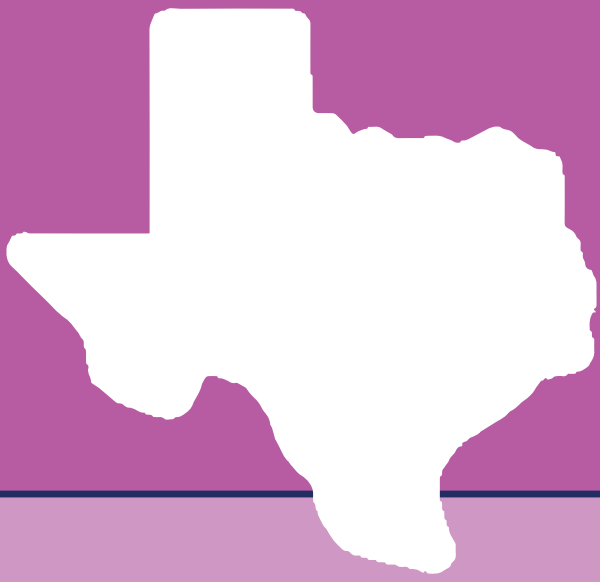
Bluebonnet Learning
K–5 Reading Language Arts

ENGLISH

SHAKESPEARE'S *A MIDSUMMER NIGHT'S DREAM*



GRADE 5 UNIT 6 | READER

EDITION 1

Grade 5 | Unit 6

Shakespeare's
A Midsummer Night's Dream

Reader

Acknowledgement:

Thank you to all the Texas educators and stakeholders who supported the review process and provided feedback. These materials are the result of the work of numerous individuals, and we are deeply grateful for their contributions.

Notice: These learning resources have been built for Texas students, aligned to the Texas Essential Knowledge and Skills, and are made available pursuant to Chapter 31, Subchapter B-1 of the Texas Education Code.

If you have further product questions or to report an error, please email **openeducationresources@tea.texas.gov**.

Contents

Shakespeare's *A Midsummer Night's Dream* Reader

Summary 1.1 2
Act 1, Scene 1 6
Summary 1.2 16
Act 1, Scene 2 20
Summary 2.1a 30
Act 2, Scene 1a 34
Summary 2.1b 42
Act 2, Scene 1b 46
Summary 2.2 50
Act 2, Scene 2 54
Summary 3.1 64
Act 3, Scene 1 65
Summary 3.2 80
Act 3, Scene 2 96
Summary 4.1 106
Act 4, Scene 1 108
Summary 4.2 & 5.1a 112
Act 5, Scene 1a 118
Act 5, Scene 1b 122

Summary 1.1

THESEUS

EGEUS

HERMIA

DEMETRIUS

LYSANDER

"The **course** of true love never did run smooth," especially in Athens, where our play is set. The play begins with the Duke of Athens, Theseus, speaking to his **fiancée,** Hippolyta, about their upcoming wedding. They are interrupted by a man named Egeus, who has come to the Duke with his daughter Hermia and two men who want to marry her. Hermia loves Lysander, but her father wants her to marry Demetrius and asks the Duke to support his choice. Egeus says that the law in Athens states that a daughter who refuses her father's wishes must be put to death or become a nun. Lysander argues with Egeus and says that he would make just as good a husband as Demetrius. The Duke agrees with Egeus and gives Hermia four days to decide whether she will marry Demetrius or face her punishment.

After everyone else leaves, Lysander tells Hermia that he has a plan. He has an old aunt who lives in a different city where the harsh law of Athens does not apply. He tells Hermia to meet him in the woods tomorrow night and they will travel to his aunt's

course, *n.* path

fiancée, *n.* woman engaged to be married

Summary 1.1

house and be married. Hermia then tells her good friend Helena about their plan.

Helena and Hermia had been good friends back when they went to school together. But Helena is in love with Demetrius and is jealous that now Demetrius wants to marry Hermia. She has a plan, too. She will tell Demetrius that Hermia and Lysander are planning to **elope**. She thinks that even though he doesn't love her, Demetrius will thank her and maybe fall in love with her.

elope, ***v.*** run off secretly to be married

Act 1 Scene 1

THESEUS

EGEUS

HERMIA

DEMETRIUS

LYSANDER

Athens. The palace of THESEUS.

THESEUS *and* HIPPOLYTA *enter.*
EGEUS, HERMIA, LYSANDER *and* DEMETRIUS *enter.*

EGEUS. Happy be Theseus, our **renowned** duke!

THESEUS. Thanks, good Egeus: what's the news with thee?

EGEUS. Full of **vexation** come I, with complaint
Against my child, my daughter Hermia.
Stand forth, Demetrius. My noble lord,
This man hath my consent to marry her.
Stand forth, Lysander. And my gracious duke,
This man hath bewitch'd the **bosom** of my child.

renowned, *adj.* famous

vexation, *n.* annoyance, distress

bosom, *n.* heart

With **cunning** hast thou stolen my daughter's heart,
Turned her obedience, which is due to me,
To stubborn harshness. And, my gracious duke,
I beg the ancient privilege of Athens.
As she is mine, I may dispose of her,
Which shall be either to this gentleman
Or to her death, according to our law.

Theseus. What say you, Hermia? Be advised fair maid:
To you your father should be as a god.
Demetrius is a worthy gentleman.

Hermia. So is Lysander.

Theseus. In himself he is;
But in this kind, wanting your father's voice,
The other must be held the worthier.

cunning, *n.* sneakiness

Act 1 Scene 1

Hermia. I do **entreat** your grace to pardon me.
I know not by what power I am made bold,
But I **beseech** your grace that I may know
The worst that may befall me in this case,
If I refuse to wed Demetrius.

