



A Midsummer Night's Dream Poetic Meter and Social Class

Complete the chart below with one example of verse and one of prose from the play.

In column 1: Record the character's name.

In column 2: Record the social class of the character.

In column 3: Record a quote from the text spoken by the character. Cite the location in the text.

In column 4: State if the character speaks in verse or prose. If verse, try to identify the meter.

In column 5: Briefly explain what effect is created by the kind of language spoken by the character.

Character	Social Class	Passage from Text	Type of Language	Effect
Hermia	nobility	So will I grow, so live, so die, my lord, Ere I will yield my virgin patent up[.] (No Fear: 1.1.79–80)	verse – iambic pentameter	formal; expresses the seriousness of Hermia's refusal to marry against her will
Bottom	commoner	First, good Peter Quince, say what the play treats on, then read the names of the actors, and so grow to a point. (No Fear: 1.2.3–4)	prose	informal/natural; casual conversation about the actors

Consider these two similar passages, and then answer the questions.

QUINCE: If we offend, it is with our good will. That you should think we come not to offend, But with good will. To show our simple skill, That is the true beginning of our end. (No Fear: 5.1.103–106)	ROBIN/PUCK: If we shadows have offended, Think but this, and all is mended-- That you have but slumbered here While these visions did appear. And this weak and idle theme, No more yielding but a dream[.] (No Fear: 5.1.406–411)
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1. What meter is Quince speaking in?
2. What meter is Puck speaking in?
3. How is the content of both passages similar? How is it different?
4. What effect does Shakespeare create paralleling these two passages?