



GREAT MINDS®

MODULE 3  
WHAT IS LOVE?

WIT &  
WISDOM

GRADE

8

GREAT MINDS® WIT & WISDOM

# Grade 8 Module 3:

## What Is Love?

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*Student Edition*



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# Table of Contents

Handout 3A: Drama Analysis

Handout 3B: Exemplar Argument Essay

Handout 4A: Figurative Language Analysis

Handout 4B: Fluency Homework

Handout 5A: Evidence Collection

Handout 6A: Character Description

Handout 7B: Color, Symbol, and Image

Handout 8A: Evidence-Based Claim Organizer

Handout 9A: Conflict and Character Perspective

Handout 9B: CREE Outline

Handout 9C: Fluency Homework

Handout 10A: Peer Review

Handout 11A: Conditional Verb Mood

Handout 12A: Glossary

Handout 14A: What Is Love? Five Theories

Handout 15A: Argument Outline

Handout 15B: Fluency Homework

Handout 15C: Frayer Model

Handout 16A: Evidence Collection

Handout 18A: Dramatic Performance Terminology

Handout 19A: Fluency Homework

Handout 20A: Figurative Language and Word Relationship Questions

Handout 21A: Shakespearean Insults

Handout 22A: Readers' Theater Script 1

Handout 22B: Readers' Theater Script 2

Handout 23A: "EPICAC," Kurt Vonnegut

Handout 23B: Subjunctive Verb Mood

Handout 33A: Argument Writing Checklist

Handout 35A: CREE-A-C Peer Review

Handout 35B: Peer Review Accountability

Volume of Reading Reflection Questions

Wit & Wisdom Parent Tip Sheet

Name

DateClass

# Handout 3A: Drama Analysis

**Directions:** Define the quotes in the chart in your own words using text features and context clues, and then explain what each one reveals about these characters’ relationship.

Quote	Meaning	What does this reveal about Lysander and Hermia’s relationship?
“Belike for want of rain, which I could well / beteem them from the tempest of my eyes.” (1.1.132-133)		
“Then let us teach our trial patience / Because it is a customary cross, / As due to love as thoughts and dreams and sighs,” (1.1.154-156)		
“If thou lovest me, then / Steal forth thy father’s house tomorrow night” (1.1.165-166)		



Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

## Handout 3B: Exemplar Argument Essay

**Directions:** Over the course of this module, you will work with this essay as an exemplar of argumentative writing. In this lesson, read the title and first paragraph and then highlight the claim.

### *Is Pyramus and Thisbe a Tragedy or a Comedy?*

Theseus, the duke in *A Midsummer Night's Dream*, has an important decision to make during his wedding celebration: what to watch. Of all the entertainment available for the evening, he picks the play *Pyramus and Thisbe* because it is advertised as “tragical mirth” (5.1.61). The idea that a play could be both sad and funny, tragic and comic, is intriguing to the duke because they are contradictory ideas, and he calls the idea of a funny tragedy “hot ice” and “wondrous strange snow” (5.1.63). What Theseus, and the audience, learns is that the play, while comically delivered, is truly a tragedy. *Pyramus and Thisbe* is a tragedy because in the action of the play, two young lovers are overwhelmed by outside pressures and commit suicide.

The first point that demonstrates *Pyramus and Thisbe* is a tragedy is that there are outside forces acting on the lovers. From the moment Pyramus appears onstage, it is clear that he faces opposition with regard to his relationship with his lover, Thisbe. Played by Snout the tinker, the wall separates the two lovers, who must whisper “through Wall’s chink” (5.1.141), or a small hole, to communicate. This kind of barrier between people in love can make it tough to develop a relationship; the couple cannot even kiss! As Thisbe says, “I kiss the wall’s hole, not your lips at all” (5.1.214). The wall separates the lovers, and in that way it is just an obstacle, but it actually represents the reason for the lovers’ separation, as Pyramus explains as he waits for Thisbe to appear: “And thou, O wall, O sweet, O lovely wall, / That stand’st between her father’s ground and / mine,” (5.1.183–185). Therefore, the real division between the two lovers is who owns the wall, Thisbe’s father, and the fact that Pyramus cannot get past the wall to Thisbe’s family’s property. It is true that the play does not reveal any further details about the conflict between Thisbe’s father and Pyramus, but it seems unlikely that Pyramus got along with Thisbe’s father, since he was whispering to Thisbe through a hole in the wall. Furthermore, if Thisbe’s father approved of the lovers’ relationship, why would they have to meet face to face in secret? Pressure from outside forces, like a family member from an older generation, is one of the most common reasons for conflict in Shakespearean tragedies. For instance, *Romeo and Juliet* is the most famous example of two lovers who cannot wed because of their families. On a smaller scale, Pyramus and Thisbe experience these same pressures, and this separation and need for secrecy are what cause the couple to meet at “Ninus’ tomb” (5.1.147) where they meet their end.

The second point that supports the conclusion that *Pyramus and Thisbe* is a tragedy is the ending of the play. Pyramus and Thisbe are two lovers whose ending is swift, tragic, and permanent. Their plan to meet away from anyone who would object to their union results in each taking his or her own life. Pyramus arrives immediately after Thisbe and finds a bloody piece of clothing. Pyramus exclaims, “lion vile hath here deflowered my dear” (5.1.307) as he mistakenly thinks Thisbe has been killed by an animal. It is then that the play takes a dramatic turn toward tragedy: Pyramus takes out his sword and kills himself, telling the audience “Now am I dead” (5.1.317). Thisbe returns to find her lover’s dead body and chooses also to die by the sword (5.1.360–361). The play ends in death, a common trait among tragedies. This tragic ending of the play, a conclusion of death, is important because eliminates any perception that *Pyramus and Thisbe* is a comedy.

