

**Teachers Notes**  
**by Dr Robyn Sheahan-Bright**  
**Midsummer Knight**

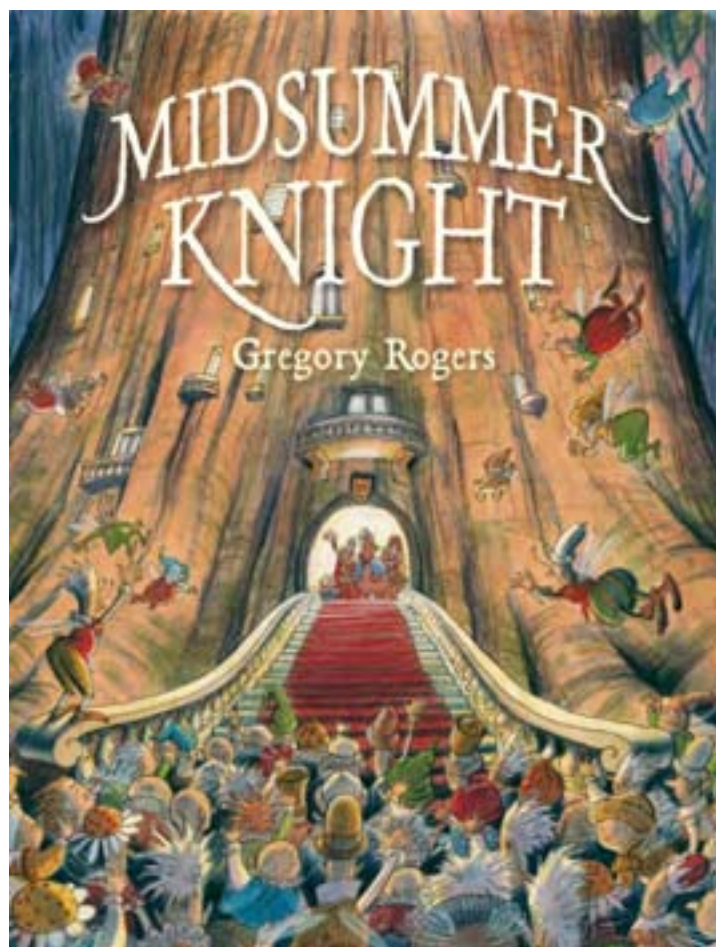
**Gregory Rogers**

ISBN 1741145236 [9781741145236]

Recommended for ages 6–14

These notes may be reproduced free of charge for use and study within schools but they may not be reproduced (either in whole or in part) and offered for commercial sale.

Introduction .....	2
Story summary .....	2
Themes .....	2
Curriculum Topics .....	3
History, society and environment of Shakespearean & Elizabethan England	3
English language and literacy .....	3
Visual literacy .....	5
Creative arts .....	7
Learning technologies, geography, maths and science .....	8
Conclusion .....	9
Bibliography of related texts and other sources .....	9
About the writers .....	12
Blackline masters .....	13-15



## INTRODUCTION

*Midsummer Knight* is the second in a series of wordless picture books by acclaimed illustrator Gregory Rogers. In the first book, *The Boy, the Bear, the Baron, the Bard, (BBBB)* he took his readers on 'a boy's free-wheeling chase through the streets of Elizabethan London'. In this sequel (which is again told in filmic frames akin to a comic strip), he continues the story, and takes us this time not on the Boy's journey, but on the subsequent adventure of his travelling companion, the Bear. This is not a literal translation of the Shakespearean play which inspired its name, but rather a work which celebrates, in a new fairy tale, the magical world of faerie and the idea of transformation on Midsummer Eve. The Bear is a lovable hero, and again this book, like its prequel, will appeal to readers of any age who appreciate visual narratives.

## STORY SUMMARY

When last seen, the Bear was bidding a sad farewell to his friend the Boy on the darkened River Thames in London, and disappearing into the night. Here we find the dozing Bear waking up in his boat in a rural setting and clambering ashore, leaving the boat to drift away.

Finding a cutting, the Bear ventures into the forest on the hunt for food. He finds a source of honey, but a swarm of bees pursues him until he seeks refuge through a curiously positioned door, not realising he has run through an enchanted ring of mushrooms. A tunnel leads him out again into another clearing, but he's now magically shrunk and is swooped by a bird and dropped into her nest in the forest. The Bear is then rescued by a Boy (Puck?) with wings who (like the Boy of the previous book), intervenes and persuades the bird to fly them both into the heart of the faerie forest.