Theseus. Either to die the death or to **abjure**
Forever the society of men.

Hermia. So will I grow, so live, so die, my lord,
Ere I will marry with Demetrius.

Theseus. Take time to pause, and, by the next new moon—
Upon that day either prepare to die
For disobedience to your father's will,
Or else to wed Demetrius, as he would.

Demetrius. Relent, sweet Hermia; and, Lysander, yield
Thy crazèd claiming of my certain right.

entreat, *v.* beg

beseech, *v.* ask

abjure, *v.* stay away from

Act 1 Scene 1

Lysander. You have her father's love, Demetrius;
Let me have Hermia's. Do you marry him.

Egeus. Scornful Lysander! True, he hath my love,
And what is mine my love shall **render** him.
And she is mine, and all my right of her
I do estate unto Demetrius.

Lysander. I am, my lord, from family good as his,
As rich in land; my love is more than his;
And, which is more than all these boasts can be,
I am beloved of beauteous Hermia.
Demetrius, I'll declare it to his face,
Wrote songs for Nedar's daughter, Helena,
And won her soul; and she, sweet lady, **dotes**,
Upon this wicked and unfaithful man.

render, *v.* give

dotes, *v.* shows great affection

Act 1 Scene 1

Theseus. I must confess that I have heard so much,
And with Demetrius thought to have spoke thereof;
But, being over-full of self-affairs,
My mind did lose it. But, Demetrius, come;
And come, Egeus. You shall go with me,
For you, fair Hermia, look you arm yourself
To fit your fancies to your father's will;
Or else the law of Athens gives you up—
Demetrius and Egeus, go along.

Egeus. With duty and desire we follow you.

Theseus, Egeus, Demetrius *and* **Hippolyta** *exit.*

Summary 1.2

QUINCE

BOTTOM

WORKMEN

After a wedding in Athens at this time, instead of a rock band or a DJ, groups would perform songs, dances, or short plays. If the performers did a good job, wealthy brides and grooms would offer them money as a reward.

While Hermia and Lysander are planning their escape, a group of six workmen gather to plan the play they will offer at the evening entertainment after Theseus and Hippolyta's wedding. Peter Quince, a carpenter, is the leader of the group, and Nick Bottom, the **weaver**, is their excitable star actor. The other actors in their club are workmen named Flute, Snug, Snout and Starveling.

Quince announces that the play they will perform is called "The most **lamentable** comedy and most cruel death of Pyramus and Thisbe." Quince then begins assigning roles to the men, starting with giving Bottom the part of Pyramus. Bottom is excited to play a suitor, but as Quince continues to distribute

weaver, *n.* person who works making fabric

lamentable, *adj.* regrettable; unfortunate

Summary 1.2

the parts, Bottom wants those roles, too! Thisbe, the dangerous lion—Bottom wants all the parts.

This almost causes Quince to lose his temper, but he manages to convince Bottom that he must play Pyramus and only Pyramus. The casting decided, the men agree that they will meet in the woods to rehearse the next night.

Act 1 Scene 2

QUINCE

BOTTOM

WORKMEN

Athens.

QUINCE, SNUG, BOTTOM, FLUTE, SNOUT *and* **STARVELING** *enter.*

QUINCE. Here is the **scroll** of every man's name, who is thought fit, through all Athens, to perform in our play, before the duke and the duchess, on his wedding-day at night.

BOTTOM. First, good Peter Quince, say what the play is about, then read the names of the actors.

QUINCE. Marry, our play is, "The most lamentable comedy and most cruel death of Pyramus and Thisbe."

BOTTOM. A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll.

scroll, *n.* paper roll with writing on it

Act 1 Scene 2

Quince. Answer as I call you. Nick Bottom, the weaver.

Bottom. Ready. Name what part I am for, and proceed.

Quince. You, Nick Bottom, are set down for Pyramus.

Bottom. What is Pyramus, a suitor, or a **tyrant**?

Quince. A suitor…

Bottom. That will ask some tears in the performing of it. If I do it, let the audience look to their eyes; I will move storms. To the rest: yet my chief humor is for a tyrant. I could play a part to **tear a cat in**,

The raging rocks
And shivering shocks
Shall break the locks
Of prison gates.

This was lofty! Now name the rest of the players. This is a tyrant's vein; a suitor is more **condoling**.

tyrant, *n.* harsh ruler

gallant, *adv.* in a noble way

tear a cat in, *v.* shout and behave wildly

condoling, *adj.* sympathetic

Act 1 Scene 2

Quince. Francis Flute, the **bellows-mender**.

Flute. Here, Peter Quince.

Quince. Flute, you must take Thisbe on you.

Flute. What is Thisbe, a wandering knight?

Quince. It is the lady that Pyramus must love.

Flute. Nay, faith, let not me play a woman. I have a beard coming.

Bottom. Let me play Thisbe too, I'll speak in a monstrous little voice. 'Thisne, Thisne'; 'Ah, Pyramus, dear! Thy Thisbe dear, and lady dear!'

Quince. No, no; you must play Pyramus. And, Flute, you Thisbe.

Bottom. Well, proceed.

bellows-mender, *n.* person who repairs a special tool that is used to build fires

Act 1 Scene 2

Quince. Snug, the **joiner**, you must play the lion's part. And, I hope, here is a play fitted.

Snug. Have you the lion's part written? Pray you, if it be, give it me, for I am slow of study.

Quince. It is nothing but roaring.

Bottom. Let me play the lion, too: I will roar, that I will make the Duke say 'Let him roar again, let him roar again!'

Quince. You can play no part but Pyramus, for Pyramus is a sweet-faced man; a proper man, as one shall see in a summer's day; a most lovely gentleman-like man. Therefore you must needs play Pyramus.

