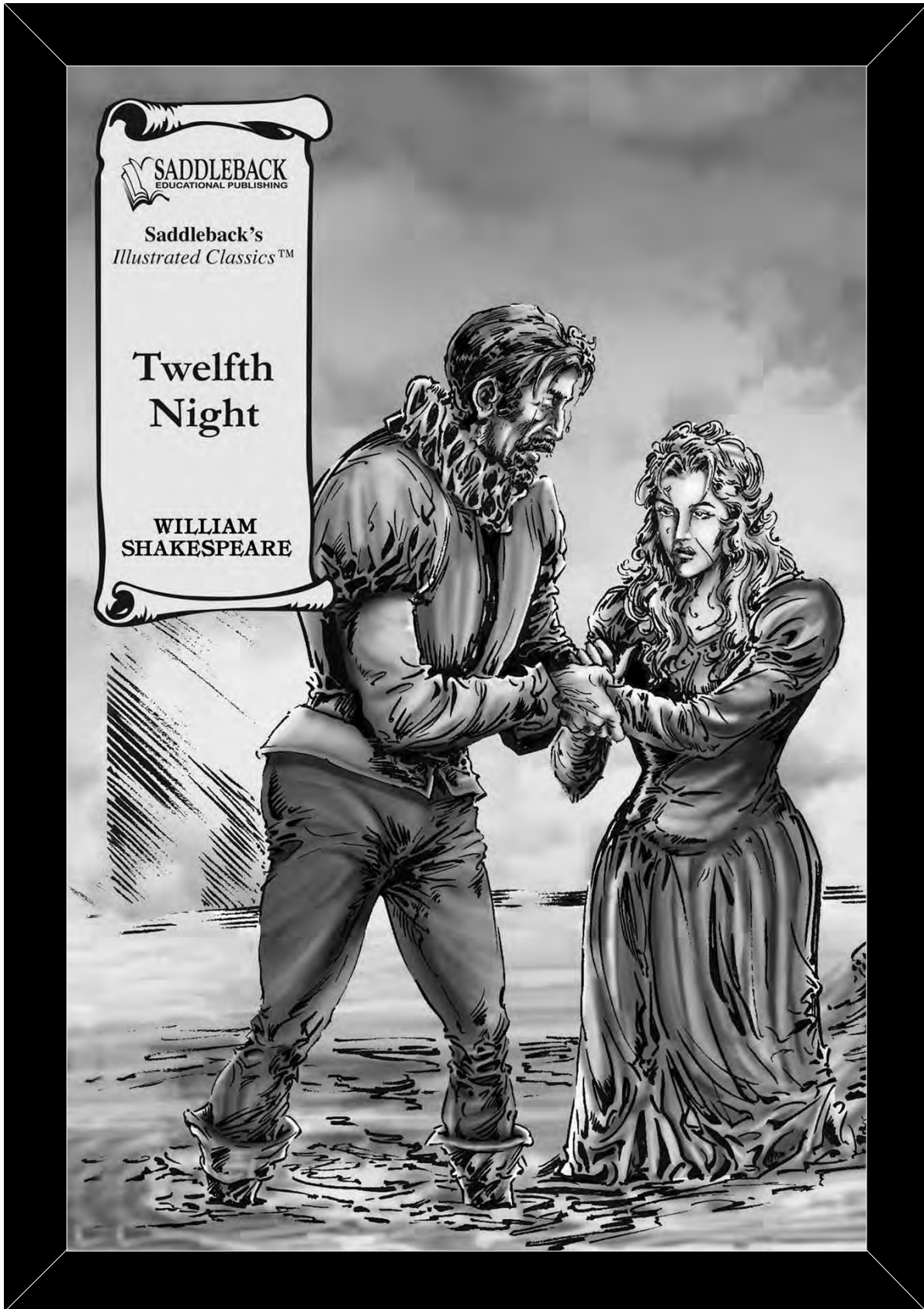


# STUDY GUIDE



## TWELFTH NIGHT

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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.



TWELFTH NIGHT  
**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 young woman named Viola struggles to shore after a shipwreck. But where is her beloved twin brother who was also aboard? With much sadness and little hope that he survived, she disguises herself as a boy and finds work as a page for Duke Orsino. Her job is to help the duke win the love of Countess Olivia. The problems begin when Viola falls in love with the duke—and Countess Olivia falls in love with the handsome page (Viola)! Things get even more difficult when Viola's brother turns up. Now everyone wonders how the same young man can be in two places at once! Against all odds, the ending is a happy one.

1. Have you ever known or read about the adventures of lookalike twins? Would you like to *be* one? In what situation might it be fun to confuse people with your “double”? In what situation could it cause trouble? Give an example of each.

**GOOD:** \_\_\_\_\_  
\_\_\_\_\_

**BAD:** \_\_\_\_\_  
\_\_\_\_\_

2. How hard would it be to disguise yourself as a member of the opposite sex? List two or three problems you would have to deal with—and your ideas for solving them.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. A minor character in the story is Feste, the jester or clown. Think about your group of friends. Is one of them an especially witty or comical person? What kinds of things does that person do or say that make the rest of you laugh?

\_\_\_\_\_  
\_\_\_\_\_

4. Viola was a “go-between” who spoke to the countess on the duke’s behalf. Have you ever represented a friend by being a go-between with someone your friend wanted to date? How did it work out? Describe the result.

\_\_\_\_\_  
\_\_\_\_\_



TWELFTH NIGHT  
**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 <b>merchant</b> .      | 3. Shakespeare wrote a number of <b>sonnets</b> . |
| 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 <b>country gentleman</b> . | 4. Today, a <b>grammar school</b> 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 pictures in illustrated novels contain important information that can help you understand the story. These visual clues can show you when and where the story takes place and how the characters feel about what is happening.

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.**

In this pleasant scene, the artist uses details of the characters' clothing to show you that the story takes place

- a. in rural America.
- b. several centuries ago.
- c. between 1950 and 1960.

2. **Page 26—top of page.**

By looking closely at the expression on the woman's face and the inset picture of a young man, it is clear that

- a. he is remembering her face.
- b. she is worried about him.
- c. she is picturing him in her mind.

3. **Page 33—bottom of page.**

Notice the gesture the woman is making to the two men holding swords. The artist has positioned her this way to indicate that

- a. she is breaking up a fight.
- b. she wants her own sword.
- c. she enjoys watching them.

4. **Page 39—bottom of page.**

The expression on the man's face as he reads the letter suggests that he

- a. is bored by the news.
- b. is amazed by what it says.
- c. can't read very well.

5. **Page 41—top of page.**

This illustration clearly shows the difference in social rank between the woman and the young man. His method of greeting her reveals that

- a. he's begging for forgiveness.
- b. he's asking for a favor.
- c. she is more powerful than he is.

6. **Page 45—top of page.**

Study the details in the drawing. The fact that one man's arms are being held suggests that

- a. he is being led away.
- b. all three men are friends.
- c. the woman is begging them to come back.