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

There are those who would argue that *Pyramus and Thisbe* is not a tragedy but actually a comedy. The rehearsal and performance of the play are certainly humorous, and the players advertise the play as a comedy, yet this humor has to do with the inexperience and skill of the actors involved and not with the play's content. Within *A Midsummer Night's Dream*, the play is acted by a group of "[h]ard-handed men that work in Athens" (5.1.76) who have never acted before. Their lack of training makes the way the play is performed funny. For instance, when the lion enters onstage, he explains to the audience he is not actually a lion, "Then know that I, as Snug the joiner, am / A lion fell, nor else no lion's dam" (5.1.237–238). This is funny because the audience is supposed to believe he is a lion, and he breaks character to explain to the audience. Another example of this humor is when Bottom, playing Pyramus, mistakes his lines. He tells Thisbe to meet him at "Ninny's tomb" (V.i.215) instead of Ninus' tomb, a mistake that is funny because a ninny is a foolish or silly person. Bottom also refers to the play as a comedy when he says, "There are things in this comedy of Pyramus / and Thisbe that will never please" (3.1.9–10). However, the mistakes of the actors and their (mis)understanding of the play do not change what happens in the play itself. In a Shakespearean comedy, there is a positive end to the conflict. Characters often get married or there is a plan for marriage. The characters certainly do not die at the end. Instead, as in the case of *A Midsummer Night's Dream*, the lovers overcome their obstacles and get married. The performance of *Pyramus and Thisbe* may be extremely silly and poorly acted, but this does not make the play a comedy.

In conclusion, the play of *Pyramus and Thisbe* is a struggle for love that does not end well. Both lovers must keep their relationship a secret from Thisbe's father, and the result of this oppression leads to their deaths, common features of a Shakespearean tragedy. Theseus is pleased with his choice, understanding the tragedy of the play and stating it was "notably discharged" (5.1.377–378), meaning the actors performed their tragedy to the best of their ability. As the duke well knows, there is nothing funny about two people dying for love, and *Pyramus and Thisbe* is no exception.

Name

Date

Class

# Handout 4A: Figurative Language Analysis

**Directions:** Identify three pieces of figurative language from Act 1, Scene 1, lines 183–257 and explain the literal and figurative meanings.

Figurative Language  Use the citation style: (Act. Scene. Line(s))	Literal Meaning  What is the exact translation of this figurative language?	Figurative Meaning  What does this language mean in the context of the play?



Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

## Handout 4B: Fluency Homework

### Directions:

1. Day 1: Read the text carefully and annotate to help you read fluently.
2. Each day:
  - a. Practice reading the text aloud three to five times.
  - b. Evaluate your progress by placing a checkmark in the appropriate, unshaded box.
  - c. Ask someone (adult or peer) to listen and evaluate you as well.
3. Last day: Answer the self-reflection questions at the end.

### HELENA

How happy some o'er other some can be!  
Through Athens I am thought as fair as she.  
But what of that? Demetrius thinks not so.  
He will not know what all but he do know.  
And, as he errs, doting on Hermia's eyes,  
So I, admiring of his qualities.  
Things base and vile, holding no quantity,  
Love can transpose to form and dignity.  
Love looks not with the eyes but with the mind;  
And therefore is winged Cupid painted blind.  
Nor hath Love's mind of any judgment taste.  
Wings, and no eyes, figure unheedy haste.  
And therefore is Love said to be a child  
Because in choice he is so oft beguiled.  
As waggish boys in game themselves forswear,  
So the boy Love is perjured everywhere.  
For, ere Demetrius looked on Hermia's eyne,  
He hailed down oaths that he was only mine;  
And when this hail some heat from Hermia felt,  
So he dissolved, and showers of oaths did melt.  
I will go tell him of fair Hermia's flight.  
Then to the wood will he tomorrow night  
Pursue her. And, for this intelligence  
If I have thanks, it is a dear expense.  
But herein mean I to enrich my pain,  
To have his sight thither and back again

Shakespeare, William. *A Midsummer Night's Dream*. 1600. Edited by Barbara A. Mowat and Paul Werstine, Simon & Schuster, 2009, 1.1.232–257.

Name

DateClass

Student Performance Checklist:	Day 1		Day 2		Day 3		Day 4	
	You	Listener*	You	Listener*	You	Listener*	You	Listener*
Accurately read the passage three to five times.								
Read with appropriate phrasing and pausing.								
Read with appropriate expression.								
Read articulately at a good pace and an audible volume.								

\*Adult or peer

**Self-reflection:** What choices did you make about tone and appropriate expression when deciding how to read this passage, and why? What would you like to improve upon or try differently next time?

Name

DateClass

# Handout 5A: Evidence Collection

**Directions:** Complete the chart to prepare for your Focusing Question Task. Choose one of the following characters, and gather your text evidence. Write the evidence in your own words. Explain what you can infer from that evidence about what the character thinks about their circumstance or conflict, marriage, and love.

Characters:

- Theseus
- Lysander
- Egeus
- Hermia

Character:	Record: <ul style="list-style-type: none"><li>▪ What does your character say?</li><li>▪ Record text evidence.</li><li>▪ Use the citation style: (Act.Scene.Lines).</li></ul>	Translate: <ul style="list-style-type: none"><li>▪ What does the quotation mean? What would this sound like in modern English?</li><li>▪ Rewrite your text evidence in your own words.</li></ul>	Infer: <ul style="list-style-type: none"><li>▪ What can you infer about your character based on what she or he says?</li></ul>
What is your character's circumstance or conflict?			
How would your character define the role of love in marriage?			
What are your character's views about love?			