There they find themselves at the foot of a grand staircase leading into a huge, palatial tree. The great doors are opened by a butler, dressed in a garb which looks suspiciously like that of a giant bee! The King's and Queen's thrones are deserted and there are signs of recent upheaval. Telltale clues—her slipper, a pair of spectacles and a medal with the royal insignia—make the Boy and the Bear suspicious, but before they can take action, they discover that the beastly butler is (like Shakespeare in the previous book) an 'evil genius': he throws them into the dungeon where they discover the King and Queen of the fairies (Oberon and Titania) have been captured, along with eight other members of their household staff.

The troupe escapes and fights the guards who are in league with the greedy villain. For his brave, triumphant final act, the Bear is awarded the honour of a knighthood before disappearing into the midsummer night having farewelled his friend the Boy again.

Thus the story plays upon the cumulative nature of fairy tales and the tropes which are common to them, and also cunningly brings together again in a '**parallel tale**' and a '**parallel fairy world**' four figures who are remarkably similar to those in the previous tale: the Bear, Puck (Boy), King Oberon (baron), and the butler or villain (bard) with Queen Titania again a fifth character in the 'cast'. This cumulative tale owes much to several traditions—the idea of a fairy or folk tale; of a theatre troupe; and of a group of 'goodies' pitted against an arch villain. It's once again a gloriously madcap adventure full of visual gags and slapstick comedy.

## THEMES

There are several key ideas or themes which flow through this work:

- a love of theatre and Shakespearean drama

- a fascination with history and the age of Queen Elizabeth
- freedom & captivity
- fantasy & fairies
- love & friendship

These themes could be considered in conjunction with topics of relevance to school curriculum areas:

## CURRICULUM TOPICS

1. Study of History, Society & Environment (Shakespearean and Elizabethan England)
2. English Language & Literacy
3. Visual Literacy
4. Creative Arts
5. Learning Technologies, Geography, Maths & Science

The notes which follow are designed to be used in multiple-age classrooms. Some activities are useful for lower primary and some for upper primary or secondary students. Teachers should adapt them to suit the demands of their curriculum needs.

### 1. SHAKESPEAREAN AND ELIZABETHAN ENGLAND

This book (like its prequel) offers insights into **the nature of Elizabethan society, the environment in which people lived, the way they lived, and into Shakespeare's life and times**. It invites students to research aspects of this time including:

- **Guards in Armour**
- **The Palace**
- **Dungeons**

[See Allen & Unwin teachers notes on *The Boy the Bear the Baron the Bard* for ideas relating to: Bears, Costumes, Clothing, Makeup, Food, Tournaments and Chivalric Ideals during the Elizabethan Age.]

### 2. ENGLISH LANGUAGE AND LITERACY

This picture book could act as a springboard for investigation of Shakespearean and Elizabethan texts, fairy or folk tale narratives, and poetry. [See Allen & Unwin teachers notes on *BBBB*]

#### Shakespearean texts

*Midsummer Knight* refers indirectly to the play *A Midsummer Night's Dream* and could be used as an introduction to it.

*Activity:* Read a summary in Jennifer Mulherin's *A Midsummer Night's Dream* illustrated by Norman Bancroft-Hunt (Cherrytree Books, 1988) and try to interpret where this story relates to it. For example at least three characters from it are included in this picture book—Oberon, Titania and Puck. Visit the *Wikipedia* website for a plot summary and information regarding its

possible origins. Choose another character from the play and see if you can find any other parallels between the play and this book.

### Fairy or folk tale narratives

This story has elements of the classic fairy or folk tale in motif. In both this (and in *BBBB*) the action takes place after a significant magical change or **transformation** has occurred; the Boy is transported back in time; the Bear is reduced in size and finds himself in the world of faerie. (The play *A Midsummer Night's Dream* is said to relate to Ovid's *Metamorphoses*.)

*Activity:* Discuss the role of **transformation** in fairy tales. What other stories feature a character being transported into another realm or body?

