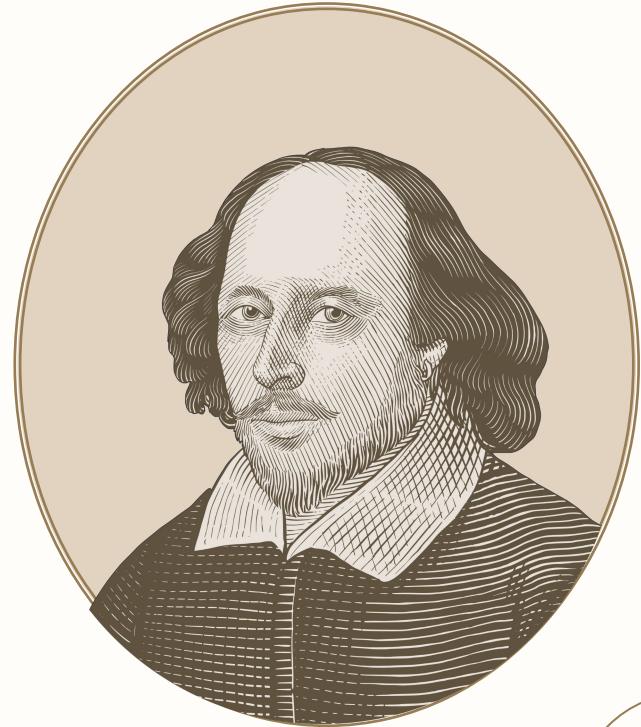




# A Midsummer Night's Dream

Act 1 Scene 2

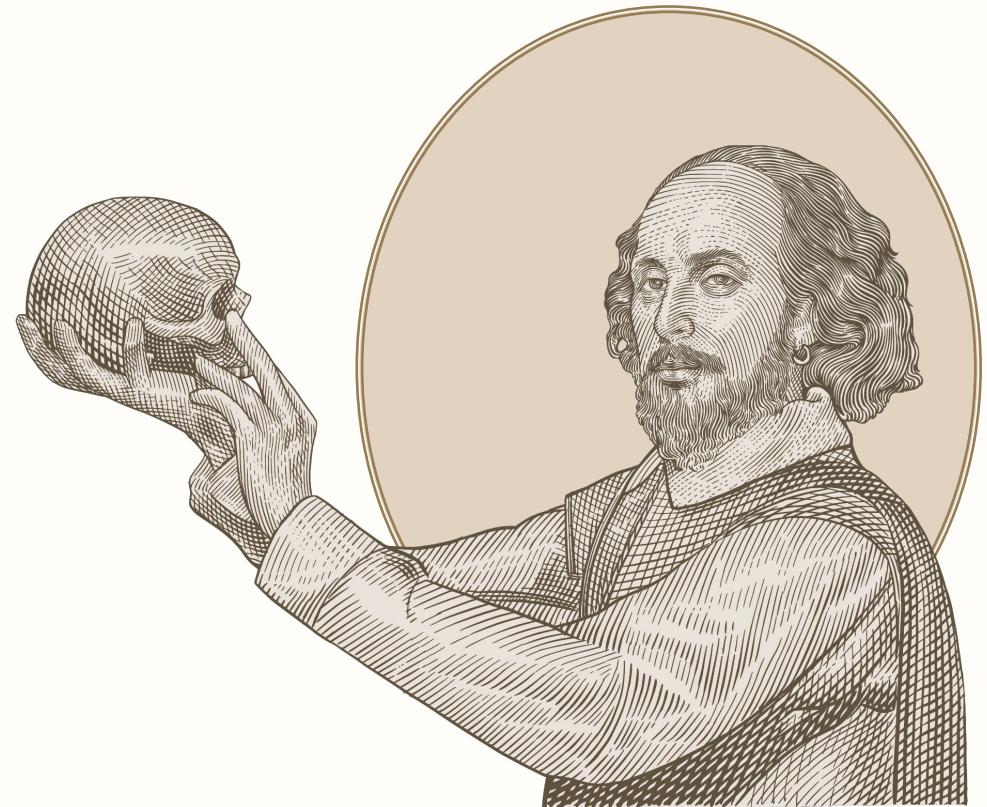




# Act 1

# Scene 2

The Rehearsal





# Summary

## Part 1:

- In another part of Athens, a group of average workers, known as the “Mechanicals”, plan to put on a play at Theseus’s wedding
- They decide to perform the play “The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe”

## Part 2:

- Some of the actors include the weaver Nick Bottom, who wants to play all the parts, the carpenter Quince, who is in charge, and the weaver Snug, who is scared he cannot play the lion properly
- Note: All of these actors are men in Shakespeare!

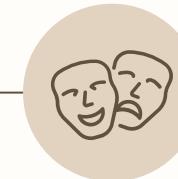




# Character Chart

## Quince

A carpenter, “leader” of the troupe, plays Thisbe’s father



## Snug

A weaver, assigned the role of lion and is anxious



## A Play for Hippolyta and Theseus

## Tom Snout

A tinker, assigned the role of Pyramus’s father, later became a wall



## Nick Bottom

A weaver, talkative and wants to play every role, plays the role of Pyramus



## Francis Flute

A bellows-mender, plays the role of Thisbe



## Robin Starveling

A tailor, plays the role of Thisbe’s mother





# Activity 1:

## Drama Starter

Creating a Character:

- Rudolf van Laban was a dance theorist who specialised in expressive forms of choreography. In drama, his unique ideas about a performer's use of space, weight and time have led to the creation of Laban 'efforts' which can help an actor create unique characterisations.
- Consider the characters from the story so far (Theseus, Helena, Hemia, etc.). Pick 4 characters that really stand out to you and summarise both their personalities and what you think they look like with a few key words. Then pick a combination of Laban movements for an actor performing each character (ex. Fast, direct, light, for Hermia)

Fast	Slow
Direct	Indirect
Heavy	Light



# Theme: Love

Shakespeare explores the fickle nature of “true love”.



