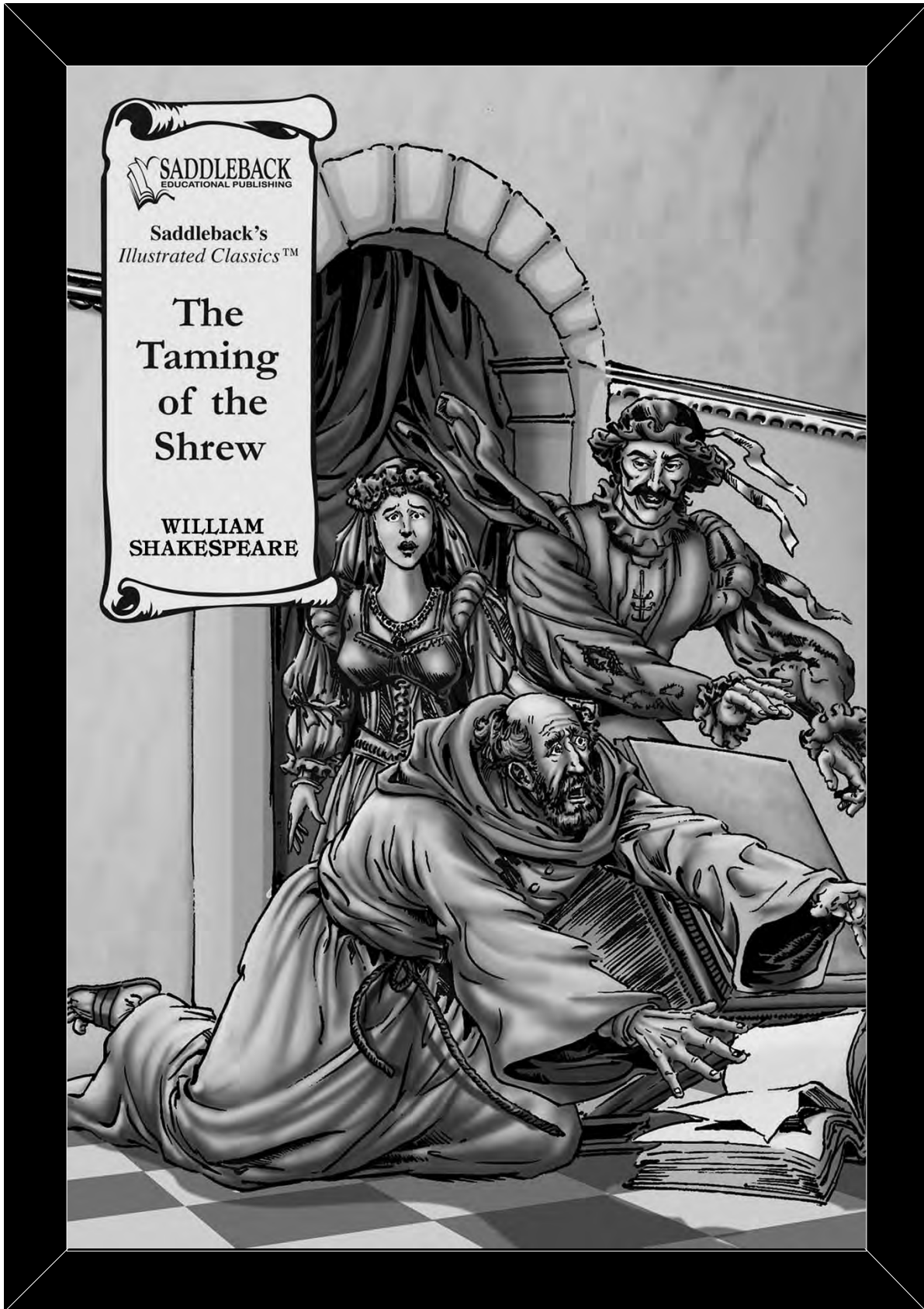


STUDY GUIDE



Saddleback's *Illustrated Classics*[™]
THE TAMING OF THE SHREW
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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.



THE TAMING OF THE SHREW
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!



Years ago, there were many common customs that would seem outrageous to people today. In this story, for example, a sweet and gentle young woman named Bianca is not allowed to marry before her older sister does! It doesn't help that the older sister is well known for her wild behavior and angry outbursts. Because both young women are beautiful and rich, a number of suitors come to call. But would any of them be willing to put up with Katherina's temper tantrums? Is lovely Bianca doomed to be an old maid? Who could guess that a plan to win Bianca's love would lead to a match for Katherina?

1. Have you ever known or read about someone whose bad temper caused him or her a lot of trouble? How do you think people could help themselves learn to keep their temper under control? Give two ideas.

2. In order to discourage interested young men, Bianca's father won't let her leave the house. Do you think it's a good thing or a bad thing for a parent to have that much control over a young person's life? Explain your reasoning.

3. To meet Bianca, a young man in the story tricks her father into giving him a job. How much effort would *you* make to capture the attention of an attractive person you'd like to meet? Suggest one or two ideas.

4. What's your opinion of marrying for money instead of for love? Do you think you could learn to love a person if he or she were rich enough? Compare one advantage and one disadvantage of marrying for money.

ADVANTAGES: _____

DISADVANTAGES: _____



THE TAMING OF THE SHREW
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. |

**INTERPRETING VISUAL CLUES**

The artwork in an illustrated novel can tell you a lot about what's happening in the story and how the characters feel about it.

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.

1. **Page 9—full page.** By carefully studying details of the characters' costumes you can make a good guess that this story takes place in the
 - a. 20th century.
 - b. 16th century.
 - c. distant future.
2. **Page 11—middle of page.** Look closely at the details. How do you think the travelers feel about the man they find slumped under a tree?
 - a. worried about his welfare
 - b. afraid that he'll wake up
 - c. amused by his predicament
3. **Page 22—top lefthand side.** What detail in the drawing suggests that the shorter man is the servant of the taller man?
 - a. the whip held by the taller man
 - b. the shorter man's ragged clothing
 - c. the taller man's cape
4. **Page 43—bottom of page.** In this series of three drawings, what does the artist convey about Petruchio's behavior at his wedding?
 - a. It was modest and respectful.
 - b. He was giving in to Katherina.
 - c. It shocked and alarmed his bride.
5. **Page 51—bottom lefthand side.** Study Katherina's facial expression and bowed head. How does she feel about Petruchio's criticism of her new dress?
 - a. sad, but accepting of his opinion
 - b. confident of his fashion sense
 - c. so angry she can hardly stand it
6. **Page 57—middle of page.** Look closely at the expression on Vincentio's face. What words describe his reaction to the man who stands before him?
 - a. fear and disgust
 - b. shock and outrage
 - c. guilt and shame
7. **Page 60—top of page.** What details in the illustration show you that this is some kind of celebration?
 - a. the orchestra and the dance floor
 - b. smiling faces and piles of gifts
 - c. many guests and the fine food on the table