Name

DateClass

# Handout 6A: Character Description

**Directions:** Complete the following chart with the evidence and information that most strongly describes the character.

Two important quotations (phrases or entire lines):	Three descriptive adjectives (can be direct quotes or inferences based on the evidence):
Word:	
Role and Relationships:	Two sentences that summarize the character:

Name

DateClass

# Handout 7B: Color, Symbol, and Image

**Directions:** Complete the tables for the word *dissension*. Note that a symbol is a single object or representation of an image; however, an image is a snapshot or scene with a setting and action.

What color represents the connotation for this word?	I chose this color because
--	----------------------------

What symbol best captures the main idea of the definition of this word?	I chose this symbol because
---	-----------------------------

What image or snapshot from the play comes to mind when you think of this word?	I chose this image because
---	----------------------------

Name

DateClass

# Handout 8A: Evidence-Based Claim Organizer

**Directions:** Use the T-chart to gather evidence for each possible answer. After you have collected and reviewed the evidence, decide which possible answer the evidence better supports, and compose your evidence-based claim.

Should Oberon use the flower's magic?	
Possible Answer 2: Oberon should use the flower's magic because...	Possible Answer 2: Oberon should not use the flower's magic because...
Evidence:  1.    2.    3.	Evidence:  1.    2.    3.
What is your claim after examining the evidence?	



Name

DateClass

# Handout 9A: Conflict and Character Perspective

**Directions:** Respond to questions regarding the conflict and the characters’ perspectives.

	<b>Record:</b> <ul style="list-style-type: none"><li>▪ What does the character say?</li><li>▪ Record text evidence.</li><li>▪ Include citation (act.scene.line number).</li></ul>	<b>Translate:</b> <ul style="list-style-type: none"><li>▪ What does the quotation mean?</li><li>▪ Rewrite your text evidence in your own words.</li></ul>
How does Lysander try to convince Hermia to let him sleep near her?		
Why isn't Hermia convinced by Lysander's argument?		
<p>In a four- or five-sentence paragraph, explain Lysander's argument and why Hermia rejects it. Use textual evidence to develop your response.</p> <p>In addition, use one of the following words to create a transition between your explanation of Lysander's and Hermia's perspectives:</p> <p><i>Despite</i> <i>Nevertheless</i> <i>However</i> <i>By contrast</i></p>		

Name

DateClass

# Handout 9B: CREE Outline

**Directions:** Record your claim from the previous lesson, explain your reasoning, identify at least one piece of evidence that supports your reasoning, and elaborate on the connection between your reasoning and evidence.

C	Evidence-Based Claim	
R	Reasoning	
E	Evidence	
E	Elaboration	

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

## Handout 9C: Fluency Homework

### Directions:

1. Day 1: Read the text carefully and annotate to help you read fluently.
2. Each day:
  - a. Practice reading the text aloud three to five times.
  - b. Evaluate your progress by placing a checkmark in the appropriate, unshaded box.
  - c. Ask someone (adult or peer) to listen and evaluate you as well.
3. Last day: Answer the self-reflection questions at the end.

That very time I saw (but thou couldst not),  
Flying between the cold moon and the earth,  
Cupid all armed. A certain aim he took  
At a fair vestal thronèd by the west,  
And loosed his love-shaft smartly from his bow  
As it should pierce a hundred thousand hearts.  
But I might see young Cupid's fiery shaft  
Quenched in the chaste beams of the wat'ry moon,  
And the imperial vot'ress passèd on  
In maiden meditation, fancy-free.  
Yet marked I where the bolt of Cupid fell.  
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 flower; 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.

Shakespeare, William. *A Midsummer Night's Dream*. 1600. Edited by Barbara A. Mowat and Paul Werstine, Simon & Schuster, 2009, p.45.

Name

DateClass

Student Performance Checklist:	Day 1		Day 2		Day 3		Day 4	
	You	Listener*	You	Listener*	You	Listener*	You	Listener*
Accurately read the passage three to five times.								
Read with appropriate phrasing and pausing.								
Read with appropriate expression.								
Read articulately at a good pace and an audible volume.								

\*Adult or peer

**Self-reflection:** What choices did you make about tone and appropriate expression when deciding how to read this passage, and why? What would you like to improve upon or try differently next time?

Name

DateClass

# Handout 10A: Peer Review

**Directions:** Have your partner write feedback about your paragraph. Then complete your plan for revision.

Partner Feedback:

This paragraph states an evidence-based claim.	+/ $\Delta$
The claim is supported by two pieces of evidence. The most effective evidence to support the claim is _____ _____.	+/ $\Delta$
The paragraph has logical reasoning that elaborates on the evidence and connects it to the claim. The most effective instance of logical reasoning is _____ because _____.	+/ $\Delta$
What is the most effective aspect of your partner's paragraph?	
Reviewed by:	

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

## Handout 11A: Conditional Verb Mood

The conditional verb mood expresses a conditional state or an uncertain event that depends on other circumstances. Other traits include the following:

1. Uses the modals *will/would*, *can/could*, and *might*
2. Occurs in the present, past, and future tenses
3. Appears in an independent clause

### Examples:

1. If I agreed with the author, I would never fall in love!  
Dependent clause                      Independent Clause
2. I might agree with Helen Fisher when I fall in love someday.  
Independent Clause                      Dependent Clause
3. I can learn a great deal about the brain from Helen Fisher when I read her book.  
Independent Clause                      Dependent Clause
4. If her reasoning isn't valid in this article, I will likely disagree with her other claims too.  
Dependent clause                      Independent Clause

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

## Handout 12A: Glossary

**Directions:** As you read “In the Brain, Romantic Love Is Basically an Addiction,” use this glossary as a resource to aid your understanding.

