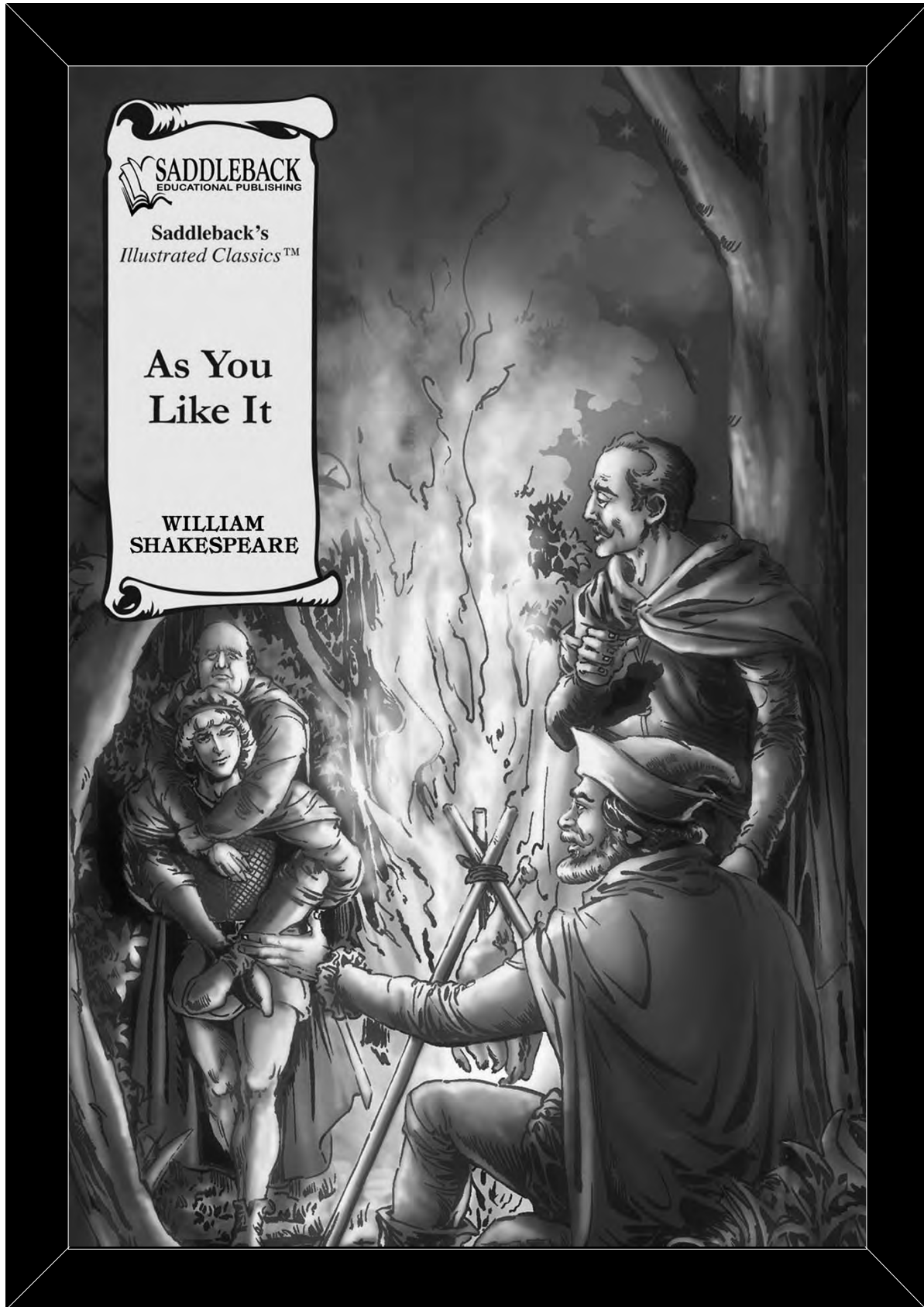


STUDY GUIDE



AS YOU LIKE IT

CONTENTS

Notes to the Teacher	3	7 Word Study: Synonyms and Antonyms	12
Answer Key	5	8 Skills Focus: Cause and Effect	13
Exercises:		9 Sequence of Events	14
1 Previewing the Story	6	10 Language Study: Idioms and Spelling	15
2 About the Author	7	11 Improving Your Reading Skills	16
3 Interpreting Visual Clues	8		
4 Vocabulary	9		
5 Character Study	10		
6 Comprehension Check	11		

NOTES TO THE TEACHER

SADDLEBACK'S ILLUSTRATED CLASSICS™ SERIES

What better way could there be to motivate struggling readers? Here are 45 of the world's all-time greatest stories—in the form of full-color graphic novels, no less! (Check the copyright page in this guide for a complete list of titles.)