This tale also has elements of the fairy tale in **structure**. It consists of a central character (the Bear) who is projected into a course of action by a catalyst or event (jumping fish waking the Bear); who embarks on a journey pursued by bees, and then by an evil butler; during which he has a series of meetings with other characters (Boy fairy, king and queen fairies, villain) which leads to a climax when the Bear is awarded a medal. He then farewells the Boy again and returns to the real world. **The structure is circular; the same key scenes occur: transformation, capture, rescue; chase, sword fight, celebratory pageant, parting.** Scenes from the earlier book are repeated too: eg scary monster shadow; silhouette of Boy and Bear hugging farewell.

*Activity:* Write a cumulative text, employing repetition and rhythm in the language, in order to engage a young audience, based on the visual images in this visual narrative. Such stories have repeated events and words as a structure. The Bear meets the fish, the bees, the bird, Puck, the butler and then the queen and king. In each instance he could be asked the same thing eg 'Wake up, Bear...'. Think of a variety of textual responses to the visual images.

The concept of a **knight or a hero** is central to this and the previous book. In the first, the Boy was the hero; in this one the Bear overcomes the obstacles to achieve the rescue of the royal couple.

*Discuss:* the role of a knight or a hero in traditional tales.

### Poetry and wordplay

Greg Rogers has fun here with the word 'knight' which is a homophone for 'night'. The Bear becomes a knight in this story which occurs after night falls and the faerie world takes over from the real one.

*Activity:* Make a list of **homophones** by writing down words suggested by this wordless text and then find out their meaning by checking in a dictionary. Then write the meaning of each in your own words.

He also has fun with the letter B. The Bear and Boy encounter bees, a bird and a beastly butler. What other things beginning with 'b' are in this book?

*Activity:* Make a list of all the words you can which begin with b and make some crazy titles from them. Eg 'The Beastly, Belligerent Butler and the Boisterous Bear'.

There are several images which could be used to explore well-known 'two word' descriptions (compound nouns) with students.

*Activity:* Ask students to find 'red carpet', 'treasure chest', 'fairy ring' etc.

Shakespeare is much quoted. His plays are written in blank verse; and he's known not just for his plays but also for his 154 sonnets. [See A&U teachers notes on *BBBB*.] And his *A Midsummer Night's Dream* is full of memorable poetic lines such as:

*'the course of true love never did run smooth'*

and

*I will hear that play;  
For never anything can be amiss,  
When simpleness and duty tender it.*  
- Act V Sc i

It ends with **Puck's Epilogue**:

*If we shadows have offended,  
Think but this, and all is mended:  
That you have slumber'd here,  
While these visions did appear.  
And this weak and idle theme,  
No more yielding but a dream.*  
- Act V Sc ii

*Activity*: Try to write your own last verse describing the farewell between the Bear and the Boy in blank verse.

Inside the front cover the plot of the story is described succinctly:

*A Mysterious Forest  
A Faerie Kingdom  
A Greedy Villain  
A Clash of Swords  
A Knight to the Rescue*

*Activity*: Write your own plot summary or blurb for the book in a few words like this.  
**[See also BLM 1 – Word Find]**

### 3. VISUAL LITERACY

This book and its prequel can be used as models for creating picture books and for discussing how pictures can convey narrative ideas and explore emotional and philosophical concepts.

Creating a storyboard often involves drafting ideas which are eventually rejected for subsequent ideas, before settling on the final concept. Greg Rogers originally envisaged the plot being much closer to that of *A Midsummer Night's Dream*. In it the Bear had a romance with another bear, and encountered the group of amateur actors known as the 'rude mechanicals' as well as the fairy queen and king. It even contained the transformation of the leader of that troupe, Bottom, into a man with an ass's head! And it all took place in the forest with the Bear being captured and then rescued by the fairies, leading to the resolution of the fairy romance. But he found that the story was too confusing, contained too many plots, lacked the drama necessary to make it work as a visual narrative, and most of all it didn't make the Bear the hero of the tale. He decided to focus on the Bear as the knight rescuing the royal couple, with the help of Puck, and from there the rest of the new story evolved. Even though he has put aside his first storyboard, he may resurrect some aspects of that plot when he comes to create later titles in the series.

*Activity*: Try when drafting your own stories to examine them from the point of view of their clarity of idea and focus, the strength of the character's role, the climax and the resolution.

This and other picture books can introduce students to **storyboarding** and to how the illustrator creates a visual narrative in which every part is integral to the whole—cover, endpapers, title page, double page spreads.