Word	Meaning
addiction (n.)	A strong need to regularly do or have something.
regard (v.)	To think of someone or something in a specific way.
abnormal (adj.)	Different from the typical, unusual.
acknowledge (v.)	To admit or recognize the truth of something.
statistical (adj.)	Of, concerning, or using statistics or the types of mathematical analyses that provide numerical information of a type that allows testing of a hypothesis.
supernatural (adj.)	Describes either something, someone or an event caused by forces separate or outside of what are considered natural laws of nature.
notion (n.)	An idea or opinion.
besot (v.)	To confuse or make act like a fool (often used reflexively).
paramount (n.)	The highest authority.
adversity (n.)	A condition of misfortune or difficulty.
cue (n.)	Anything that serves as a signal for action.
maintain (v.)	To continue without making changes.
monogamy (n.)	The state of being in a relationship with only one individual.





Name \_\_\_\_\_

Date \_\_\_\_\_ Class \_\_\_\_\_

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Al-Khalili, Jim, et al. "What is Love? Five Theories on the Greatest Emotion of All." *The Guardian*, Guardian News and Media Limited, 13 Dec. 2012, Web. Accessed 15 Sept. 2016.

# Handout 15A: Argument Outline

**Directions:** Reread Helen Fisher’s article “In Your Brain, Romantic Love Is Basically an Addiction,” and complete the argument outline.

**Hook:**

**Claim:**

**Reasons:**

1:	
2:	
<b>Evidence:</b> 1.	<b>Evidence:</b> 1.
2.	2.

Name

Date

Class

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

## Handout 15B: Fluency Homework

### Directions:

1. Day 1: Read the text carefully and annotate to help you read fluently.
2. Each day:
  - a. Practice reading the text aloud three to five times.
  - b. Evaluate your progress by placing a checkmark in the appropriate, unshaded box.
  - c. Ask someone (adult or peer) to listen and evaluate you as well.
3. Last day: Answer the self-reflection questions at the end.

“In fact, besotted lovers express all four of the basic traits of addiction: craving, tolerance, withdrawal, and relapse. They feel a “rush” of exhilaration when they’re with their beloved (intoxication). As their tolerance builds, they seek to interact with the beloved more and more (intensification). If the love object breaks off the relationship, the lover experiences signs of drug withdrawal, including protest, crying spells, lethargy, anxiety, insomnia or hypersomnia, loss of appetite or binge eating, irritability, and loneliness.

Lovers, like addicts, also often go to extremes, sometimes doing degrading or physically dangerous things to win back the beloved. And lovers relapse the way drug addicts do. Long after the relationship is over, events, people, places, songs, or other external cues associated with their abandoning sweetheart can trigger memories and renewed craving.”

Fisher, Helen. “In the Brain, Romantic Love Is Basically an Addiction.” Discover, Kalmbach Publishing Co., 13 Feb. 2015, Web. Accessed 15 Sept. 2016.

Name

Date

Class

Student Performance Checklist:	Day 1		Day 2		Day 3		Day 4	
	You	Listener*	You	Listener*	You	Listener*	You	Listener*
Accurately read the passage three to five times.								
Read with appropriate phrasing and pausing.								
Read with appropriate expression.								
Read articulately at a good pace and an audible volume.								

\*Adult or peer

**Self-reflection:** What choices did you make about tone and appropriate expression when deciding how to read this passage, and why? What would you like to improve upon or try differently next time?

Name

DateClass

# Handout 15C: Frayer Model

**Directions:** Complete the Frayer Model for your assigned word.

Definition:

Characteristics:

Word:

Examples:

Non-Examples:

Name

DateClass

# Handout 16A: Evidence Collection

**Directions:** In preparation for your Focusing Question Task, reread “In the Brain, Romantic Love Is Basically an Addiction,” and complete the chart below. After reading, first identify the central claim in Fisher’s argument. Next, identify at least five pieces of evidence she uses to support this claim. Then, evaluate her reasoning by explaining if and how the evidence connects to the central claim and how Fisher elaborates on the evidence. Finally, in the last row, distill the evidence and your evaluation of it.

Helen Fisher’s central claim is .

Evidence	Does the evidence connect to the claim? <div>If no, write “No.”</div> <div>If yes, briefly explain how it connects to the central claim.</div>	How does Fisher elaborate on the evidence?
1.		
2.		
3.		
4.		
5.		

Place a star next to the three pieces of evidence that most strongly support the claim.

Place an X next to any evidence that does not support the claim because it is not relevant, not explained well enough, or not clearly connected to the claim.

Tally your responses. Does Fisher supply sufficient evidence and reasoning to support her claim? Why, or why not? (Use bullet points for your response.)

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

## Handout 18A: Dramatic Performance Terminology

**Directions:** Employ these terms in your discussion of the dramatic performance. Annotate key points on the handout and add your own notes. As you analyze the performance, ask yourself:

How does a dramatic performance affect:

My reaction to an event in the play?

My understanding of the language?

My understanding of the meaning?