THE REPRODUCIBLE EXERCISES

The eleven reproducible exercises that support each Illustrated Classics title are ideal for use in the academically diverse classroom. All written at a sub-5.0 reading level, they are designed to be “moderately challenging” for all learners—be they on-level recreational readers, older, struggling readers in need of skills reinforcement, or native speakers of other languages who are working to improve their command of language structure.

As a whole, the exercises focus on developing the traditional skillsets that underpin reading competence. The overall goal is to reinforce and extend basic reading comprehension while using the text as a springboard for acquisition of important language arts competencies. Specific skills and concepts targeted in the exercises include: following directions, vocabulary development, recall, cause and effect, recognizing details, generalization, inference, interpreting figurative language, understanding idioms and multiple-meaning words, etc.

All students—regardless of their range of exceptionalities and markedly different experiential backgrounds—can benefit from, and even enjoy, the experience of successfully “showing what they know” via the reproducible exercises.

DIFFERENTIATING INSTRUCTION: OPTIONS AND OPPORTUNITIES

Responsive teachers have always used a variety of methods and strategies to tailor instruction to the needs of specific students. To this end, the reproducible exercises lend themselves to a variety of presentation modes. Following are some suggestions for varying your approach:

- ▶ **Pre-reading:** Before students begin to read the story, hand out copies of the *Previewing the Story* and *About the Author* exercises. You, or student volunteers, might read them aloud before eliciting answers from the class. The *Interpreting Visual Clues* exercise also lends itself to introducing the story through class discussion.
- ▶ **Assign reading buddies or small reading groups.** Students not yet able to work independently can be paired off as reading buddies who consult with and reinforce each other as they answer questions or solve the puzzles. Small groups can also be formed to cooperatively complete the exercises. If appropriate, groups can compete as teams. (“Winners” might finish first or have the most correct answers.)
- ▶ **When possible, give your students a choice of response modes.** As an alternative to working independently, allowing students to respond orally to the exercise questions may give some students a better chance to demonstrate their grasp of the material. Many students can greatly benefit by “listening to how other people think” as they explain their answers. Choice also increases the struggling student’s sense of autonomy and engagement—which in turn enhances his or her sense of competence and self-esteem.
- ▶ **Native speakers of other languages** will especially benefit from the combination of the pictorial representations in the book and the follow-up printed matter in the exercises. While maintaining different performance expectations for students at different levels, use the vocabulary exercises to help these students add to their stock of English words and phrases. Students at the intermediate to advanced levels are ideal candidates for the *Word Study* and *Language Study* exercises that deal with idioms, figures of speech, and multiple-meaning words.
- ▶ **Suggestions for lesson extensions:**
 - Write a paragraph about your favorite character.
 - Do Internet research on the author or the story’s setting.
 - Write a three-paragraph book report.
 - Use the vocabulary words as the basis for a spelling test.
 - Have students rewrite lines of dialogue in their own words.
 - Ask students to write a new title for the book.



AS YOU LIKE IT
PREVIEWING THE STORY

1

What's the story about? Read the summary before answering the questions.
 Hint: There are no right or wrong answers. Use your imagination!



Nothing is as it should be in the court of Duke Frederick. Some time ago, Frederick's brother, the rightful duke, had been banished to the forest. Then Orlando, who's also been cheated by his older brother, flees to the forest when he hears that his life has been threatened. Will justice ever be done? Is it possible that the dukes' clever young daughters will be able to set things right? What would it take to replace jealousy and greed with love and good will? The answer may surprise you!

1. Why do you suppose that some brothers have so much trouble getting along with each other? Think about brothers you know or have read about. What might be the real problem behind most of their fights?

