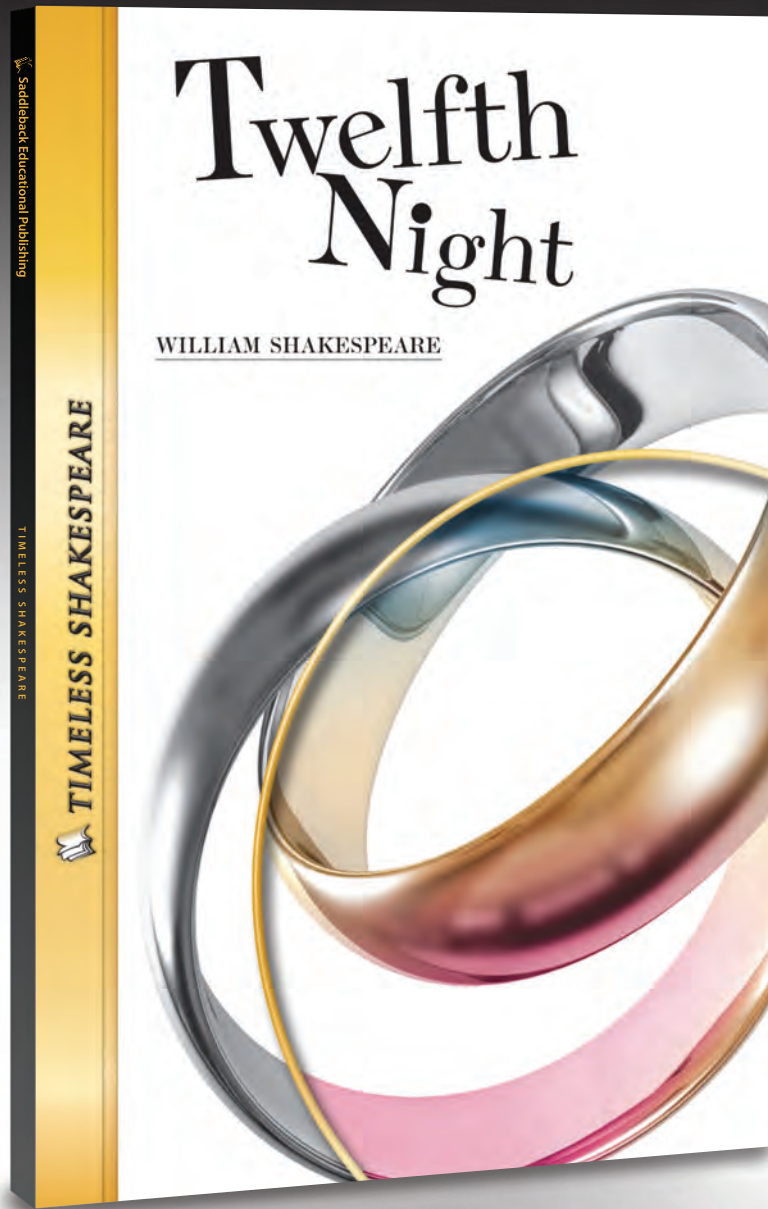




*TIMELESS SHAKESPEARE*

# STUDY GUIDE



# | Contents |

Notes to the Teacher . . . . .	4
Facts About the Author . . . . .	5
Facts About the Times. . . . .	5
Facts About the Characters . . . . .	6
Summaries by Act. . . . .	6
Literary Glossary . . . . .	8
Answer Key . . . . .	10

## **ACT EXERCISES**

<b>1</b> Comprehension Check, Act 1 . . . . .	12
<b>2</b> Words and Meanings, Act 1 . . . . .	13
<b>3</b> Character Study, Act 1 . . . . .	14
<b>4</b> Mystery Words, Act 1 . . . . .	15
<b>5</b> Comprehension Check, Act 2 . . . . .	16
<b>6</b> Words and Meanings, Act 2 . . . . .	17
<b>7</b> Mystery Words, Act 2 . . . . .	18
<b>8</b> Language Lab, Act 2 . . . . .	19
<b>9</b> Synonyms and Antonyms, Act 2 . . . . .	20
<b>10</b> Recalling Details, Act 2 . . . . .	21
<b>11</b> Comprehension Check, Act 3 . . . . .	22
<b>12</b> Words and Meanings, Act 3 . . . . .	23
<b>13</b> Language Lab, Act 3 . . . . .	24
<b>14</b> Personalizing the Story, Act 3 . . . . .	25
<b>15</b> Sequence of Events, Act 3 . . . . .	26
<b>16</b> Comprehension Check, Act 4 . . . . .	27