Term(s)	Characteristics
<b>Stage Direction</b>	<p>These four terms describe actors' or other objects' <b>position on the stage</b> and how close they are to the audience.</p> <p><b>Upstage:</b> The actors or objects are at the farthest part of the stage away from the audience.</p> <p><b>Downstage:</b> The actors or objects are at the nearest part of the stage, as close as they can get to the audience.</p> <p><b>Stage right:</b> The right side of the stage from the perspective of an actor facing the audience.</p> <p><b>Stage left:</b> The left side of the stage from the perspective of an actor facing the audience.</p> <p><b>Center stage:</b> The middle of the stage.</p>
<b>Staging</b>	<p><b>Staging</b> refers to the visual detail and design of the stage; the decorations and physical objects that are used to create the setting of the play.</p> <p><b>Stage dressing:</b> Everything used to decorate the stage, including the <b>set</b>, <b>backdrop</b> and <b>props</b>.</p> <p><b>Set:</b> The painted structures of a stage set meant to suggest a particular location.</p> <p>Sometimes plays will have multiple <b>sets</b> for different scenes, or changing locations.</p> <p><b>Backdrop:</b> A painted cloth hung at the back of a stage as part of the scenery for the set.</p> <p><b>Prop:</b> Any object on the stage that is used by the actors during the performance.</p> <p>Everything the actors use is included in this definition, from a book they hold in their hand to something like a chair the actor sits in—these are both considered <b>props</b>.</p>



Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

<b>Actors' Movements</b>	<p><b>Blocking:</b> The precise movement of the actors on the stage.</p> <p>Generally, actors work with a director to decide the <b>blocking</b> for a performance ahead of time. Sometimes, if the actors improvise, they will devise their own blocking, but the aim of blocking is for the audience to witness the action of the play in the way the actor and directors want them to. Sometimes the script for a play will include directions for blocking.</p> <p><b>Gesture:</b> An expressive movement of the body.</p> <p>Gestures can be subtle or exaggerated depending on the desired effect.</p> <p><b>Position:</b> Whether the actor is facing away from the audience, toward the audience, or standing so that the audience can see their side profile.</p> <p>Generally, actors try not to turn their back on the audience unless they absolutely have to.</p> <p><b>Level:</b> The position of the top of an actor's head in relation to the audience– whether they are standing, sitting, crouching or lying down.</p> <p><b>Pantomime:</b> A way of communicating information or expressing emotion without using language. <b>Pantomime</b> uses exaggerated physical gestures or facial expressions to tell a story.</p> <p><b>Mug:</b> To make exaggerated facial expressions at the audience.</p>
<b>Actors' Speech</b>	<p>The following terms can be used to describe <b>the way an actor delivers his/her lines</b>. Variation in delivery can help convey emotion, tone and convey meaning. An actor's delivery with words alone can build tension, heighten humor or convey sadness.</p> <p><b>Diction:</b> The overall style of speech used by an actor to deliver his/her lines, including articulation, pacing, volume, and pitch.</p> <p><b>Articulation:</b> The clarity and precision with which an actor delivers his/her lines.</p> <p>Very precise and clear articulation is easy to understand, and actors often pronounce their lines with more articulation than people use in day-to-day speech.</p> <p><b>Pacing:</b> The speed with which an actor delivers his/her lines.</p> <p><b>Projection:</b> The placement and delivery of volume, clarity, and distinctness of voice for communicating to an audience.</p> <p>Depending on the size of the theater and whether or not the actors are using microphones, they often need to use different levels of projection so that the audience can hear and understand them.</p> <p><b>Volume:</b> The degree of loudness or softness, or the intensity with which an actor delivers his/her lines.</p> <p><b>Pitch:</b> The highness or lowness of a voice.</p> <p><b>Vocal quality:</b> The characteristics that define the sound of a voice (e.g., raspy, shrill, chirpy, deep).</p>

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

## Handout 19A: Fluency Homework

### Directions:

1. Day 1: Read the text carefully and annotate to help you read fluently.
2. Each day:
  - a. Practice reading the text aloud three to five times.
  - b. Evaluate your progress by placing a checkmark in the appropriate, unshaded box.
  - c. Ask someone (adult or peer) to listen and evaluate you as well.
3. Last day: Answer the self-reflection questions at the end.

OBERON [to Robin]

What hast thou done? Thou hast mistaken quite / and laid the love juice on some true-love's sight. / Of thy misprision must perforce ensure / some true-love turned, and not a false turned true.

ROBIN

Then fate o'errules, that, one man holding troth / a million fail, confounding oath on oath.

OBERON

About the wood swifter than the wind, / and Helena of Athens look thou find. / All fancy-sick she is and pale of cheer / with signs of love that costs the fresh blood dear. / By some illusion see thou bring her here. / I'll charm his eyes against she do appear.

ROBIN

I go, I go, look how I go, / swifter than arrow from the Tartar's bow. [He exits.]

OBERON [applying the nectar to Demetrius' eyes]

Flower of this purple dye, / hit with Cupid's archery, / sink in apple of his eye. / When his love he doth espy, / let her shine as gloriously / as the Venus of the sky. / When thou wak'st, if she be by, / beg of her for remedy.

Shakespeare, William. *A Midsummer Night's Dream*. 1600.

Edited by Barbara A. Mowat and Paul Werstine, Simon & Schuster, 2009, 3.2.90–111.

Name

DateClass

Student Performance Checklist:	Day 1		Day 2		Day 3		Day 4	
	You	Listener*	You	Listener*	You	Listener*	You	Listener*
Accurately read the passage three to five times.								
Read with appropriate phrasing and pausing.								
Read with appropriate expression.								
Read articulately at a good pace and an audible volume.								