Bottom. Well, I will undertake it.

joiner, *n.* type of carpenter

Act 1 Scene 2

Quince. Masters, here are your parts: and I am to entreat you, request you and desire you, to learn them by tomorrow night and meet me in the wood, a mile without the town, by moonlight. There will we rehearse. I pray you, fail me not.

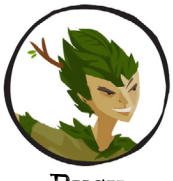
Bottom. We will meet; and there we may rehearse most courageously. Take pains; be perfect. Adieu.

All exit.

Summary 2.1a

TITANIA

OBERON


PUCK

Oberon and Titania, the king and queen of the fairies, are in the woods having a huge argument over the custody of a little boy. Their fight is so bad that it is causing incredible chaos in the fairy kingdom, and the only way to fix it is for them to stop arguing. But Oberon wants to punish Titania. He tells his assistant, Puck, who is also called Robin Goodfellow, to go fetch a rare flower, the juice of which, when dropped into someone's eyes, makes that person fall in love with the first thing that he or she sees. He plans on using it on Titania because she refuses to give him the child.

On this night, the king and queen of the fairies meet in a meadow near the woods.

OBERON. **Ill met** by moonlight, proud Titania.

TITANIA. What, jealous Oberon?

OBERON. Am not I thy lord?

ill met, ***v.*** came upon, or encountered, unhappily

Summary 2.1a

Titania. Then I must be thy lady.

Oberon. Why should Titania cross her Oberon?

I do but beg a little **changeling** boy

To be my **henchman**.

Titania. Set your heart at rest:

The fairy land buys not the child of me.

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

Titania. Not for thy fairy kingdom. Fairies, away.

Titania *and her fairies exit.*

changeling, *n.* a child believed to have been substituted for another child by fairies

henchman, *n.* assistant; attendant

Act 2 Scene 1a

TITANIA

OBERON

PUCK

OBERON, PUCK, TITANIA *and fairies are in the woods outside Athens.*

OBERON. Why should Titania cross her Oberon?
I do but beg a little changeling boy
To be my henchman.

TITANIA. Set your heart at rest;
The fairy land buys not the child of me.
His mother was a priestess of my order;
And, in the spicèd Indian air, by night,
Full often hath she gossip'd by my side.
But she, being **mortal**, of that boy did die;
And for her sake do I rear up her boy,
And for her sake I will not part with him.

mortal, ***adj.*** human; non-magical

Act 2 Scene 1a

Oberon. How long within this wood intend you stay?

Titania. **Perchance** till after Theseus' wedding-day.
If you will patiently dance in our **round**,
And see our moonlight **revels**, go with us;
If not, **shun** me, and I will spare your haunts.

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

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

Titania *exits with her train.*

Oberon. Well, go thy way; thou shalt not from this grove
Till I torment thee for this injury.
My gentle Puck, come hither. Thou rememb'rest
That very time I saw, but thou couldst not,
Cupid, all arm'd; a certain aim he took
And loos'd his love-shaft smartly from his bow.

perchance, *adv.* maybe

round, *n.* circle dance

revels, *n.* celebrations

shun, *v.* stay away from

chide, *v.* fight

Act 2 Scene 1a

It fell upon a little western flower,

Before milk-white, now purple with love's wound,

And maidens call it love-in-idleness.

Fetch me that flow'r, the herb I showed thee once.

The juice of it on sleeping eyelids laid

Will make or man or woman madly dote

Upon the next live creature that it sees.

Fetch me this herb, and be thou here again

Ere the **leviathan** can swim a **league**.

Puck. I'll **put a girdle round** about the earth

In forty minutes.

Puck *exits.*

Oberon. Having once this juice,

I'll watch Titania when she is asleep,

And drop the liquid of it in her eyes.

The next thing then she waking looks upon,

leviathan, *n.* sea monster

league, *n.* about three miles

put a girdle round, *v.* fly all the way around

Act 2 Scene 1a

Be it on lion, bear, or wolf, or bull,

On meddling monkey, or on busy ape,

She shall pursue it with the soul of love.

And ere I take this charm from off her sight,

As I can take it with another herb,

I'll make her render up her page to me.

But who comes here? I am invisible;

And I will overhear their conference.

Demetrius *and* **Helena** *enter, and* **Oberon** *listens.*

Summary 2.1b

Fairy

Puck

Now we turn our attention to Puck, or as he is sometimes called, Robin Goodfellow. He plays jokes for Oberon and makes him smile. Puck loves to create mischief. Here are just a few of his mean tricks. Sometimes he goes into a dairy and steals the tasty cream from the milk. Sometimes he interferes with a maid making butter so that no matter how hard she churns, she gets no butter. Other times he makes people's cream turn sour, takes away a stool when someone is about to sit down, or spills hot drinks on the necks of old ladies when they are about to have a sip.

During the argument between Oberon and Titania, this merry wanderer of the night has been watching from the side. After Titania leaves, Oberon calls Puck forward and gives him a mischievous order. He tells him to go to a faraway place where they once saw a purple pansy with magical powers. It is a special flower that unmarried women call "love-in-idleness" because if you squeeze the juice into someone's eyes while they are sleeping,

Summary 2.1b

they fall madly in love with the first live creature that they see. He plans to put the juice of that flower in Titania's eyes, so that when she wakes, she will love the first thing she sees. He hopes it will be something ridiculous to keep her distracted. Puck says he will fetch it and return in forty minutes.

