor Square to the ongoing Conversation Quilt — a quick, symbolic close, and a tradition that grows year over year.

◆ HOW WORK IS WEIGHED

Same as fall. **Major Grades — 60%:** the Composition and the Relation Study. **Minor Grades — 40%:** the weekly Review, narration, the monologue, the commonplace book, home-reading checks, and completion checks. Slow, careful work is never penalized.



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