<b>17</b> Words and Meanings, Act 4 . . . . .	28
<b>18</b> Synonyms and Antonyms, Act 4 . . . . .	29
<b>19</b> Recalling Details, Act 4. . . . .	30
<b>20</b> Personalizing the Story, Act 4 . . . . .	31
<b>21</b> Comprehension Check, Act 5 . . . . .	32
<b>22</b> Words and Meanings, Act 5. . . . .	33
<b>23</b> Character Study, Act 5. . . . .	34
<b>24</b> Language Lab, Act 5 . . . . .	35
<b>25</b> Synonyms and Antonyms, Act 5 . . . . .	36
<b>26</b> Recalling Details, Act 5. . . . .	37

## **END-OF-PLAY EXERCISES**

<b>27</b> Sequence of Events . . . . .	38
<b>28</b> Final Exam, Part 1. . . . .	39
<b>28</b> Final Exam, Part 2. . . . .	40

## **UNIVERSAL EXERCISES**

<b>29</b> Beyond the Text . . . . .	41
<b>30</b> Plot Study . . . . .	42
<b>31</b> Theme Analysis. . . . .	43
<b>32</b> Character Study. . . . .	44
<b>33</b> Vocabulary Study . . . . .	45
<b>34</b> Glossary Study . . . . .	46
<b>35</b> Critical Review, Part 1. . . . .	47
<b>35</b> Critical Review, Part 2 . . . . .	48

## TIMELESS SHAKESPEARE

### NOTES TO THE TEACHER

#### THE PROGRAM

*Timeless Shakespeare* were expressly designed to help students with limited reading ability gain access to some of the world's greatest literature. While retaining the essence and stylistic "flavor" of the original, each *Timeless Shakespeare* has been expertly adapted to a reading level that never exceeds grade 4.0.

An ideal introduction to later, more in-depth investigations of the original works, *Timeless Shakespeare* utilize a number of strategies to ensure the involvement of reluctant readers: airy, uncomplicated page design, shortened sentences, easy-reading type style, elimination of archaic words and spellings, shortened total book length, and handsome illustrations.

#### THE STUDY GUIDES

The *Timeless Shakespeare Study Guides* provide a wealth of reproducible support materials to help students extend the learning experience. Features include critical background notes on both the author and the times, character descriptions, chapter summaries, and seven "universal" exercises which may be used to follow up the reading of any *Timeless Shakespeare* novel or play.

In addition to the universal exercises, 27 title-specific exercises are included to review, test, and enrich students' comprehension as well as their grasp of important vocabulary and concepts. All reproducible, the worksheets provided

for Shakespeare's plays are designed to be used act-by-act as the student's reading of the play proceeds. Several exercises are provided for each act. One always focuses on key vocabulary. Others include a simple comprehension check and treatment of an important literary concept such as character analysis, point of view, inference, or figurative language. A three-page final exam is also included in every *Timeless Shakespeare Study Guide*.

#### USING THE STUDY GUIDES

Before assigning any of the reproducible exercises, be sure each student has a personal copy of the *Glossary* and the *Facts About the Author* and *About the Times*. Students will need to be familiar with many of the literary terms in order to complete the worksheets. Obviously, the *Facts About the Author* and *About the Times* lend themselves to any number of writing, art, or research projects you may wish to assign.

The title-specific exercises may be used as a springboard for class discussions or role-playing. Alternatively, you may wish to assign some exercises as homework and others as seatwork during the closing minutes of a class period.

All exercises in this Guide are designed to accommodate independent study as well as group work. The occasional assignment of study partners or competitive teams often enhances interest and promotes creativity.

## **WILLIAM SHAKESPEARE**

(1564–1616)

William Shakespeare is widely regarded as the finest poet and playwright who ever lived. Yet he was the son of illiterate parents and never attended college!