Act 2 Scene 1b

FAIRY

PUCK

FAIRY. Either I mistake your shape and making quite,
Or else you are that **shrewd** and **knavish** sprite
Call'd Robin Goodfellow. Are not you he
That frights the maidens of the villagery,
Skim milk, and sometimes labor in the **quern**,
And bootless make the breathless housewife churn,
And sometime make the cream to bear no **barm**,
Mislead night-wanderers, laughing at their harm?
Those that **Hobgoblin** call you, and sweet Puck,
You do their work, and they shall have good luck.
Are not you he?

PUCK. Thou speakest aright:
I am that merry wanderer of the night.

shrewd, *adj.* clever

knavish, *adj.* rascally

quern, *n.* a mill for grinding grain

barm, *n.* butter

hobgoblin, *n.* mischievous sprite or fairy

Act 2 Scene 1b

I jest to Oberon, and make him smile,

When I a fat and bean-fed horse **beguile**.

The wisest aunt, telling the saddest tale,

Sometime for three-foot stool mistaketh me;

Then slip I from her bum, down topples she,

And 'tailor' cries, and falls into a cough;

And then the whole choir hold their hips and laugh,

And increase in their **mirth**, and sneeze, and swear

A merrier hour was never wasted there.

But room, fairy, here comes Oberon.

beguile, *v.* bewitch

mirth, *n.* merriness; laughter

Summary 2.2

Oberon

Puck

Helena

Demetrius

Lysander

While Puck is fetching the flower, Demetrius enters looking for Hermia. But he is followed by Helena, who is in love with him. Oberon sees them and makes himself invisible. Demetrius insists that he doesn't love Helena, but she says that his refusal only makes her love him more. After a long argument Demetrius leaves, followed by Helena.

Puck returns with the flower and Oberon tells him that he will use it on Titania. But he tells Puck to take some of it and seek out the young Athenians and squeeze the love juice into the young man's eyes so that he will fall in love with the woman.

Meanwhile, Hermia and Lysander have been wandering through the woods heading to Lysander's aunt's house. They are exhausted and have lost their way, so they decide to take a nap. When they fall asleep, Puck shows up and, thinking that these are the Athenians that Oberon told him about, he puts the juice into Lysander's eyes. When Lysander wakes up, the first person he sees

Summary 2.2

is Helena, and he instantly falls in love with her. He leaves Hermia asleep and follows Helena farther into the woods. Hermia awakens and is frightened when she realizes that Lysander has left her alone. She heads off to find him.

Act 2 Scene 2

PUCK

HELENA

DEMETRIUS

LYSANDER

PUCK. Through the forest have I gone.
But Athenian found I none,
On whose eyes I might approve
This flower's force in stirring love.
Night and silence. —Who is here?
Dress of Athens he doth wear.
This is he my master said
Despisèd the Athenian maid;
And here the maiden, sleeping sound,
On the **dank** and dirty ground.
Churl, upon thy eyes I throw
All the power this charm doth owe.
When thou wakest, let love forbid

despised, *v.* hated

dank, *adj.* damp and chilly

churl, *n.* rude person

Sleep his seat on thy eyelid.

So awake when I am gone;

For I must now to Oberon.

PUCK *exits.*
DEMETRIUS *and* HELENA *enter, running.*

HELENA. Stay, though thou kill me, sweet Demetrius.

DEMETRIUS. I charge thee, hence, and do not haunt me thus.

HELENA. O, wilt thou darkling leave me? Do not so.

DEMETRIUS. Stay, on thy **peril**: I alone will go.

DEMETRIUS *exits.*

HELENA. O, I am out of breath in this fond chase!

The more my prayer, the lesser is my grace.

Happy is Hermia, wheresoe'er she lies;

For she hath blessèd and attractive eyes.

peril, ***n.*** risk

How came her eyes so bright? Not with salt tears.
If so, my eyes are oftener wash'd than hers.
No, no, I am as ugly as a bear;
For beasts that meet me run away for fear.
Therefore no marvel though Demetrius
Do, as a monster, fly my presence thus.
But who is here? Lysander! On the ground!
Dead, or asleep? I see no blood, no wound.
Lysander, if you live, good sir, awake.

Lysander. And run through fire I will for thy sweet sake.
Transparent Helena! Nature shows art,
That through thy bosom makes me see thy heart.
Where is Demetrius? O, how fit a word
Is that **vile** name to perish on my sword!

vile, ***adj.*** disgusting

Act 2 Scene 2

Helena. Do not say so, Lysander; say not so
What though he love your Hermia? Lord,
what though?
Yet Hermia still loves you: then be content.

Lysander. Content with Hermia! No, I do repent
The tedious minutes I with her have spent.
Not Hermia but Helena I love:
Who will not change a raven for a dove?
The will of man is by his reason sway'd;
And reason says you are the worthier maid.

Helena. Wherefore was I to this **keen mockery** born?
When at your hands did I deserve this scorn?
Is't not enough, is't not enough, young man,
That I did never, no, nor never can,
Deserve a sweet look from Demetrius' eye?

keen mockery, *n.* highly developed insulting action or speech

Good troth, you do me wrong, **good sooth**, you do,
In such **disdainful** manner me to woo.
But fare you well. Perforce I must confess
I thought you lord of more true gentleness.
O, that a lady of one man refused
Should of another therefore be abused!

HELENA *exits.*

LYSANDER. She sees not Hermia. Hermia, sleep thou there:
And never mayst thou come Lysander near!
For all my powers, address your love and might
To honor Helen and to be her knight!

LYSANDER *exits.*

good troth, ***adv.*** truthfully

good sooth, ***adv.*** honestly

disdainful, ***adj.*** insulting; cruel

Summary 3.1

Titania

Quince

Bottom

Workmen

Puck

Titania tells the fairies to sing her to sleep with a lullaby. After she is asleep and the fairies leave, Oberon arrives and pours the juice into her eyes. He says,

'What thou seest when thou wake,
Do it for thy true love take.'

