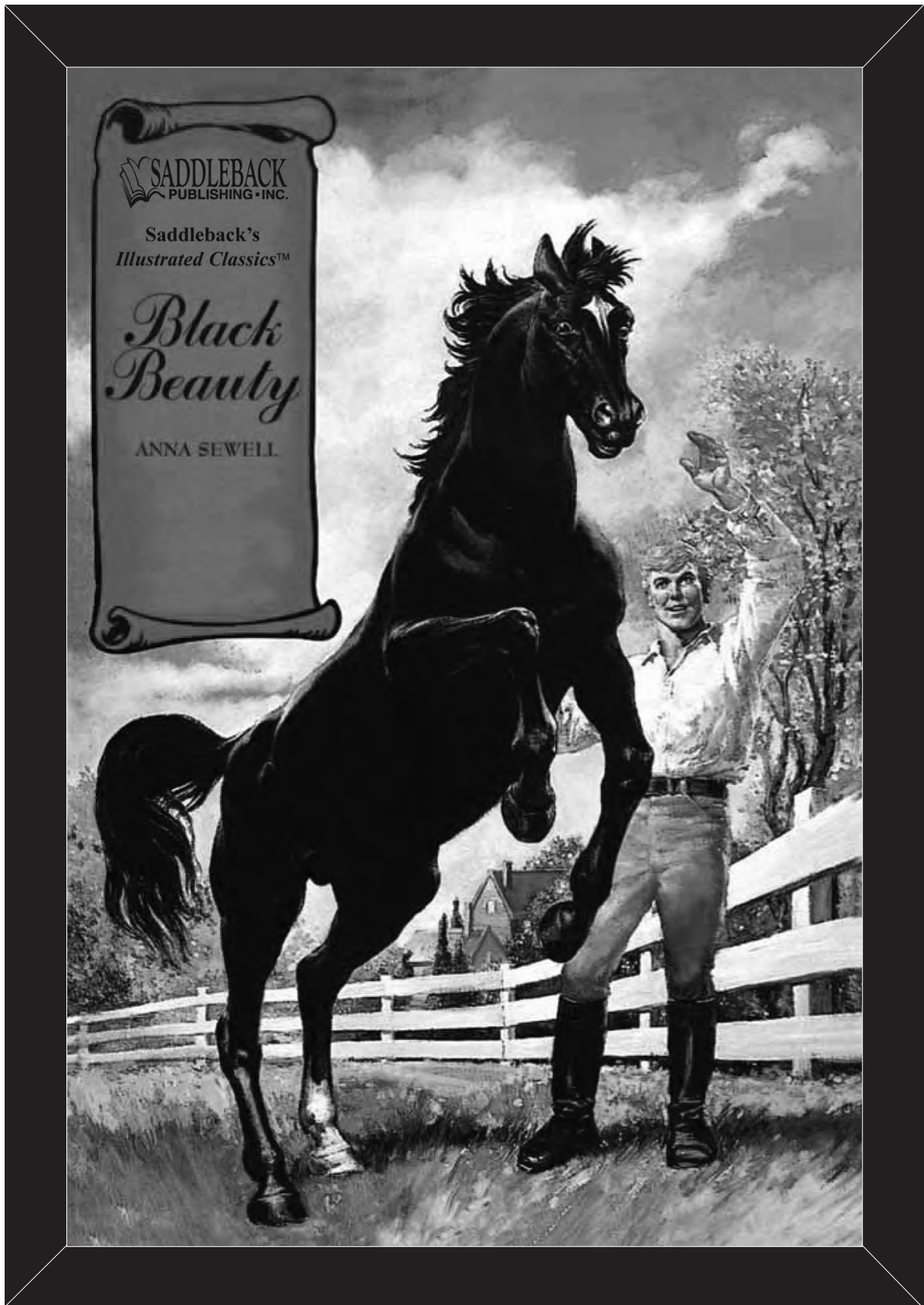


STUDY GUIDE



BLACK BEAUTY

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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.



BLACK BEAUTY
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!