Much of this remarkable man's life is shrouded in mystery. He had been dead almost a hundred years before anyone wrote a short account of his life. But we do know that his mother, Mary Arden, was the daughter of a prosperous farmer. His father, John Shakespeare, was a successful glovemaker who also traded in wool, hides, and grain. They lived in an English market town called Stratford-on-Avon, where William was born in 1564. Their house still stands.

Until the age of 13 or 14, Shakespeare probably attended the Stratford grammar school, where he read the great Latin classics of Cicero, Virgil, and Seneca. Some stories say that he had to leave school early because of his father's financial difficulties. But there is no official record of his life until 1582, when he married Anne Hathaway at the age of 18. By 1585, he and Anne had three children. No one knows for

sure what happened to him during the next seven years, although one account says that he was a schoolmaster. In 1592, however, records reveal that he was working in London as both an actor and a playwright. By that year, he had published two popular poems and written at least three plays.

Records from various sources show that Shakespeare became wealthy. In 1597, he bought one of the grandest houses in Stratford. (It had 10 fireplaces!) The next year he bought 10 percent of the stock in the handsome Globe Theater and a fine house in London. His artistic life was very busy and productive. His theatrical company, known as the King's Men, presented a variety of plays, week after week. It is thought that he rehearsed in the mornings, acted in the afternoons, and wrote at night.

After 1612, he spent most of his time in Stratford with his family. He died there, at the age of 52, on April 23, 1616. The tomb of the great literary genius still stands at Holy Trinity Church in Stratford.

---

### **FACTS ABOUT THE TIMES**

#### **In 1564, when Shakespeare was born . . .**

About 100,000 people lived in London; the horsedrawn coach was introduced in England; the great Italian sculptor and painter, Michelangelo, died; an outbreak of plague killed more than 20,000 Londoners.

#### **In 1616, when Shakespeare died . . .**

Sir Walter Raleigh began his search for El Dorado; tobacco was becoming a popular crop in Virginia; Pocahontas died; the Catholic church forbade Galileo from conducting any further scientific investigations.

## TWELFTH NIGHT

### FACTS ABOUT THE CHARACTERS

**VIOLA** a witty and beautiful young noblewoman who disguises herself as a man (Cesario) and ends up falling in love with the duke she serves. She faces a dilemma when Olivia, the woman the duke is courting, falls in love with *her* (as Cesario).

**ORSINO** the powerful Duke of Illyria who pines for Olivia's love in an egotistical way. His affections don't shift until the final scene when he discovers that Cesario is actually Viola.

**OLIVIA** a wealthy and beautiful noblewoman who's in deep mourning for her dead brother. Although she's being courted by Orsino and Sir Andrew Aguecheek, her melancholy doesn't end until she meets Sebastian, Viola's brother.

**SEBASTIAN** Viola's lost twin brother, he's amazed when people in Illyria, mistaking him for Viola, think they know him. He's surprised and pleased when Olivia wants to marry him.

**MALVOLIO** Olivia's straitlaced, self-righteous steward who becomes the butt of a cruel trick played on him by Sir Toby, Sir Andrew, and Maria

**FESTE** the clown, or fool, of Olivia's household, he offers several characters good advice in spite of his foolishness

**SIR TOBY BELCH** Olivia's rowdy, drunken uncle, who eventually finds a mate in Olivia's sharp-witted gentlewoman

**MARIA** Olivia's clever gentlewoman-in-waiting who, like Malvolio, has ambitions to rise in the world

**SIR ANDREW AGUECHEEK** a bumbling idiot, he's a friend of Toby's who vainly tries to court Olivia

**ANTONIO** Sebastian's friend and protector who rescues Sebastian after his shipwreck

**FABIAN** Olivia's servant

---

### SUMMARIES BY ACT

**ACT 1:** As Duke Orsino of Illyria moons over Olivia, Viola arrives in the town after being rescued from a shipwreck that presumably took the life of her twin brother Sebastian. In order to support herself, she disguises herself as a man and finds work as a page in the duke's household. There, she quickly becomes the duke's favorite servant and is sent to declare Orsino's love to Olivia. Meanwhile, in the beautiful noblewoman Olivia's household, Sir Toby Belch, her uncle, brings Sir Andrew Aguecheek—a fellow drinker and brawler—to Olivia's court to try to win his niece's love. Recognizing that Aguecheek is a fool, Maria, Olivia's gentlewoman-in-waiting,

joins Toby in flattering and encouraging Sir Andrew as a joke. Olivia is not amused by either man's drunken prattle. Feste, Olivia's fool, makes jokes to lighten Olivia's mood while Malvolio, the stuffy steward of the household, objects to Feste's presumptuous attempts at humor. Maria announces that Olivia has a visitor at the gate, but she refuses to see anyone until Malvolio tells her that Cesario is very handsome. Olivia tells Cesario that she will never love Orsino. She is so attracted to Cesario, however, that she sends Malvolio after him with a ring she pretends that Cesario left with her.