While Titania is asleep, Peter Quince and his buddies come to the same place to rehearse their scene. Bottom keeps interrupting Quince and suggests ways that they can change the play to make it less scary for the audience. They also try to figure out how they can show moonlight and the wall in the play. They decide to have one of the actors represent each one. The silly rehearsal begins just as Puck enters and decides to watch. When Bottom goes offstage and gets ready to make his entrance, Puck follows him, transforming Bottom's head into that of a donkey. Bottom can't understand why his friends run away from him, and he begins to sing. His singing wakes up Titania, who, under the influence of the magic flower, falls in love with him and takes him to her home.

Act 3 Scene 1

QUINCE

BOTTOM

BOTTOM

WORKMEN

PUCK

FAIRIES

TITANIA

1 **PUCK.** What simple **home-spuns** have we swaggering here,
So near the cradle of the fairy queen?
What, a play now! I'll be an **auditor**;
An actor too, perhaps, if I see cause.

QUINCE. Speak, Pyramus. Thisbe, stand forth.

BOTTOM, *as Pyramus.* Thisbe, the flowers of **odious** savors sweet—

QUINCE. Odors, odors.

BOTTOM. —odors **savors** sweet:
So hath thy breath, my dearest Thisbe dear.
But hark, a voice! Stay thou but here awhile,
And by and by I will to thee appear.

home-spuns, *n.* those who live a humble life in the country

auditor, *n.* audience

odious, *adj.* disgusting

savors, *v.* enjoys

Bottom *exits.*

Puck. A stranger Pyramus than e'er played here.

---

2 **Flute.** Must I speak now?

Quince. Ay, marry, must you; for you must understand he goes but to see a noise that he heard, and is to come again.

Flute, *as Thisbe.* Most **radiant** Pyramus, most lily-white of hue—

Re-enter **Puck**, *and* **Bottom**, *transformed.*

Bottom. If I were fair, Thisbe, I were only thine.

Quince. O monstrous! O strange! We are haunted. Pray, masters! Fly, masters! Help!

Puck. I'll follow you.

Bottom. Why do they run away? This is a **knavery** of them to make me afeard.

radiant, ***adj.*** glowing

knavery, ***n.*** prank

Snout *re-enters.*

Snout. O Bottom, thou art changed! What do I see on thee?

Snout *exits.*
Quince *re-enters.*

Quince. Bless thee, Bottom! Bless thee! Thou art **translated**.

---

3 **Bottom.** I see their knavery: this is to make a fool of me, to fright me, if they could. But I will not stir from this place, do what they can: I will walk up and down here, and I will sing, that they shall hear I am not afraid.

Bottom *sings.*

translated, ***adj.*** transformed

Titania. What angel wakes me from my flowery bed?

Bottom *sings.*

Titania. I pray thee, gentle mortal, sing again:
Mine ear is much **enamor'd** of thy note;
So is mine eye **enthralled** to thy shape;
And thy fair **virtue**'s force by force doth move me
On the first view to say, to swear, I love thee.

---

4 **Bottom.** Methinks, friend, you should have little reason for that: and yet, to say the truth, reason and love keep little company together now-a-days; the more the pity that some honest neighbors will not make them friends. Nay, I can joke upon occasion.

Titania. Thou art as wise as thou art beautiful.

enamor'd, *v.* delighted

enthralled, *v.* fascinated

virtue, *n.* honor; goodness

Bottom. Not so, neither: but if I had **wit** enough to get out of this wood, I have enough to serve mine own turn.

---

5 **Titania.** Out of this wood do not desire to go:
Thou shalt remain here, whether thou wilt or no.
I am a spirit of no common rate.
The summer still doth tend upon my state,
And I do love thee: therefore, go with me.
I'll give thee fairies to attend on thee,
And I will purge thy mortal grossness so
That thou shalt like an airy spirit go.
Peaseblossom! Cobweb! Moth! And Mustardseed!

Peaseblossom. Ready.

Cobweb. And I.

wit, *n.* sense; wisdom

hail, v. to greet or welcome

Moth. And I.

Mustartseed. And I.

All. Where shall we go?

Titania. Be kind and courteous to this gentleman.
Feed him with apricots and dewberries,
With purple grapes, green figs, and mulberries;
The honey-bags steal from the humble-bees,
And pluck the wings from painted butterflies
To fan the moonbeams from his sleeping eyes.
Nod to him, elves, and do him courtesies.

Peaseblossom. **Hail**, mortal!

Cobweb. Hail!

Moth. Hail!

Act 3 Scene 1

Mustartseed. Hail!

Titania. Come, wait upon him; lead him to my household.

Summary 3.2

PUCK

OBERON

HELENA

DEMETRIUS

HERMIA

LYSANDER

As this scene begins, Puck returns after putting the love juice into Titania's eyes. Oberon says:

OBERON. How now, mad spirit?

Oberon asks Puck if Titania has fallen in love with the first creature she saw. Puck says:

PUCK. My friend with a monster is in love.

He explains that he saw a bunch of guys trying to act out a scene for a play, and he magically transformed the biggest ham in the group into a donkey. He says:

Summary 3.2

Puck. A donkey's **noll** I fixèd on his head.

Oberon is pleased with that news. Suddenly Demetrius and Hermia enter the scene, and Oberon asks Puck if he also put the juice in the young Athenian's eyes. Oberon says:

Oberon. Stand close. This is the same Athenian.

Puck looks puzzled and says:

Puck. This is the woman, but not this the man.

They watch as Hermia and Demetrius argue. Demetrius says:

Demetrius. O, why rebuke you him that loves you so?

Hermia thinks that he has killed Lysander. Otherwise, why would Lysander have left her. She says:

noll, *n.* head

Summary 3.2

Hermia. Why would he have stolen away from sleeping Hermia?

