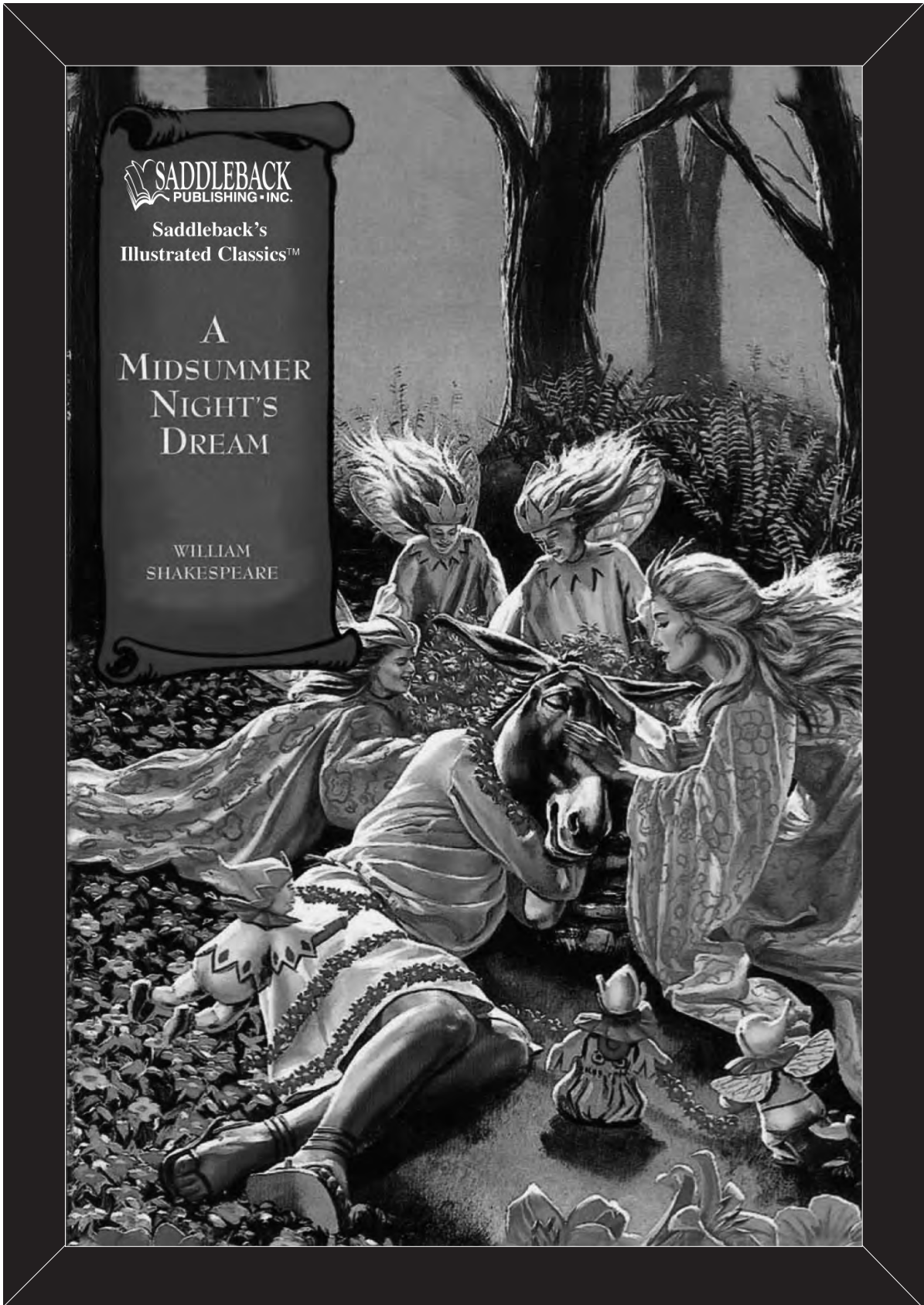


STUDY GUIDE



Saddleback's *Illustrated Classics*[™]
A MIDSUMMER NIGHT'S DREAM
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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.



A MIDSUMMER NIGHT'S DREAM
PREVIEWING THE STORY

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



A Midsummer Night's Dream is one of Shakespeare's best-loved comedies. What makes it so funny? A lot of confusion, that's what! The mix-ups begin when two young couples who lived long ago in Athens, Greece, have their lives interrupted by the tricks of mischievous fairies. Before long, the young people aren't sure who's in love with who! Meanwhile, some bungling workers are practicing a play to put on at the duke's upcoming wedding, and the king and the queen of the fairies go to war with each other! How could so many unusual things be happening on one midsummer night? Is it real or just a fantasy? As you read, you can decide for yourself.