\*Adult or peer

**Self-reflection:** What choices did you make about tone and appropriate expression when deciding how to read this passage, and why? What would you like to improve upon or try differently next time?

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

## Handout 20A: Figurative Language and Word Relationship Questions

**Directions:** Respond to the following questions, according to your group assignment.

### Group #1: Lysander

1. Review the definition of *woo* you have recorded in your Vocabulary Journal. What does Lysander mean when he tells Hermia he would not “woo in scorn” (3.2.124)?
2. Annotate Lysander’s lines for the word *scorn*—what part of speech is *scorn* in Lysander’s lines? What does *scorn* mean for Lysander?

### Group #2: Demetrius

1. Reread Demetrius’ speech (3.2.140-147). What is the relationship between the different instances of figurative language Demetrius uses to describe Helena?
2. How does Demetrius’ response to Lysander (3.2.172-175) develop your understanding of Demetrius’ changing affections?

### Group #3: Helena

1. Reread Helena’s speech (3.2.197-224). How does Helena’s description of her and Hermia as “two lovely berries molded on one stem” (3.2.216) relate to other metaphors and similes in her speech?
2. Annotate Helena’s lines for the word *scorn*—what part of speech is *scorn* in her lines? What does *scorn* mean for Helena?

### Group #4: Hermia

1. Reread Hermia’s speech (3.2.181-187). What is the relationship between Hermia’s senses?
2. Annotate Hermia’s lines for the word *scorn*—what part of speech is *scorn* in her lines? What does *scorn* mean for Hermia?

Name

DateClass

# Handout 21A: Shakespearean Insults

**Directions:** Identify the speaker of the following quotes, including who they are speaking to. Rewrite the quote in your own words, then translate the quote into modern, informal language.

Text	Speaker of Insult and Target of Insult	Paraphrase	Rewrite in Contemporary Slang
“You are a tame man, go!” (3.2.269)			
“Out, loathed med’cine! O, hated potion, hence!” (3.2.275)			
“You juggler, you cankerblossom, / You thief of love!” (3.2.296-297)			
“Fie, fie, you counterfeit, you puppet, you!” (3.2.303)			

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

# Handout 22A: Readers' Theater Script 1

Adapted from *A Midsummer Night's Dream*, 3.2.25–295 by William Shakespeare.

**Directions:**

1. Read through the script. As a group, decide which person will read which part. Highlight your part wherever it appears on the script.
2. Examine your character's lines, and using the text's glossary and a dictionary, define any unknown words or expressions on the right-hand side of the script. Take special note of figurative language.
3. Complete the section below titled "Character Motivation."
4. Based on your understanding of your character's language and motivation in this scene, choose at least one prop or piece of costume that emphasizes your character's identity.
5. Practice with your group.

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**LYSANDER**

Stay, gentle Helena; hear my excuse:  
My love, my life my soul, fair Helena!

**HELENA**

O excellent!

**HERMIA** [to Lysander]

Sweet, do not scorn her so.

**DEMETRIUS** [to Lysander]

If she cannot entreat, I can compel.

**LYSANDER**

Thou canst compel no more than she entreat:  
Thy threats have no more strength than her weak  
[prayers] –  
Helen, I love thee; by my life, I do:  
I swear by that which I will lose for thee,  
To prove him false that says I love thee not.

Name \_\_\_\_\_

Date \_\_\_\_\_

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**DEMETRIUS**

I say I love thee more than he can do.

**LYSANDER**

If thou say so, withdraw, and prove it too.

**DEMETRIUS**

Quick, come!

**HERMIA**

Lysander, whereto tends all this?

*[She takes hold of Lysander.]*

**LYSANDER**

Away, you tEthiope!

**DEMETRIUS** *[to Hermia]*

No, no; he'll  
Seem to break loose. *[to Lysander]* Take on as you would follow,  
But yet come not: you are a tame man, go!

**LYSANDER** *[to Hermia]*

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

**HERMIA**

Why are you grown so rude? What change is this?  
Sweet love, –

**LYSANDER**

Thy love! Out, tawny Tartar, out!  
Out, loathed medicine! Hated potion, hence!

**HERMIA**

Do you not jest?

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

**HELENA**

Yes, sooth; and so do you.

**LYSANDER**

Demetrius, I will keep my word with thee.

**DEMETRIUS**

I would I had your bond, for I perceive  
A weak bond holds you: I'll not trust your word.

**LYSANDER**

What, should I hurt her, strike her, kill her dead?  
Although I hate her, I'll not harm her so.

**HERMIA**

What, can you do me greater harm than hate?  
Hate me! Wherefore? O me! What news, my love!  
Am not I Hermia? Are not you Lysander?  
I am as fair now as I was erewhile.  
Since night you loved me; yet since night you left  
me:  
Why, then you left me—O, the gods forbid!—  
In earnest, shall I say?

**LYSANDER**

Ay, by my life;  
And never did desire to see thee more.  
Therefore be out of hope, of question, of doubt;  
Be certain, nothing truer; 'tis no jest  
That I do hate thee and love Helena.

*[Hermia turns him loose.]*

**Character Motivation:**

My character wants \_\_\_\_\_ because \_\_\_\_\_ .

My character's main obstacle is \_\_\_\_\_ .



Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

## Handout 22B: Readers' Theater Script 2

Adapted from *A Midsummer Night's Dream*, 3.2.334–365 by William Shakespeare.