**ACT 2:** After rescuing Sebastian from a shipwreck, Antonio risks danger by following his new friend to Orsino's court. Meanwhile, Viola refuses to accept Olivia's ring when Malvolio tries to return it. Suspecting that Olivia has feelings for Cesario, Viola sees no hope of resolution. After Malvolio scolds Toby and Andrew for their drinking, foolish Andrew suggests challenging Malvolio to a duel. But Maria has a better idea: She suggests a practical joke—forging a love letter to Malvolio in Olivia's handwriting. Toby and Andrew quickly agree. They watch from behind a bush as Malvolio reads the letter and fantasizes about a possible love relationship with Olivia.

**ACT 3:** Cesario again pleads with Olivia on Orsino's behalf, and this time, admitting her love for Cesario, she gives him a jewel as a love token. Cesario leaves, unhappy and very confused. Meanwhile, Sir Andrew is discouraged in his courtship. Toby suggests that Olivia is only trying to make him jealous and that perhaps he should prove his love by challenging Cesario to a duel. At the same time, Olivia is disgusted when Malvolio acts upon the bad advice in Maria's letter: He wears yellow stockings and grins absurdly. Sir Toby, Fabian, and Maria pretend he is possessed by the devil and have him locked in a dark room. Sir Toby encourages the swordfight, telling Sir Andrew and Cesario what a fierce fighter the other one is. Then Antonio, thinking Cesario is Sebastian, interrupts the fight by offering to fight on his friend's behalf. But just then Antonio, who is a wanted man in Illyria, is arrested by police officers. Having loaned his purse to Sebastian, he's heartbroken when Cesario claims to know nothing of the money Antonio needs to pay his bail. Having heard Antonio mention the name "Sebastian," Cesario (Viola) runs off to look for him.

**ACT 4:** Thinking he's with Cesario, Feste brings Sebastian home to Olivia. There, he's attacked by Sir Andrew, who also mistakes Sebastian for Cesario. Unlike his sister, however, Sebastian fights back with his dagger. Then Toby draws his sword, but is sent away by Olivia, who takes Sebastian inside. Meanwhile, Feste has put on clergyman's robes and is talking nonsense to Malvolio, who's still confined in the dark room. Feste gives Malvolio paper and ink to write a letter to Olivia as proof of his sanity. At the same time, Sebastian is becoming smitten by Olivia's devotion and beauty. He and Olivia go off with a priest to be married. Olivia, of course, thinks she is marrying Cesario.

**ACT 5:** On their way to call on Olivia, Orsino and Cesario are surprised to see officers dragging Antonio down the street. Then Antonio tells Orsino his story and lashes out at Cesario, claiming that he needs his purse (which he loaned to Sebastian) to gain his freedom. Cesario and Orsino are both bewildered by his story. Next, Olivia, thinking that Cesario is Sebastian, speaks of their recent marriage. Orsino is angry at Cesario's apparent betrayal and threatens to kill him. To further complicate the situation, Cesario declares his love for Orsino. Then Sebastian enters, not recognizing his sister until they question each other. Finally, Cesario puts on women's clothing and convinces both Orsino and Sebastian that she is a woman. Orsino, in spite of his supposed devotion to Olivia, is charmed by Viola. At the play's end, Malvolio shows Olivia Maria's forged letter and Fabian explains how the trick was played. When Olivia orders Malvolio's release, he storms out angrily. As the play ends, plans are being made for a double wedding.