1. The fairies and elves in this story have some amazing supernatural powers. They change the way people think by using magical spells. They even replace one character's head with the head of a donkey! If you had supernatural powers for one day, how would you use them? What spells might you cast—and on whom? Give two ideas.

SPELL #1: _____

SPELL #2: _____

2. What would you do if the person you loved and planned to marry suddenly claimed to love someone else? Would you simply accept it—or would you try to change his or her mind?

3. In this story, a young woman's father orders her to marry the man of his choice. Do you think it's a good idea for a parent to choose a partner for a son or daughter? Under what circumstances might it be a good idea? Why a bad idea? Give one reason for each side of the argument.

GOOD IDEA: _____

BAD IDEA: _____

4. Three workmen in the play take the parts of a girl, a lion, and a wall. Which part do you think would be most interesting? Which part would be least interesting? Explain your reasoning.

MOST INTERESTING: _____

LEAST INTERESTING: _____



A MIDSUMMER NIGHT'S DREAM

ABOUT THE AUTHOR

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's plays were never performed during his lifetime.
2. ____ Shakespeare was born in London and died in Stratford-on-Avon.
3. ____ Shakespeare's sonnets have been translated into many other languages.
4. ____ Young Shakespeare could read Greek and Latin as well as English.
5. ____ Shakespeare is better known for his writing than his acting.
6. ____ Shakespeare's son and daughters performed in all his plays.
7. ____ Shakespeare is believed to have been 53 years old when he died.
8. ____ Shakespeare was born in the 15th century and died in the 16th century.
9. ____ Shakespeare wrote some comedies, but he preferred writing tragedies.
10. ____ Shakespeare staged his plays in the Globe Theater.

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

- | | |
|---|---|
| <p>1. Shakespeare's father was a merchant.</p> <p>a. one who buys and sells goods for profit</p> <p>b. member of a crew on a cargo ship</p> <p>c. soldier hired to fight for a foreign country</p> | <p>3. Shakespeare's lines and characters are immortal.</p> <p>a. against what is right or moral</p> <p>b. having fame that lasts forever</p> <p>c. supernatural, fantastic</p> |
| <p>2. Shakespeare wrote a number of sonnets.</p> <p>a. poems with many sound effects</p> <p>b. very short biographies</p> <p>c. 14-line poems rhymed in a certain pattern</p> | <p>4. Many of Shakespeare's lines have been echoed through the centuries.</p> <p>a. reverberated</p> <p>b. repeated</p> <p>c. recalled</p> |

**INTERPRETING VISUAL CLUES**

You can learn as much from “reading” the pictures in illustrated novels as you can from reading the words.

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 32—middle of page.** Look closely at the artist’s drawing of Oberon and Puck. What visual clue tells you that Puck is not an ordinary mortal?
 - He is very short
 - He has a very big nose.
 - He is floating in mid air.
- Page 37—bottom righthand side.** This drawing of Helena—who is having an argument with Hermia—focuses on Helena’s face. The artist probably drew this as a close-up in order to
 - highlight her great beauty.
 - call attention to the tear on her cheek.
 - suggest that she’s winning the argument.
- Page 42—middle and bottom.** Notice that Lysander and Demetrius are eager to fight—if they could only find each other! Details in the illustration show that they are blinded by
 - heavy layers of fog.
 - dark, billowing smoke.
 - low-hanging clouds.
- Page 45—top of page.** As the four young people sleep on the forest floor, Puck, as usual, is up to some mischief. What do you think Puck is doing?
 - whispering in their ears
 - putting magic juice in Lysander’s eyes
 - casting a spell on Hippolyta
- Page 53—top of page.** The main figures in this illustration are Theseus and Hippolyta. What visual clue suggests that they are royalty?
 - their expensive, colorful clothing
 - Their guests are toasting them.
 - They are sitting on thrones.
- Page 57—bottom righthand side.** In this scene from the play, the workman in the red robe is playing his part by using a hand signal. What is the signal meant to convey?
 - a chink in the wall.
 - a ‘V’ for victory
 - a moment of silence
- Page 38—top of page.** Look closely at the body positions of the two young women. Remembering that Hermia is the brunette and Helena is the blonde, you can tell that
 - Helena is attacking Hermia.
 - Hermia is attacking attacking Helena
 - both women are just pretending.