2. Rosalind, one of the story's main characters, shows her interest in a young man by giving him a gold chain. He shows his interest in her by posting love poems on trees. What's *your* idea of a good way to show your romantic interest in someone?

3. Several characters in the story run away and hide when their lives are threatened. Because the story takes place some 400 years ago, they hide in a nearby forest. Today, if you needed to "disappear" for a while, where could you hide? Make at least two suggestions.

4. When a young woman in the story disguises herself as a man, another woman falls in love with her! The first young woman has a hard time discouraging the other woman's romantic interest. In your opinion, what's the best way to "turn off" unwanted romantic attention?



AS YOU LIKE IT
ABOUT THE AUTHOR

2

A. Read about the author's life on the page before the story starts. After reviewing what you have read, study the statements below. Then write **T** for *true*, **F** for *false*, or **NM** for *not mentioned* next to each statement.

1. ____ Shakespeare studied several languages as a schoolboy.
2. ____ Shakespeare married Anne Hathaway when he was 28 years old.
3. ____ Shakespeare's acting company was called the Stratford Players.
4. ____ Audiences in Shakespeare's time thought he was more gifted as an actor than as a playwright.
5. ____ Shakespeare was born in the 15th century and died in the 16th century.
6. ____ Susanna, Hamnet, and Judith were the grandchildren of Mary Arden and John Shakespeare.
7. ____ Shakespeare is believed to have been 53 years old when he died.
8. ____ Shakespeare's plays were performed at the Globe Theater in London.
9. ____ Shakespeare's comedies are more highly regarded than his tragedies.
10. ____ Shakespeare was born in Stratford-on-Avon, England, on April 26, 1564.

B. Circle a letter to show the meaning of the **boldface** word from the reading.
Hint: Check a dictionary if you need help.

- | | |
|--|---|
| 1. Shakespeare's father was a merchant . | 3. Shakespeare wrote a number of sonnets . |
| a. one who buys and sells goods for profit | a. 14-line poems rhymed in a certain pattern |
| b. soldier hired to fight for a foreign country | b. very short biographies |
| c. one who lends money for profit | c. plays with many sound effects |
| 2. Someone who lives as a country gentleman . | 4. Today, a grammar school is called |
| a. never visits the city. | a. a junior college. |
| b. raises chickens and pigs. | b. a prep school. |
| c. has retired from the working world. | c. an elementary school. |



AS YOU LIKE IT
INTERPRETING VISUAL CLUES

3

In illustrated novels, the drawings tell the story as well as the words. Pictures can tell you a lot about time and place and also about how the characters feel about story events.

In your book, turn to the referenced page and look closely at the picture. Then circle a letter to answer the question or complete the sentence.

- Page 9—full page.** To introduce the story, the artist has provided details in the building and the characters' clothing to indicate that the story takes place
 - in the future.
 - more than 400 years ago.
 - about 75 years ago.
- Page 20—top of page.** Details in the background show you that the scene is no longer the duke's rich country house. In this scene you can tell that these characters are
 - on a windswept mountain top.
 - dressed for a harsher climate.
 - in a leafy green forest.
- Page 26—full page.** By carefully studying this composite illustration you can tell that the separate pictures are meant to indicate the
 - seven stages of a man's life.
 - young and old members of a family.
 - nightly dreams of the old duke.
- Page 29—bottom lefthand side.** You can tell from his clothes that the man on the right is a clown. Details such as the staff in the other man's hand and the animals in the picture show you that he is
 - old and lame.
 - a shepherd.
 - a farmer.
- Page 32—bottom of page.** Study the picture. Do Orlando and Jaques know that Rosalind and Celia are listening to their conversation? How can you tell?
 - No. It's too dark outside.
 - Yes. They don't care who hears them.
 - No. They're hiding behind a tree.
- Page 46—top left- and righthand sides.** Oliver's face in the corner and the jagged framing of the pictures suggest that he is
 - recalling a previous event.
 - watching the action from a distance.
 - telling lies about Orlando.
- Page 53—bottom lefthand side.** Study the picture. Why do you think Orlando isn't looking at Rosalind as he declares his love for her?
 - He knows she's angry with him.
 - He isn't feeling well.
 - She's disguised as Ganymede.