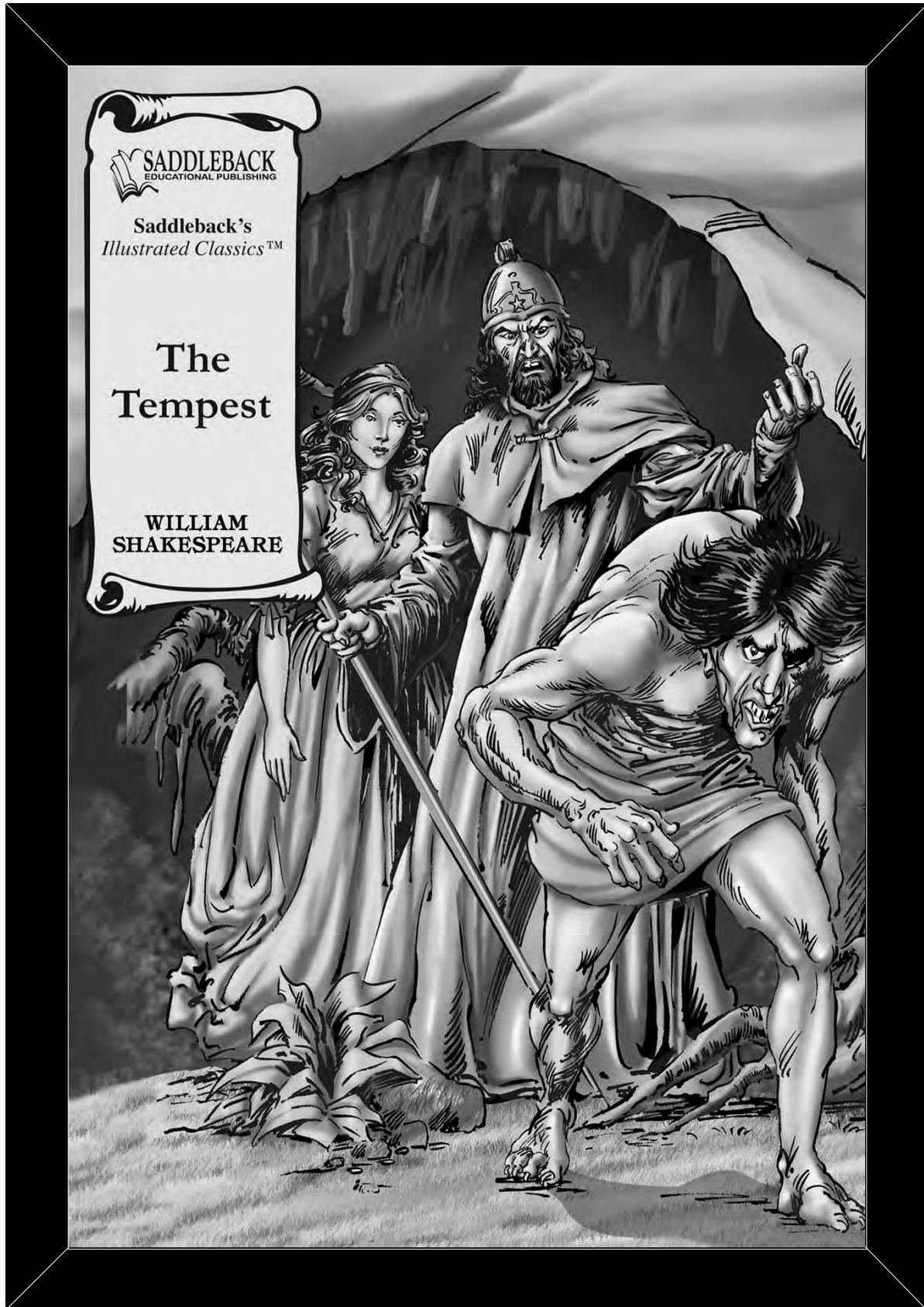


STUDY GUIDE



THE TEMPEST

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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 TEMPEST
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!



Talk about jealousy! Antonio not only takes over his brother's throne, he puts him and his young daughter out to sea in a tiny, rudderless boat. For 12 years Antonio has considered them dead. But in fact Prospero and young Miranda washed up safely on a small island. Having little else to do there, Prospero has been studying magic—and is now a sorcerer! When he senses that a nearby ship carries Antonio and his friends, Prospero creates a violent thunderstorm that dumps them all into the sea. What do you think Prospero will have in store for the survivors as they straggle onto the island? Will his old rivals even recognize him?

1. According to an old saying, "Revenge is sweet." Do you agree? Have you ever done something to strike back at someone who harmed you? Did it make you feel better? Or did it just cause more trouble or unhappiness? Explain what happened.

2. Prospero's servant on the island is an invisible spirit named Ariel. Empowered by Prospero's magic, Ariel can follow any order Prospero gives him. If you had an invisible spirit at your command, what would you have him do? Name one playful prank and one serious assignment you might give him.

PLAYFUL PRANK: _____

SERIOUS ASSIGNMENT: _____

3. When Prospero's daughter falls in love with a young survivor, Prospero tests him to prove his worth. If you were a parent, what would you want in a mate for your son or daughter? Name two or three qualifications that would be most important to you.

4. At the end of the story, Antonio apologizes for the wrong he's done, and Prospero forgives him. In your opinion, is it usually best to "forgive and forget"? Or do you think that some wrongs are forever unforgivable? Explain your thinking and give examples.



THE TEMPEST
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. |



THE TEMPEST
INTERPRETING VISUAL CLUES

3

Stories in graphic novels are told with pictures as well as with words. Pictures, for example, can tell when and where a story takes place. In fact, they can show what the characters are thinking or feeling much easier than words can.

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 26—top of page.** Notice Caliban's adult face in the corner of the picture. This placement indicates that he is
 - secretly observing the man and the boy.
 - staying far away from the snake.
 - remembering a scene from his childhood.
- 2. Page 16—full page.** The advancement of the two armed guards toward Prospero suggests that he is
 - a notorious criminal.
 - about to be arrested.
 - happily surprised to see them.
- 3. Page 17—bottom righthand side.** Look closely at the drawing of Prospero and Miranda sailing away from Milan. From the expression on Prospero's face you can tell that he is feeling
 - terribly seasick.
 - very angry.
 - heartbroken.
- 4. Page 28—top righthand side.** Study the picture. What symbols does the artist use to suggest what has caught the prince's attention?
 - musical notes
 - quotation marks
 - exclamation points
- 5. Page 38—bottom of page.** By looking closely at the drawing you can tell that Caliban is not responding to the jester's words because
 - he's sound asleep.
 - the jester isn't speaking aloud.
 - he's pretending that he's dead.
- 6. Page 50—middle of page.** The artist has replaced the background details of trees and sky with golden light to suggest that Prospero and Ariel are
 - becoming invisible.
 - standing in sunshine.
 - planning a trick.
- 7. Page 51—bottom of page.** To show you that Prospero's magic has been used to make his kindly spirit appear as a demon, the artist has transformed Ariel's
 - color and size.
 - head and wings.
 - hands and feet.