## SHAKESPEARE PLAYS

### LITERARY GLOSSARY

**aside** lines spoken by an actor that the other characters on stage supposedly cannot hear; an aside usually shares the character's inner thoughts with the audience

**Although she appeared to be calm, the heroine's aside revealed her inner terror.**

**backstage** the part of the theater where actors prepare to go onstage, where scenery is kept, etc.

**Before entering, the villain impatiently waited backstage.**

**cast** the entire company of actors performing in a play

**The entire cast must attend tonight's dress rehearsal.**

**character** a fictional person or creature in a story or play

**Mighty Mouse is one of my favorite cartoon characters.**

**climax** the outcome of the main conflict of a play or novel

**The outlaw's capture made an exciting climax to the story.**

**comedy** a funny play, film, or TV show that has a happy ending

**My friends and I always enjoy a Jim Carrey comedy.**

**conflict** the struggle between characters, forces, or ideas at the center of a story

**Dr. Jekyll and Mr. Hyde illustrates the conflict between good and evil.**

**conclusion** the resolution of all plot conflicts, bringing a story to a close

**That play's conclusion was very satisfying. Every conflict was resolved.**

**dialogue** words spoken by the characters in a novel or play

**Amusing dialogue is an important element of most comedies.**

**drama** a story, usually not a comedy, especially written to be performed by actors in a play or movie

**The TV drama about spies was very suspenseful.**

**event** something that happens; a specific occurrence

**The most exciting event in the story was the surprise ending.**

**figurative language** colorful wording not meant to be taken literally, but to form a colorful, sharp picture in the mind

**A "screaming" headline may be set in large type, but it makes no sound at all.**

**introduction** a short reading that presents and explains a novel or play

**The introduction to *Frankenstein* is in the form of a letter.**

**motive** the internal or external force that makes a character do something

**What was that character's motive for telling a lie?**

NAME \_\_\_\_\_

DATE \_\_\_\_\_

Circle a letter to answer the question or complete the sentence.

1. The ship's captain had heard a rumor that
  - a. Sebastian had drowned.
  - b. Orsino loved Olivia.
  - c. Orsino was a bachelor.
2. Sir Toby wants Olivia to marry
  - a. Malvolio.
  - b. the Duke of Illyria.
  - c. Sir Andrew Aguecheek.
3. Sir Toby scolds Sir Andrew for
  - a. hiding his virtues.
  - b. drinking too much.
  - c. accosting the maid.
4. When she dresses as a young man, what name does Viola begin to use?
  - a. Feste
  - b. Cesario
  - c. Malvolio
5. Who tells Cesario that he's likely to be promoted?
  - a. Curio
  - b. Sir Andrew
  - c. Valentine
6. Viola tells no one that she
  - a. wants to marry the duke.
  - b. is looking for her brother.
  - c. will soon leave Illyria.
7. Who warns the jester that he might get fired?
  - a. Olivia
  - b. Maria
  - c. Cesario
8. Before greeting Cesario, Olivia
  - a. sends Malvolio away.
  - b. puts a veil over her face.
  - c. peeks out the window.
9. Who uses wit to prove that Olivia is a fool?
  - a. Feste
  - b. Malvolio
  - c. Sir Toby
10. Who keeps Cesario waiting outside Olivia's gate?
  - a. Sir Andrew
  - b. Sir Toby
  - c. Maria
11. Malvolio tells Olivia that her visitor is
  - a. one of her relatives.
  - b. afraid to see her.
  - c. rude and good-looking.
12. Cesario tells Olivia that his message is
  - a. for her ears alone.
  - b. a cruel trick.
  - c. of little importance.



NAME \_\_\_\_\_

DATE \_\_\_\_\_

**A.** Find and circle the hidden vocabulary words from Act 1. Words may go up, down, across, backward, or diagonally. Check off each word as you find it.

- |                         |                   |
|-------------------------|-------------------|
| ___ <b>APPETITE</b>     | ___ <b>WOO</b>    |
| ___ <b>REVELING</b>     | ___ <b>WITTY</b>  |
| ___ <b>JESTER</b>       | ___ <b>NOBLE</b>  |
| ___ <b>KNIGHT</b>       | ___ <b>REEL</b>   |
| ___ <b>SPENDTHRIFT</b>  | ___ <b>ACCOST</b> |
| ___ <b>EXTRAVAGANCE</b> | ___ <b>SHREW</b>  |