Black Beauty, the Autobiography of a Horse, was first published in 1877. Told from the horse's point of view, the story begins with Black Beauty's birth in the pleasant English countryside. As the story goes on, Black Beauty is sold and resold many times—sometimes to kind owners, but more often than not, to people who were careless, cruel, or both. At that time, of course, horses were the major form of transportation; all horses were working horses. But let Black Beauty introduce the story in his own words: "If men have no feelings, there is nothing we can do, but just bear it. In my time I have pulled fine carriages and poor wagons. I have even saved a life or two, as mine has been saved." As you read his story, you will learn much more about the brave, hard life of a working horse in the 14th Century.

1. Do you think that working animals receive more humane treatment today than they did some 130 years ago? Explain why or why not.

2. Do you suppose it would cost a lot of money to own and care for a horse? Think about a horse's needs. Then list three expenses you would have to find the money to pay for.

3. Do you think that countries like England and the United States have more horses or fewer horses than they did in the olden days? Why?

4. Suppose you could have any horse you wanted for pleasure riding. What kind or color horse would you choose? What would you name your horse?

5. Think of an animal you know very well. If that animal wrote its *autobiography*, what would it have to say about its life? Write a two-sentence summary.



BLACK BEAUTY
ABOUT THE AUTHOR

2

A. Read about the author's life on the page before the story starts. Next think about what you have read and study the statements below. Then write **T** for *true*, **F** for *false*, or **NM** for *not mentioned* next to each statement.

1. _____ Anna Sewell was a compassionate person who cared about animals.
2. _____ Cars were the major source of transportation in the author's lifetime.
3. _____ *Black Beauty* was just the first of a dozen novels the author wrote about the lives of animals.
4. _____ After suffering polio in childhood, Anna Sewell lost the ability to walk.
5. _____ Anna Sewell's parents died shortly after her birth.
6. _____ Anna Sewell was only 47 years old when she died.
7. _____ *Black Beauty* is the narrator of his own life story.
8. _____ Bearing reins went out of fashion after Anna Sewell protested against them.
9. _____ Anna Sewell's novel was inspired by her own experience with horses.
10. _____ Shortly after being published, *Black Beauty* became a best seller in Great Britain.

B. Circle a letter to correctly complete each sentence.

1. A book's *subtitle*
 - a. lists chapter headings.
 - b. explains the main title.
 - c. names the author.
2. Someone described as *sympathetic*
 - a. shares the feelings of others.
 - b. has symptoms of a disease.
 - c. enjoys listening to symphonies.
3. The *plight* of a living thing is
 - a. its sad history.
 - b. the difficult situation it faces.
 - c. its size and shape.
4. The interests and feelings of a *fickle* person
 - a. last a lifetime.
 - b. are always unusual.
 - c. change quite often.



BLACK BEAUTY

INTERPRETING VISUAL CLUES

Graphic novels show you as well as tell you what's going on in a story. The artist's drawings give you clues that can improve your understanding.

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.

- Page 9—middle.** The special, cloudlike outline around the picture suggests that Black Beauty's mother is talking about something that
 - is high in the sky.
 - happened in the past.
 - she hates to admit.
- Page 10—middle righthand side.** The position of the man's hands and the expression on the boy's face indicate that
 - the man is about to hug him.
 - the boy is very angry.
 - the man is scolding the boy.
- Page 15—top lefthand side.** The clothing worn by both the woman and the man suggest that this story takes place
 - less than 100 years ago.
 - in the time of the dinosaurs.
 - about 125 years ago.
- Page 20—bottom righthand side.** What detail in this picture suggests that the time of day is closer to night than morning?
 - The sky is very dark.
 - The man is carrying a torch.
 - The water looks blue rather than gray.
- Page 16—middle.** The position of Ginger's body in this picture indicates that she
 - wants to get away from the man.
 - is about to do a trick.
 - is happy in her new home.
- Page 32—bottom righthand side.** What details in the picture show how fast Lizzie is running? (Circle two answers.)
 - clouds of dust at her heels
 - Lady Anne's hat has blown off.
 - Lizzie wears a bearing rein.
- Page 50—top righthand side.** What has Jerry Barker done to make Black Beauty more comfortable?
 - fed him a pail of oats
 - taken him out of the rain
 - covered him with a blanket
- Page 60—bottom righthand side.** By touching his nose to Joe Green's face, Black Beauty is showing that
 - he's about to bite Joe.
 - he considers Joe a friend.
 - he's eager to be fed.