*Activity:* Read: 'Make a Book', *The Literature Base*, Vol 11, Issue 4, October 2000, pp 21- 25, to see how to create a storyboard and a book.

The **cover** provides a visual summary of the nature of the story. Here the cover suggests that the story will be about a ceremonial occasion such as a royal presentation. A crowd of fairy people are flocking to the base of the grand staircase which leads to an arched entrance which frames the Royal Party—Boy, Bear, King and Queen. But it also suggests that the friends are on a stage with their audience beneath them in a 'pit' as they would have been in the Globe Theatre. Once again this troupe of travelling players acts out the convention common in Shakespearean England where a play could be performed by a very small troupe of players.

*Question:* What other details did you notice on the cover? What other impressions does the cover give you?

The **endpapers** of a book appear inside the book's cover and can also act as commentary on the story, and here they feature a picture of the Bear. The **title page** is an aerial view of the river Thames, showing us the boat and the Bear making their way downstream into the heart of the forest. The **double page spreads** that appear in the book are often varied in design and include pictures which bleed across a double page; other single pages include several illustrations within their frame in a comic style. This story closes with the **endpapers**, again depicting the Bear with one important thing added to the picture, which refers to the ideas in that introductory page and in the story.

*Question:* What other aspects of the design did you notice?

One of the goals of design is to encourage children to **predict the action** and to make up stories in their own heads about what might be going to happen next.

*Question:* How does the design of this book work to encourage prediction skills in the reader?

The **title** of this book cements all these ideas. It echoes the title of an Elizabethan drama.

*Question:* What other titles could this book have had? Make up your own.

This story is **open-ended** and like all great narratives invites questions about its possible alternative endings. The Bear sets off again by returning through the tunnel and becoming his normal size again. But we have no idea what will happen to him or his friends next.

*Activity:* Where is the Bear going? What will the Boy do this time? Will the butler remain in the dungeon?

**Medium or Style**—in this book Gregory Rogers uses light-hearted pen and ink and watercolour drawings in a cartoon style to illustrate the story in a series of **comic-like** frames.

*Activity:* Create your own cartoon figure by drawing a character and then giving him or her wings. **[See BLM 2 – Draw it Yourself!]** Dress them in clothes which give some idea of their occupations. Then create a simple storyboard detailing a brief adventure for the character. Refer to the bibliography below for ideas as to how to draw such figures.

**Perspective** is used to tell the story too. Look at the picture of the bird arriving with the Bear and Boy on its back. You can see the tree as if it's a normal size. But over the page the Boy and Bear are at the foot of the staircase and the tree looks huge!

*Exercise:* Draw a simple picture and then draw it again using a different perspective or visual point of view. Discover how you can alter the meaning of a picture in this way.

**Intertextuality** is a concept which refers to the fact that many visual texts contain ideas which refer to other visual or written texts or ideas, in what is often described as a 'post-modern' style. Like the first book, there are several games, clues or jokes embedded in this visual text which refer to the action or the times in which it is set. For example, on the endpapers the Bear is depicted as if in a portrait of a knight, wearing a cloak and, in the last one, his medal.

*Activity:* Examine the pictures carefully and see how many clues or references to other stories or texts you can identify.

- What is the importance of the ring of toadstools outside the tree's door as the Bear takes his leave at the end of the book?
- Look at the palace guards. They look like automatons; robotic figures who are entirely identical. Why has the artist drawn them like that? Be imaginative—often artists may not even realise what they are including in their pictures.

This is a wordless book which relies on the reader's ability to 'read' the pictures for clues to the themes. Eg Good versus Evil/Clever versus Stupid — the beastly butler is presented as a villain or a fool in the slapstick comedy being acted out in this picture book.

*Activity:* Discuss the themes of this story. Locate other wordless picture books [see A&U teachers notes on *BBBB*] and investigate how they work to tell a narrative without a written text.

This picture book presents panoramic scenes which feature many other stories apart from that of the troupe. (In this regard, it has similarities to the work of Mitsumasa Anno, and of Martin Handford's *Where's Wally* series.)

*Activity:* Choose another character or scene which is hidden in the pictures and construct a story for that scene.

#### 4. CREATIVE ARTS

The action in this book, as in the previous book, is akin to **a masque or play** which could be performed by a group of players. [See A&U teachers notes on *BBBB*.] **Travelling Theatre Groups and Players** were very popular in these times, and Shakespeare's plays often featured them.