W	N	E	S	A	P	P	E	T	I	T	E
D	O	J	V	B	Q	U	S	Y	L	C	T
G	B	E	N	O	W	O	R	T	N	Y	F
A	L	P	S	E	C	X	C	A	L	O	I
S	E	A	R	C	H	M	G	E	R	T	R
Y	I	H	A	E	S	A	D	R	F	W	H
K	S	J	L	G	V	A	E	S	O	I	T
O	M	E	B	A	S	E	D	C	E	H	D
O	P	S	R	M	L	N	L	B	G	V	N
W	I	T	T	Y	C	B	U	I	Y	T	E
R	X	E	Q	A	O	P	N	E	N	D	P
E	Y	R	S	D	L	K	B	S	A	G	S

**B.** Write the word from the puzzle that matches each definition.

- |  |  |
|--|--|
| 1. _____:<br>a woman who often scolds<br>and nags                        | 7. _____:<br>having fun in a noisy,<br>merry way                               |
| 2. _____:<br>a person who wastes money<br>by spending carelessly         | 8. _____:<br>any strong desire, especially<br>for food                         |
| 3. _____:<br>especially clever in an<br>amusing way                      | 9. _____:<br>going beyond normal limits in<br>conduct, especially spending     |
| 4. _____:<br>clown hired to tell jokes and<br>do tricks in a royal court | 10. _____:<br>a lively folk dance or<br>the music for it                       |
| 5. _____:<br>to approach and speak to<br>someone in a bold, rude way     | 11. _____:<br>having a high rank or title;<br>aristocratic                     |
| 6. _____:<br>to court someone in order<br>to win his or her love         | 12. _____:<br>in England, a high social rank<br>accompanied by the title "Sir" |

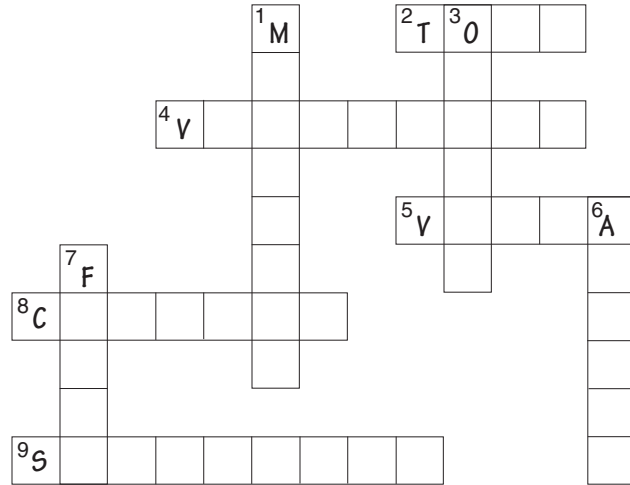
NAME \_\_\_\_\_

DATE \_\_\_\_\_

**A.** Solve the puzzle with names of the characters introduced in Act 1. Answers are the missing words in the clues. If you can't remember, look back through the first act.

**ACROSS**

- 2. Sir \_\_\_ Belch, Olivia's uncle, drinks too much.
- 4. \_\_\_ is the young gentleman who appears in Scene 1.
- 5. \_\_\_ fears that her brother has been drowned at sea.
- 8. \_\_\_ is really a young woman pretending to be a man.
- 9. \_\_\_ is Viola's twin brother.



**DOWN**

- 1. \_\_\_ is Olivia's steward.
- 3. \_\_\_ is a wealthy countess.
- 6. Sir \_\_\_ Aguecheek is a friend of Olivia's uncle.
- 7. \_\_\_ is Olivia's jester.

**B.** Use a character's name to complete each sentence.

- 1. \_\_\_\_\_ is the daughter of a count who died a year ago.
- 2. Maria called \_\_\_\_\_ "a fool and a spendthrift."
- 3. With the help of the ship's captain, \_\_\_\_\_ disguises herself.
- 4. \_\_\_\_\_ pretends to admire Sir Andrew's dancing.
- 5. The Duke of Illyria asks \_\_\_\_\_ to tell Olivia of his deep devotion.
- 6. \_\_\_\_\_ calls Feste "an empty-headed rascal."
- 7. Olivia tells \_\_\_\_\_ to look after her uncle.
- 8. Olivia's maid tells \_\_\_\_\_ that her mistress is weeping in her room.
- 9. The ship's captain saw \_\_\_\_\_ tying himself to a mast.