She's also frustrated that Demetrius is stalking her. Hermia says:

Hermia. Out, dog! Out, **cur**! Thou driv'st me past the bounds of maiden's patience.

She runs away farther into the woods. Demetrius is exhausted after chasing Hermia, so he lies down and falls asleep. Oberon yells at Puck and tells him to go to find Helena and bring her back. Puck says:

Puck. I go, I go, look how I go.

Oberon then puts the juice in Demetrius's eyes and says:

Oberon. I'll charm his eyes against she do appear.

Puck returns and says that Helena is on her way. He says:

cur, *n.* mean dog

Summary 3.2

Puck. Shall we their fond pageant see? Lord, what fools these mortals be!

Enter Lysander and Helena. Remember that Puck gave the love juice to Lysander by mistake, and that now he is madly in love with Helena. Lysander swears he loves Helena. Helena says:

Helena. These vows are Hermia's.

Lysander explains that he no longer loves Hermia. He says:

Lysander. I had no judgment when to her I swore.

Demetrius wakes up, sees Helena, and immediately falls in love with her. Demetrius begins to compliment her beauty and moves close to her.

Summary 3.2

She thinks Lysander and Demetrius are making fun of her and yells at both of them. Helena says:

Helena. O spite! I see you all are bent to set against me for your merriment.

She reminds them that they both love Hermia. She says:

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

Demetrius tells her that he no longer loves Hermia and tells Lysander:

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

Summary 3.2

Suddenly Hermia enters, sees Lysander, and asks him why he left her. She says:

Hermia. Why unkindly didst thou leave me so?

He tells her he is now in love with Helena and says:

Lysander. The hate I bear thee made me leave thee so.

She can't believe it. She tries to hug him. He says:

Lysander. "Hang off, thou cat, thou burr! Vile thing, let loose, or I will shake thee from me like a serpent."

And then he adds:

Lysander. Be certain, nothing truer, 'tis no jest that I do hate thee and love Helena.

Hermia thinks that her old pal Helena has been sneaky and gotten Lysander to fall in love with her. Hermia turns to Helena and says:

Summary 3.2

Hermia. You juggler, you canker-blossom, you thief of love!

Helena makes fun of Hermia and calls her a puppet and little. Lysander joins in and says to Hermia:

Lysander. Get you gone… you bead, you acorn.

Demetrius and Lysander continue to fight over Helena. Demetrius says to Helena:

Demetrius. I say I love thee more than he can do.

The two men leave to go fight somewhere. Helena and Hermia continue to fight. Helena has had enough and says:

Helena. I will not trust you, nor longer stay in your curst company.

She runs away and is chased by an angry Hermia. Oberon yells at Puck for making such a mess of things. He tells Puck to create a fog and get all the young people to fall asleep in the same place. Then Oberon says he has a different flower that will undo the love juice. He tells Puck:

Summary 3.2

Oberon. Crush this herb into Lysander's eye.

Oberon's plan is for all the young people to wake up at the same time and then each man will fall in love with the right woman. Oberon says:

Oberon. When they next wake, all this shall seem a dream.

Puck creates a fog, brings them all back together, puts them to sleep, and puts the new herb into Lysander's eyes. Puck leaves them sleeping and says:

Puck. Jack shall have Jill; naught shall go ill…and all shall be well.

Act 3 Scene 2

HELENA

HERMIA

LYSANDER

DEMETRIUS

OBERON *has successfully bewitched* **DEMETRIUS**, *so he is now in love with* **HELENA**, *as is* **LYSANDER**. **HERMIA** *has found the group and begged* **LYSANDER** *to explain, unsuccessfully. She turns her attention to* **HELENA**, *and the men look on.*

HERMIA. O me! You juggler! You canker-blossom!
You thief of love! What, have you come by night
And stolen my love's heart from him?

HELENA. Fine, i'faith!
Fie, fie! you **counterfeit**, you puppet, you!

HERMIA. Puppet? Why so? Ay, that way goes the game.
Now I perceive that she hath made compare
Between our **statures**; she hath urged her height.
And with her **personage**, her tall personage,
Her height, forsooth, she hath prevail'd with him.
And are you grown so high in his esteem,

counterfeit, *n.* false person

statures, *n.* heights

personage, *n.* body

Because I am so... low?

How low am I, thou painted **maypole**? Speak!

How low am I? I am not yet so low

But that my nails can reach unto thine eyes.

Helena. I pray you, though you **mock** me, gentlemen,

Let her not hurt me. I was never curst;

I have no gift at all in **shrewishness**;

I am a right maid for my cowardice.

Let her not strike me. You perhaps may think,

Because she is something lower than myself,

That I can match her.

Hermia. Lower! Hark, again.

Helena. Good Hermia, do not be so bitter with me.

I evermore did love you, Hermia,

Did ever keep your secrets, never wrong'd you;

maypole, *n.* tall pole decorated with ribbons and flowers

mock, *v.* tease in a cruel way

shrewishness, *n.* nastiness; rowdiness

Save that, in love unto Demetrius,

I told him of your **stealth** unto this wood.

He follow'd you; for love I follow'd him.

But he hath bid me go and threaten'd me

...

And now, so you will let me quiet go,

To Athens will I bear my **folly** back

And follow you no further: let me go.

You see how simple and how fond I am.

Hermia. Why, get you gone. Who is't that **hinders** you?

Helena. A foolish heart, that I leave here behind.

Hermia. What, with Lysander?

Helena. With Demetrius.

Lysander. Be not afraid; she shall not harm thee, Helena.

stealth, *n.* secretiveness

folly, *n.* foolishness

hinders, *v.* blocks; stops

Demetrius. No, sir, she shall not, though you take her part.