*Activity:* Read about the history of the travelling theatre troupe.

In *A Midsummer's Night's Dream* there is a group of tradesmen, often called the 'Rude Mechanicals' and led by a weaver named Bottom, who are planning to perform a play in honour of the royal couple's wedding. Although they don't appear in this book there is a group which resembles such a troupe. When they escape the dungeon the Boy and the Bear are accompanied not only by the King and Queen, but also by eight other inmates, each of whom assumes a role in the ensuing comic drama which includes a fight and victory.

*Activities:* Examine the costumes of these 8 players and identify their occupations.

- There is one woman amongst them and she puts up a fierce fight with a funny weapon. What is it?
- One of the men is holding a musical instrument. What is it?
- One has a striped costume and a large hat which indicates that he is a court jester or 'fool'. What was the role of the fool in these times, and in Shakespeare's plays?

## Costumes and Stagecraft [See A&U teachers notes on *BBBB*.]

*Activity:* Research costumes and then identify the items worn by characters in this picture book.

- What sort of helmet is the Bear wearing?
- What is the armour the guards are wearing?
- In the crowd scenes the characters are wearing caps which look like what? [See BLM 3 – Colour-in Costume ]

**The time of staging** was very relevant in Shakespeare's time when atmosphere could be created by staging plays in the late afternoon when the sun was setting. In summer, Shakespeare's plays always began at 4.00pm. Today, theatre groups still perform some plays such as *A Midsummer Night's Dream* in the outdoors and time them to begin just before dusk falls.

*Activity:* Read the book carefully and work out the length of time covered from the Bear's arrival until his return home to his normal size.

**William Shakespeare (1564-1616)** was born in Stratford-upon-Avon, and after his success in London he eventually returned to Stratford where he died in his early fifties, leaving 37 plays. Yet little is actually known about him, and there are even theories that he was a fraud. Gregory Rogers thinks that whether he was a fraud or not, it was more than likely he was a user and a manipulator, and that he was 'not a very nice person'. And so in his 'double', the evil butler, and in the previous story, too, he depicts him as a grumpy old man – the villain of the piece. [See A&U teachers notes on *BBBB*.]

*Activity:* Read about how Shakespeare wrote this play. It's said that (together with *As You Like It*) it draws most upon his childhood in the country around Stratford-on-Avon, although it was written around 1595-6.

*Activity:* Create your own class library of resources celebrating Shakespeare's work by researching materials such as 'Bravo, Mr Shakespeare,' *The Literature Base*, Vol 12, Issue 1, February 2001, pp 20-31.

**Films** — *A Midsummer Night's Dream* has generated a range of film projects.

*Activity:* Access *Wikipedia* which will give you details of every film based on this work, and you may even be able to watch one of them.

Shakespeare's plots are detailed, involving many scene changes, so that they lend themselves to **animation**.

*Activity:* Use the series *Shakespeare the Animated Tales* abridged by Leon Garfield, based on a series of animated films. Study the texts and view one of the related videos if you can access them. Then design your own comic or animated film version of a scene from one of the plays.

**Performing Shakespeare** is the best way to introduce his work to students. There are lots of resources aimed at both primary and secondary classrooms, to assist teachers in planning this activity.

*Activity:* Choose a scene from *A Midsummer Night's Dream* and act it out with your students.

**Music** appears in this book in the instrument carried by one of the escaped prisoners. Instruments played in the Elizabethan period included the lute, recorder, viol, flute, drums and trumpet. Greg Rogers is not just a book illustrator and writer. He is also a Renaissance musician who plays the cornetto. That's one of the things which interested him in writing this series.



*Activity:* Read about the instruments, and listen to some music of this era.

## 5. LEARNING TECHNOLOGIES, GEOGRAPHY, MATHS AND SCIENCE

This book can be used to encourage students to recognise the educational resources available on the internet, and to explore other educational concepts.

**Maths** can be fun! This book invites many 'finding' games.

*Questions:* How many guards in armour can you find?  
How many people are on the cover?  
How many people are in the dungeon when the Bear is captured?  
An image of the Royal crown appears in several pictures. How many can you find?

There are a number of student **websites** devoted to Shakespeare.

*Activity:* Why not establish a website recording all the activities and research which this book and its prequel have prompted your class to complete?