## Deceitful Love

Shakespeare treats the idea of love as fake and manipulated. He explains that rather than love being a positive force, it brings more harm through confusion.



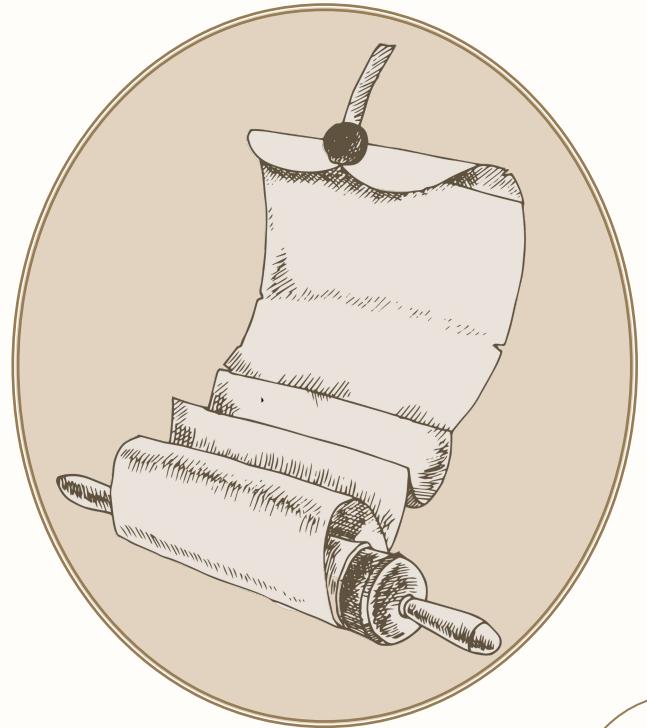
## Change of Love

The magical flower, love-in-idleness, is a symbol of how easily love can be affected. Lysander falling in love with Helena demonstrates this.

Question: How does the theme of contrast correlate to dreams in this play?



# Activity 2: Let's Play!





# Passage Analysis

QUINCE: Francis Flute, the bellows-mender.

FLUTE: Here, Peter Quince.

QUINCE: Flute, you must take Thisbe on you.

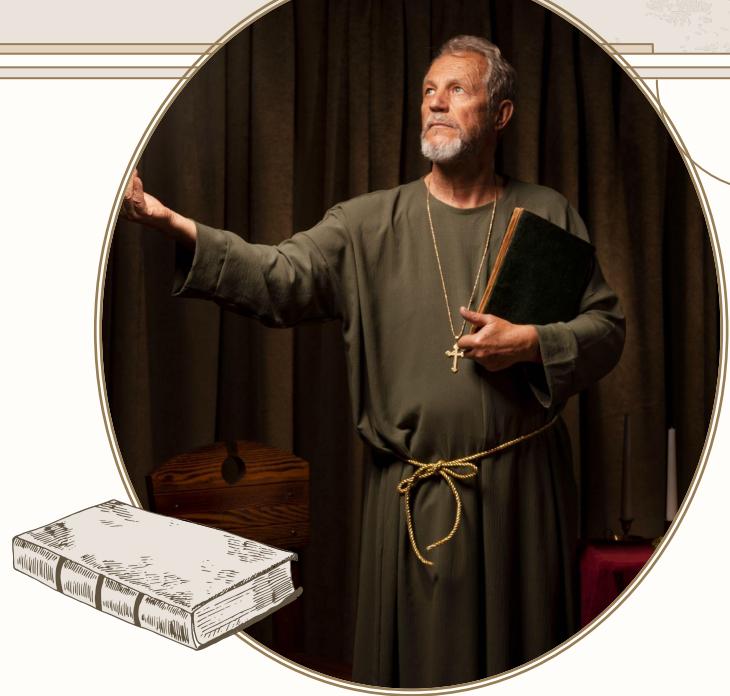
FLUTE: What is Thisbe—a wand’ring knight?

QUINCE: It is the lady that Pyramus must love.

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

QUINCE: That’s all one. You shall play it in a mask, and you may speak as small as you will.

BOTTOM: An I may hide my face, let me play Thisbe too. I’ll speak in a monstrous little voice: “Thisne, Thisne!”—“Ah Pyramus, my lover dear! Thy Thisbe dear and lady dear!”



- Think about the characteristics of each worker we covered earlier. How does this passage express those ideas?
- Does the idea of a “play within a play” relate to the idea of dreams being important?



# Vocabulary

<b>Words</b>		<b>Definitions</b>
abjure	1	To refrain from, to avoid
avouch	2	Declare, admit, assume
cloister	3	Place where members of a religious group live
edict	4	Proclamation, demand
idolatry	5	False worship
sojourn	6	A short trip
wanton	7	Shameless