Helena. O, when she's angry, she is **keen** and **shrewd**!

And though she be but little, she is fierce.

Hermia. 'Little' again! Nothing but 'low' and 'little'!

Why will you allow her to **flout** me thus?

Let me come to her.

Lysander. Get you gone ...

You bead, you acorn.

Demetrius. You are too **officious**

In her behalf that scorns your services.

Let her alone: speak not of Helena.

Take not her part; for, if thou dost intend

Never so little show of love to her,

Thou shalt pay for't.

keen, ***adj.*** fierce

shrewd, ***adj.*** bad-tempered

flout, ***v.*** mistreat

officious, ***adj.*** overly helpful

Lysander. Now she holds me not;
Now follow, if thou darest, to try whose right,
Of thine or mine, is most in Helena.

Demetrius. Follow! Nay, I'll go with thee, **cheek by jowl**.

Lysander *and* **Demetrius** *exit.*

Hermia. You, friend, all this coil is 'cause of you:
Nay, go not back.

Helena. I will not trust you, I,
Nor longer stay in your curst company.
Your hands than mine are quicker for a **fray**,
My legs are longer though, to run away.

Helena *exits.*

Hermia. I am amazed, and know not what to say.

Hermia *exits.*

cheek by jowl, *adv.* side by side

fray, *n.* confusion

Summary 4.1

TITANIA

BOTTOM

OBERON

PUCK

Meanwhile, back in Titania's kingdom…

Oberon comes forward with Puck, sees Titania has fallen asleep next to Bottom, and feels sorry for her. Now that he has the changeling boy, he removes the spell from her. She is horrified when she sees that she has been in love with a donkey. Oberon tells Puck to remove the donkey head from Bottom, but leave him sleeping.

Act 4 Scene 1

BOTTOM

BOTTOM. [*Awakening*] When my cue comes, call me, and I will answer: my next is, 'Most fair Pyramus.' Heigh-ho! Peter Quince! Flute, the bellows-mender! Snout, the tinker! Starveling! God's my life, stolen hence, and left me asleep! I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was: man is but a fool, if he go about to **expound** this dream. Methought I was—there is no man can tell what. Methought I was—and methought I had—but man is but a **patched fool**, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand

expound, *v.* describe in detail

patched fool, *n.* clown

is not able to taste, his tongue to conceive, nor his heart to report, what my dream was. I will get Peter Quince to write a **ballad** of this dream: it shall be called 'Bottom's Dream,' because it hath no bottom; and I will sing it in the latter end of a play, before the Duke.

Bottom *exits.*

ballad, *n.* poem or song that tells a story

Summary 4.2 & 5.1a

Everyone

» The fog that Puck created has cleared, but the four young people are still asleep in the woods.

» To celebrate May Day, Theseus, Hippolyta, and Hermia's father, Egeus, arrive there with a hunting party and find the sleeping young people.

» They wake up the young people with loud horns and shouts.

» Lysander tries to explain what has happened.

» Egeus tells Theseus to punish Lysander for eloping with Hermia.

Summary 4.2 & 5.1a

- Demetrius explains that he no longer loves Hermia but instead loves Helena, though he is not sure how that happened.
- Egeus is not happy with this, but Theseus uses his power to override Egeus's wishes.
- Theseus tells the young people to come with him to be married.
- The young people are left alone and wonder if they are still dreaming.
- They decide that they are awake, and they follow Theseus to Athens.
- Meanwhile, Quince and the other workmen are very worried about Bottom's transformation and disappearance.
- They reminisce about his great skill as a performer.
- Everyone thinks it is very sad that he won't be able to perform the play for the wedding.
- Bottom walks in.

Summary 4.2 & 5.1a

- Everyone is very glad to see him!
- Bottom urges his friends to get their things together so they can go perform at the court.
- The Athenians all arrive at the court for a party.
- One of Theseus's staff members presents him with a list of entertainments to choose from.
- He chooses 'A tedious brief scene of young Pyramus and his love Thisbe'—Bottom, Quince and their friends' play.
- The play is a strange and funny spectacle, but everyone enjoys it.
- Still, when Bottom offers to perform an epilogue or a dance, Theseus says perhaps it is time for bed.
- The newlyweds say good night.
- The fairies wander the halls of the palace, blessing the mortals' marriages and lives together.
- Puck has the final words: "If we shadows…"

Act 5 Scene 1a

QUINCE

QUINCE. Gentles, perchance you wonder at this show
But wonder on, till truth make all things plain.
This man is Pyramus, if you would know;
This beauteous lady Thisbe is certain.
This man, with **lime** and **rough-cast**, doth present
Wall, that vile Wall which did these sweethearts sunder;
And through Wall's **chink**, poor souls, they are content
To whisper. At the which let no man wonder.
This man, with lantern, dog, and bush of thorn,
Presenteth Moonshine; for, if you will know,
By moonshine did these sweethearts think no scorn
To meet at yonder **tomb**, there, there to woo.

lime, *n.* limestone (a type of stone used for building)

rough-cast, *n.* cement

chink, *n.* crack

tomb, *n.* monument over a grave

Act 5 Scene 1a

This **grisly** beast, which Lion hight by name,

The trusty Thisbe, coming first by night,

Did scare away, or rather did affright;

And, as she fled, her **mantle** she did fall,

Which Lion vile with bloody mouth did stain.