This book can also be seen to have been **influenced by the media in its format, content, and design.**

*Activity:* What specific features of this book demonstrate such media influence?

**The Bear has journeyed by boat from London along the Thames and into the country.**

*Activity:* Examine the pictures carefully and see what aspects of the topography you can identify.

*Question:* In travelling downriver where might the Bear have ended up?

**The action in this work occurs on Midsummer Eve which in Britain takes place on June 23.**

There are many superstitions about this night, which celebrates the summer solstice, and is often a time of festival celebrations. In the opening frame as the Bear wakes up it seems to be morning, and it's still light when he arrives at the palace. 4.00pm was the time when plays were performed during midsummer in Shakespeare's time. When the Bear leaves you can see the moon in the sky above. The time he's spent in the faerie land may be approximately the time it takes to perform a play!

*Question:* Do any other references to time appear in the book?

## CONCLUSION

*Midsummer Knight* is another 'tour de force' for this artist. It's a triumph of mastery over design, illustration and content in a seamless narrative. Every aspect of this wordless book works to tell a story. It entices young readers into the plots of William Shakespeare and introduces them to an entertaining cast of characters: The Queen and King; the villain—a 'giant bee' of dubious intentions; the troupe of house staff who escape from the dungeon. And it re-introduces the two memorable heroes in the person of the nameless and mischievous 'Puck' (a 'Boy' or 'everyman' figure), and the loveable, downtrodden and yet heroic Bear. This book is, like its predecessor, bound to be a classic.

And stay tuned now, for the next exciting instalment in this series! Who will be the hero in the next one?

## BIBLIOGRAPHY OF RELATED TEXTS AND OTHER SOURCES

### BOOKS ILLUSTRATED BY GREGORY ROGERS

- Beyond the Dusk* by Victor Kelleher (2000)
- 100 Australian Poems for Children* edited by Clare Scott-Mitchell and Kathlyn Griffith (2002)
- Princess Max* by Laurie Stiller (2001)
- The Gift* by Libby Hathorn (2001)
- The Rainbow* by Gary Crew (2001)
- The Bread of Heaven* by Gary Crew (After Dark Series, 1999)
- Fraidy Cats* by Penny Hall (1998)
- The Fort* by Gary Crew (After Dark Series, 1998)
- American Dreams* by Peter Carey (1997)
- The Rings* by Jenny Pausacker (After Dark Series, 1997)
- Running Away From Home* by Nigel Gray (1996)
- The Island* by Michael O'Hara (After Dark Series, 1996)
- The Moustache* by Robert Cormier (Masterpiece Series, 1996)
- The Bent-Back Bridge* by Gary Crew (After Dark Series, 1995)
- Way Home* by Libby Hathorn (1993) (Winner Kate Greenaway Medal 1995)
- Tracks* by Gary Crew (1992)
- Lucy's Bay* by Gary Crew (1992) (Shortlisted CBCA Awards 1993)
- Space Travellers* by Margaret Wild (1992)
- The Postman's Race* by Ian Trevaskis (1991)

### ARTICLES ABOUT GREGORY ROGERS

- Sheahan, Robyn. 'Who is the First Australian ever to win the Kate Greenaway Medal?' *Magpies*, Vol. 10, No. 3, July 1995, pp 36-7.
- Sheahan-Bright, Robyn, "The Genesis and Genius of Gregory Rogers' *The Boy, the Bear, the Baron the Bard*", *Magpies*, Vol 19, No 2, May 2004, pp 4-6.

### OTHER SOURCES ON SHAKESPEARE

- [See also List in A&U teachers notes for *The Boy, the Bear, the Baron, the Bard*.]]
- Aagesen, Colleen, and Margie Blumberg. *Shakespeare for Kids: His Life and Times*. Chicago: Chicago Review Press, 1999.
- Aliki. *William Shakespeare & the Globe*. New York: HarperCollins, 1999.
- Blackwood, Gary. *The Shakespeare Stealer*. New York: Penguin, 1998.
- Burdett, Lois. *A Midsummer Night's Dream: For Kids*. Willowdale, Ont.: Firefly Books, 1997.
- Chrisp, Peter. *A Shakespearean Theater*. New York: Raintree, 2001.
- Ganeri, Anita. *Shakespeare*. New York: Harcourt Brace & Company, 1999.
- Greenhill, Wendy. *A Midsummer Night's Dream*. Chicago, IL: Heinemann Library, 2000.