### Directions:

1. Read through the script. As a group, decide which person will read which part. Highlight your part wherever it appears on the script.
2. Examine your character's lines, and using the text's glossary and a dictionary, define any unknown words or expressions on the right hand-side of the script. Take special note of figurative language.
3. Complete the section below titled "Character Motivation."
4. Based on your understanding of your character's language and motivation in this scene, choose at least one prop or piece of costume that emphasizes your character's identity.
5. Practice with your group.

---

### 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.

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

**DEMETRIUS**

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

**HELENA**

O, when she's angry, she is keen and shrewd!  
She was a vixen when she went to school;  
And though she be but little, she is fierce.

**HERMIA**

'Little' again! nothing but 'low' and 'little'!  
Why will you suffer her to flout me thus?  
Let me come to her.

**LYSANDER**

Get you gone, you dwarf;  
You minimus, of hindering knot-grass made;  
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 aby it.

**LYSANDER**

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

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

**DEMETRIUS**

Follow! nay, I'll go with thee, cheek by jole.

*[Demetrius and Lysander exit.]*

**HERMIA**

You, mistress, all this coil is 'long of you:

*[Helena retreats.]*

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. *[She exits]*

**HERMIA**

I am amazed, and know not what to say. *[She exits.]*

---

**Character Motivation:**

My character wants \_\_\_\_\_ because \_\_\_\_\_ .

My character's main obstacle is \_\_\_\_\_ .

Name

Date

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# Handout 23A: “EPICAC,” Kurt Vonnegut

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Current government	85%
Previous government	15%



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Name

DateClass

[Redacted text block]

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Vonnegut, Kurt. "EPICAC." *Welcome to the Monkey House*. Random House, 1968.

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

## Handout 23B: Subjunctive Verb Mood

**Directions:** Use the following handout to support your understanding of subjunctive verb mood.

The subjunctive verb mood is used to express wishes, desires, commands, suggestions, and hypothetical situations. This verb mood is not used frequently anymore because some writers and readers think it is too formal. Other attributes include the following:

1. Expresses imaginary or hypothetical conditions.
2. Occurs in the dependent clause preceded by *if* or *that*.
3. Uses the past, plural form of the imagined, desired, or suggested action.
4. Uses the verb *were* for the present subjunctive mood or the helping verb *had* for the past subjunctive mood.

**Examples:**

1. If I were Helen Fisher, I would explain the science in more detail. (imaginary)
2. The playwright suggests that the actor play the part seriously. (suggestion)
3. I wish that I were in the woods of Athens. (wish/desire)
4. The Duke of Athens commanded that Hermia choose her fate. (command)
5. If Demetrius had known Hermia's plan, he could have stopped her from leaving. (contrary to fact, past tense)

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

## Handout 33A: Argument Writing Checklist

**Directions:** Use this checklist to revise your writing. Mark + for “yes” and Δ for “needs improvement.” Ask someone (adult or peer) to evaluate your writing as well.

Reading Comprehension	Self + / Δ	Peer + / Δ	Teacher + / Δ
I accurately cite evidence from <i>A Midsummer Night's Dream</i> .			
I demonstrate an understanding of Shakespearean language.			
I apply an understanding of the concepts of agency and fate to a character's circumstances in <i>A Midsummer Night's Dream</i> .			
<b>Structure</b>			
I respond to all parts of the prompt.			
I focus on my claim throughout the piece.			
I introduce the claim clearly in my introduction paragraph.			
I recognize and acknowledge alternate or opposing claim(s).			
I organize my reasons and evidence clearly in body paragraphs.			
My conclusion paragraph is clear and direct, and supports my claim.			
I use transitions to smoothly and logically connect paragraphs and ideas.			
<b>Development</b>			
I support my claim with clear, logical reasons.			
I develop my reasons with accurate evidence from <i>A Midsummer Night's Dream</i> .			
My evidence is relevant to the topic.			
I elaborate upon my evidence.			
<b>Style</b>			
I use a variety of sentence patterns (simple, compound, complex, compound-complex) to add clarity and interest to my writing.			
I use vocabulary words that are specific and appropriate to the content.			
I write precisely and concisely, without using unnecessary words.			
I write in an appropriately formal style.			
My writing style is appropriate for the audience.			
<b>Writing Process</b>			
I offer thoughtful and constructive feedback to my peers.			
I plan revisions based on a consideration of feedback from peers.			
<b>Total # of +'s</b>			

Name

DateClass

# Handout 35A: CREE-A-C Peer Review

**Directions:** Annotate your peer’s End-of-Module Task essay according to the directions below. Then, respond in writing to the questions, providing ideas for improvement where necessary.

<b>C: Evidence-Based Claim</b>  What is your peer’s claim? Underline it.	
Does the claim respond to the question?	
Is the claim evidence-based and specific?	
<b>R: Reasons</b>  What are your peer’s reasons? Place a star next to them.	
Do the reasons connect to and support the claim?	
Do the reasons connect to and build on one another?	
<b>E: Evidence</b>  What is your peer’s evidence? Circle it.	
Does the evidence connect to and support the reasons?	
Is the evidence drawn from throughout the text?	

Name

DateClass

E: Elaboration

What is your peer's elaboration? Put a box around it.

Does the evidence connect to and support the reasons?

Is the evidence drawn from throughout the text?

A: Opposing Claim

What is your peer's opposing claim? Highlight it.

Is the opposing claim opposite from your peer's claim?

Is the opposing claim clearly distinguished from your peer's claim?