Anon comes Pyramus, sweet youth and tall,

And finds his trusty Thisbe's mantle slain:

Whereat, with blade, with bloody blameful blade,

He bravely broach'd his boiling bloody breast;

And Thisbe, **tarrying** in mulberry shade,

His dagger drew, and died. For all the rest,

Let Lion, Moonshine, Wall, and sweethearts twain

At large discourse, while here they do remain.

grisly, *adj.* horrible

mantle, *n.* cape

tarrying, *v.* remaining

Act 5 Scene 1b

PUCK

PUCK. If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream.
Gentles, do not reprehend:
If you pardon, we will mend.
And, as I am an honest Puck,
If we have unearnèd luck
Now to 'scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call.

Act 5 Scene 1b

So, good night unto you all.

Give me your hands, if we be friends,

And Robin shall restore amends.

Characters

Athenians

Theseus

Hippolyta

Egeus

Hermia

Lysander

Helena

Demetrius

Workmen

Quince

Bottom

Workmen

Fairies

Titania

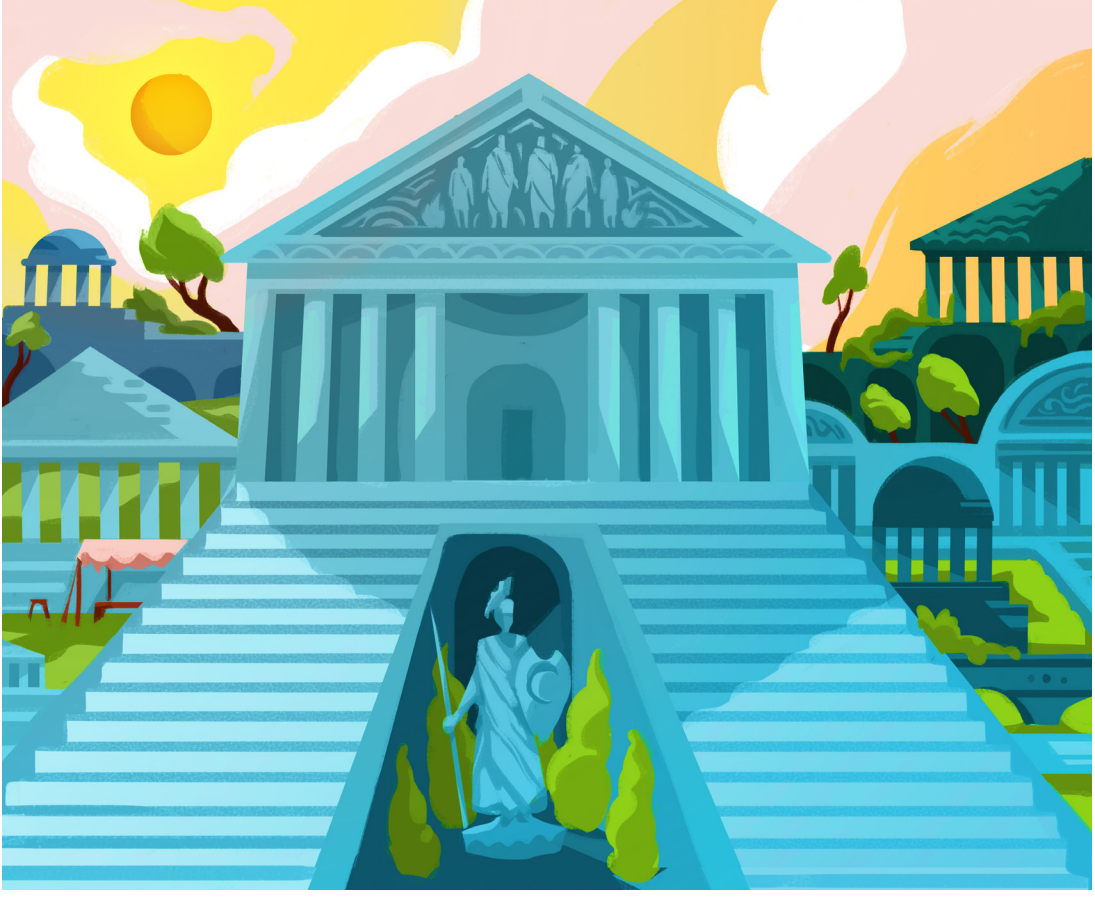
Oberon

Puck

Fairies

Locations

Athens



The Forest

ISBN 979-8-89072-711-4

© 2024. Texas Education Agency. Portions of this work are adapted, with permission, from originals created by

Amplify Education, Inc. (amplify.com) and the Core Knowledge Foundation (coreknowledge.org).

This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike

4.0 International License.

You are free:

to Share—to copy, distribute, and transmit the work

to Remix—to adapt the work

Under the following conditions:

Attribution—You must attribute any adaptations of the work in the following manner:

This work is based on original works of the Texas Education Agency, as well as prior works by Amplify Education, Inc. (amplify.com) and the Core Knowledge Foundation (coreknowledge.org) and is made available under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. This does not in any way imply endorsement by those authors of this work.

Noncommercial—You may not use this work for commercial purposes.

Share Alike—If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one.

With the understanding that:

For any reuse or distribution, you must make clear to others the license terms of this work. The best way to do this is with a link to this web page:

https://creativecommons.org/licenses/by-nc-sa/4.0/

Trademarks and trade names are shown in this book strictly for illustrative and educational purposes and are the property of their respective owners. References herein should not be regarded as affecting the validity of said trademarks and trade names.

This work is based on prior works of Amplify Education, Inc. (amplify.com) and the Core Knowledge Foundation (coreknowledge.org) made available under a Creative Commons Attribution- NonCommercial-ShareAlike 4.0 International License. This does not in any way imply endorsement by those authors of this work.

Printed in the USA

Bluebonnet Learning
K–5 Reading Language Arts

ENGLISH

SHAKESPEARE'S
A MIDSUMMER NIGHT'S DREAM

GRADE 5 UNIT 6 | READER

EDITION 1

9 79889 72711 4