- Kastan, David Scott and Marina Kastan, eds. *Poetry for Young People: William Shakespeare*. New York: Sterling Publishing, 2000.
- Krull, Kathleen. *Lives of the Writers: Comedies, Tragedies (and What the Neighbors Thought)*. San Diego: Harcourt Brace, 1994.
- Lamb, Charles and Lamb, Mary. *Tales from Shakespeare*. Illus. By Arthur Rackham. London, Dent, 1983.
- Mulherin, Jennifer. *A Midsummer Night's Dream*. Ill by Norman Bancroft-Hunt. (Shakespeare for Everyone Series) Bath, Avon: Cherrytree Books, 1988.
- Nesbit, E. *Beautiful Stories from Shakespeare for Children*. New York: Smithmark, 1997.
- Pollinger, Gina. *Something Rich and Strange*. New York: Kingfisher, 1995.
- Rosen, Michael. *Shakespeare: His Work and His World*. Cambridge, MA: Candlewick, 2001.
- Shakespeare, William, and Bruce Coville. *William Shakespeare's A Midsummer Night's Dream*. New York: Penguin Putnam Books for Young Readers, 1996.
- Shakespeare, William and Claire Bevan. *A Midsummer Night's Dream*. New York: Oxford University Press, 2001.
- Shakespeare the Animated Tales (Series)*. Abridged by Leon Garfield. Heinemann Young Books, 1992.

## **VISUAL LITERACY**

- Anstey, Michele and Bull, Geoff. *Reading the Visual*. Sydney: Harcourt, 2000.
- Crawford, Patricia A. and Hade, Daniel D. 'Inside the Picture, outside the Frame: Semiotics and the reading of wordless picture books', *Journal of Research in Childhood Education*, Vol 15, Issue 1, Fall 2000, p 66-. 15 pp. Available: <http://proquest.umi.com/> (Accessed 20 February 2004)
- 'Make a Book', *The Literature Base*, Vol 11, Issue 4, October 2000, pp 21- 25.
- Rickey, Virginia H. and Tuten-Puckett, Katharyn E. *Wordless/Almost Wordless Picture Books: A Guide*. Westport, Ct., Libraries Unlimited, 1992.
- 'Textless Picture Books,' *The Literature Base*, Vol 1, Issue 4, October 1990, pp 21- 26.
- Tokely, Rod Naylor Dillon. *Zap! Splat! Kapow! Make Your Own Comic*. Norwood, SA: Omnibus Books, 1999.
- Wagner, Erica. 'Listening to the Language of Pictures', *Magpies*, Vol 19, Issue 1, March 2004, pp 8-10.

## **LINKS TO OTHER ONLINE MATERIALS**

**[See also similar list in BBBB Notes]**

Friedlander, Ed *Enjoying 'A Midsummer Night's Dream' by William Shakespeare*  
<http://www.pathguy.com/mnd.htm>

*A Midsummer Night's Dream*  
<http://www.enotes.com/midsummer/>

'A Midsummer Night's Dream' *The Literature Network*. A searchable index to the play.  
<http://www.online-literature.com/shakespeare/midsummer/>

'A Midsummer Night's Dream' *Surfing with the Bard*  
 Lesson plans and ideas for teaching the play.  
<http://www.shakespearehigh.com/library/surfbard/plays/mnd/>

*A Midsummer Night's Dream*

[http://en.wikipedia.org/wiki/A\\_Midsummer\\_Night%27s\\_Dream](http://en.wikipedia.org/wiki/A_Midsummer_Night%27s_Dream)

*Shakespeare Info*

<http://www.william-shakespeare.info/the-bear-garden-theatre-picture.htm>

*The Shakespeare for Kids Series No Sweat Shakespeare.* This series is designed for teaching Shakespeare to 8-11 year olds.