C: Conclusion

What is your peer's conclusion? Draw an arrow pointing to it.

Is the conclusion clear and direct?

Summarize the most important part of your peer's argument, based on the conclusion.

Name

DateClass

# Handout 35B: Peer Review Accountability

**Directions:** Record the results of your peer review below, your response to your peer’s suggestions, and your plan for revisions.

What my peer said...	What I think about this feedback...	What I plan to do for revision...

Name \_\_\_\_\_

Date \_\_\_\_\_

Class \_\_\_\_\_

# Volume of Reading Reflection Questions

Text:

Author:

Topic:

Genre/type of book:

Share your knowledge about outer space and space travel by responding to the questions below.

## Informational Text

1. **Wonder:** What drew your attention to this text? What questions about love will this text address?
2. **Organize:** Summarize the author's presentation of information. How did this structure better help you understand different facets of love?
3. **Reveal:** Find a place in the text where there is figurative language used effectively. How does the author's use of figurative language affect the understanding of the information?
4. **Distill:** What point(s) is the author making in this text? How does he or she support their points with evidence?
5. **Know:** How does reading this text expand your knowledge of the world or your understanding of a big idea? Support with evidence from the text.
6. **Vocabulary:** Identify three to five vocabulary words presented in this text that have strong positive or negative connotations. Define each word and explain why the word might have the connotation.

## Literary Text

1. **Wonder:** What perspective on love did this text provide?
2. **Organize:** Write an objective summary of this book.
3. **Reveal:** How do specific language choices of the author convey or develop tone?
4. **Distill:** What central themes emerged in this text?
5. **Know:** In what ways has reading this text deepened your knowledge of, and understanding about, love?
6. **Vocabulary:** Identify three to five vocabulary words presented in this text that are key to understanding love in the setting of this text.



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# WIT & WISDOM PARENT TIP SHEET

## WHAT IS MY GRADE 8 STUDENT LEARNING IN MODULE 3?

Wit & Wisdom is our English curriculum. It builds knowledge of key topics in history, science, and literature through the study of excellent texts. By reading and responding to stories and nonfiction texts, we will build knowledge of the following topics:

Module 1: The Poetics and Power of Storytelling

Module 2: The Great War

**Module 3: What Is Love?**

Module 4: Teens as Change Agents

In the third module, *What Is Love?*, students examine a question that has vexed humans—and the world’s most renowned literary authors—for generations: What is love?

## OUR CLASS WILL READ THESE TEXTS:

### Novel (Literary)

- *A Midsummer Night’s Dream*, William Shakespeare

### Short Stories

- “EPICAC,” Kurt Vonnegut

## OUR CLASS WILL READ THESE ARTICLES:

- “What is Love? Five Theories on the Greatest Emotion of All,” Jim Al-Khalili, et al
- “In the Brain, Romantic Love Is Basically an Addiction,” Helen Fisher

## OUR CLASS WILL EXAMINE THESE PAINTINGS:

- *Birthday*, Marc Chagall
- *The Arnolfini Portrait*, Jan Van Eyck

## OUR CLASS WILL ASK THESE QUESTIONS:

- How do the characters in *A Midsummer Night's Dream* understand love?
- What defines the experience of love?
- What makes love complicated?
- Is love real in *A Midsummer Night's Dream*?
- Is love in *A Midsummer Night's Dream* a result of agency or fate?

## QUESTIONS TO ASK AT HOME:

As your Grade 8 student reads, ask:

- What is the essential meaning, or most important message, in this text?
- What are the themes of this text?
- *Who Was William Shakespeare?*, Celeste Mannis
- *Stargirl*, Jerry Spinelli
- *King of Shadows*, Susan Cooper
- *Shakespeare's Stories for Young Readers*, E. Nesbit

## BOOKS TO READ AT HOME:

- *Tuck Everlasting*, Natalie Babbitt
- *Emma*, Jane Austen
- *Who Was William Shakespeare?*, Celeste Mannis
- *Stargirl*, Jerry Spinelli
- *King of Shadows*, Susan Cooper
- *Shakespeare's Stories for Young Readers*, E. Nesbit

## IDEAS FOR DISCUSSING SHAKESPEARE AND LOVE STORIES:

Ask:

- Why do you think people tell and listen to/watch love stories?
- What can people learn about social or cultural norms from reading or viewing love stories?

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- Hebrew Academy for Special Children • Brooklyn, NY
- Paris Independent Schools • Paris, KY
- Saydel Community School District • Saydel, IA
- Strive Collegiate Academy • Nashville, TN
- Valiente College Preparatory Charter School • South Gate, CA
- Voyageur Academy • Detroit, MI

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**WHAT IS LOVE?** *What is love?* The question has puzzled us for centuries. What seems like a simple feeling is beyond complicated. As Shakespeare wrote, “the course of true love never did run smooth.” In this module, you’ll analyze the Bard’s comedy *A Midsummer Night’s Dream* to uncover the intricate nature of love.

**MORE MEANINGFUL ENGLISH** Examining, debating, and synthesizing evidence leads to a deep understanding of an entire text. As you explore a Shakespearean comedy, you will answer the question *What is the essential meaning?*



**ON THE COVER**

*The Birthday*, 1915

Marc Chagall, Russian-French, 1887–1985

Oil on Cardboard

The Museum of Modern Art, New York

**GRADE 8 MODULES**

1. *The Poetics and Power of Storytelling*
2. *The Great War*

**3. *What Is Love?***

4. *Teens as Change Agents*

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**WIT &  
WISDOM™**

Grade 8 | Module 3

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