[http://www.nosweatshakespeare.com/midsummer\\_nights\\_dream\\_kids.htm](http://www.nosweatshakespeare.com/midsummer_nights_dream_kids.htm)

## ABOUT THE WRITERS

### GREGORY ROGERS

Gregory Rogers was born in 1957 and lives in Brisbane. He studied fine art at the Queensland College of Art and worked in the public service for many years before teaching himself graphic design and taking up freelance illustration in 1987. His first major illustration commissions were book covers for young adult novels for University of Queensland Press, and he has since illustrated scores of book covers for many publishers and has illustrated a large number of educational and trade children's picture books. Among these are *Auntie Mary's Dead Goat* by Margaret Card, *Leaving No Footprints* by Elaine Forrestal, *Way Home* by Libby Hathorn, *Running Away From Home* by Nigel Gray, *Tracks*, *Lucy's Bay* and *The Rainbow* by Gary Crew, and more. In 1995 Gregory was the first Australian illustrator to win the prestigious UK Kate Greenaway Medal for his illustrations in *Way Home*, which also won a Parents' Choice award in the USA and was shortlisted for the ABPA book design awards.

Gregory is a talented musician. He plays the cornetto, recorder and baroque guitar, performing music of the 16th and 17th centuries. He is also a keen collector of CDs, antiques, books, and anything that might collect dust.

*The Boy, the Bear, the Baron, the Bard* was shortlisted for the CBCA's Book of the Year: Younger Readers award and was included on the *New York Times* Best Books of the Year list in 2004. Gregory Rogers is working on the third book in the series and has ideas for further titles.

### DR ROBYN SHEAHAN-BRIGHT

Dr Robyn Sheahan-Bright has operated **justified text** writing and publishing consultancy services since 1997. She teaches writing for children and young adolescents at Griffith University (Gold Coast) where she gained her PhD for a thesis entitled *To Market To Market: The Development of the Australian Children's Publishing Industry*. She also conducts an online course on publishing and technology for USQ and has a Master of Letters in Children's Literature (Distinction) (UNE). From 2000-2003 she was a Member of the Literature Board of the Australia Council, and in 1999, 2004 and 2006 has been Project Manager, Residential Editorial Program (REP) funded by the Literature Board, the APA and the publishing industry. She is an Honorary Life Member of the Qld Writers Centre, of which she was founding director from 1991-1997, and has been a Director of Jam Roll Press (1987-94) and President of Children's Book Council of Australia (Qld) (1991-3). Her latest publication is *Paper Empires: A History of the Book in Australia 1946-2005* co-edited with Craig Munro (UQP, 2006). She was co-editor with Stuart Glover of *Hot Iron: Corrugated Sky: a Century of Queensland Writing* (UQP and QWC, 2002); editor/compiler of *Nightmares in Paradise* (UQP, 1994), *Original Sin* (UQP, 1996), *Paradise to Paranoia* (with Nigel Krauth, UQP, 1995) and *School's Out* (with Colin Symes, QUT, 1998). Widely published in literature journals, she reviews for the *Australian Book Review* and *The Courier-Mail*, has entries in the *Cambridge Guide to Children's Books in English* (edited by Victor Watson, CUP, 2001), and chapters in *Something to Crow About: Perspectives in Literature for Young People* (edited by Sue Clancy, Charles Sturt University, 1999), *Children's Literature Matters* (edited by Robin Pope, ACLAR, 2001) and *Crossing the*

*Boundaries* (edited by Geoff Bull and Michele Anstey, Pearson Education Australia, 2002). She has been coordinating judge for the *Penguin Somerset College National Novella Writing Competition for School Age Writers* from 2000, and a judge since its inception a year earlier. She is also a member of the *Old Premier's Literary Awards* judging panel.

## WORD FIND

This crossword includes words describing people or objects in this and in Gregory Rogers' previous book, *The Boy, the Bear, the Baron, the Bard*. The words can appear horizontally, vertically or diagonally and backwards or forwards.

Titania	Hat	Wings	Loot
Bear	Sword	Toadstool	Puck
Boy	Ring	Tunnel	Cloak
Oberon	Robes	Fool	Key
Queen	Oboe	King	Tree
Baron	Oath	Throne	Leaf
Bard	Knight	Hero	Hint
Fairy	Forest	Villain	Ado
Boat	Bee	Chase	
Door	Feat	Fight	

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

Q. Which words appear twice?

## DRAW IT YOURSELF!

Here's an image drawn by Gregory Rogers. Add a body, clothes and wings to it and make a fairy character of your own.

Then give your character a name and make up a story about him or her. Create a simple comic storyboard outlining this story.



## COLOUR-IN COSTUME

Elizabethan costumes were very elaborate. Here is a picture of the Queen, wearing clothes very similar to those Queen Elizabeth would have worn.

Colour in the picture and make it as eye-catching as you can.

