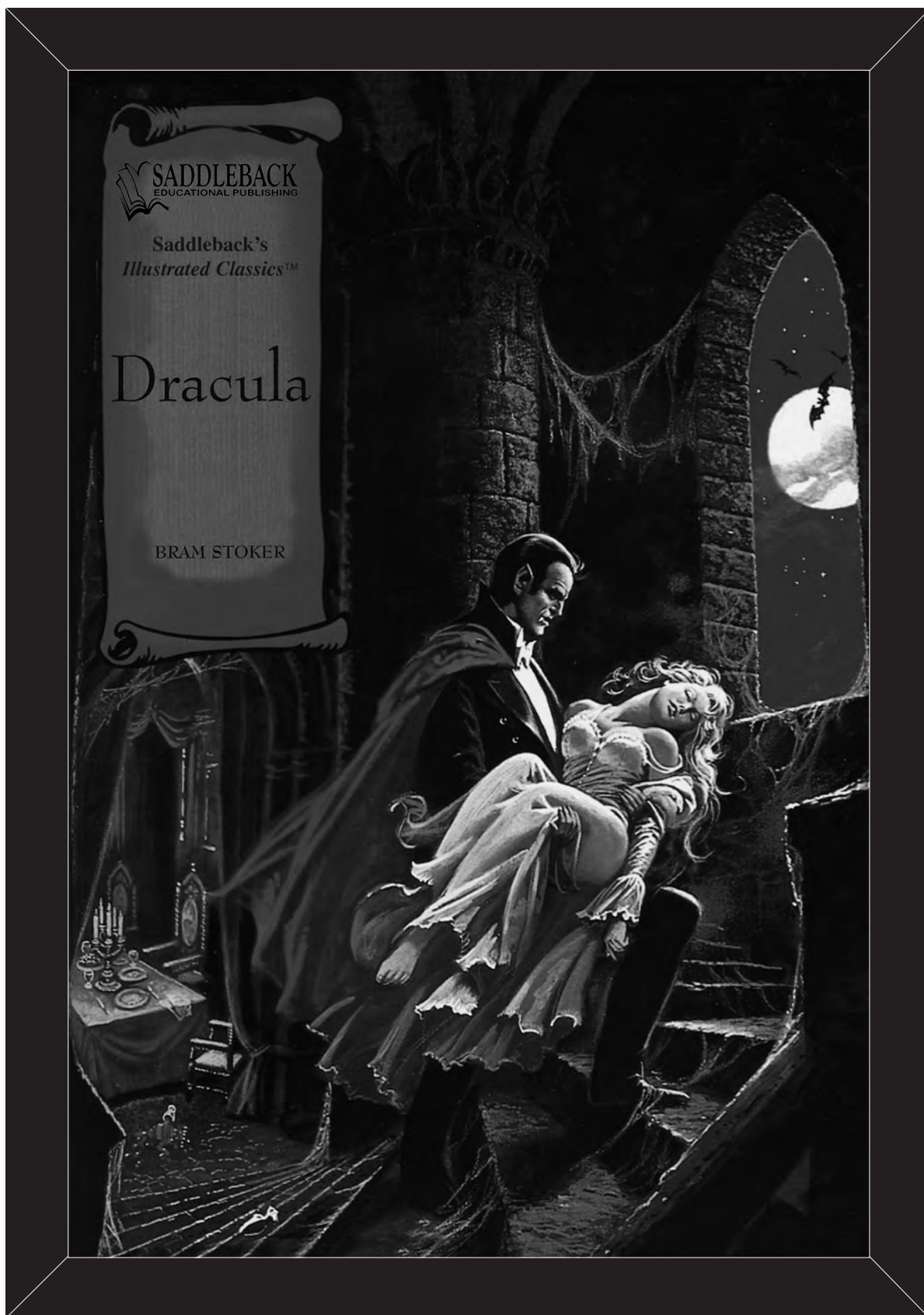


STUDY GUIDE



DRACULA

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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.



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PREVIEWING THE STORY

What's the story about? Read the summary before answering the questions below.
Hint: There are no right or wrong answers. Use your imagination!



Did you know there really is a creature called a vampire bat? It lives on the blood of warm-blooded animals in South America. This little, flying mammal got its name from ancient superstitions about vampires—dead bodies that moved around at night and sucked blood from the throats of people who were sleeping.

In the distant past, unschooled people all around the world actually believed in vampires! *Dracula* is the most famous of all the vampire stories. It describes Count Dracula's terrible deeds and tells about the steps people took to protect themselves from him.

1. Bram Stoker's inspiration for Count Dracula's castle was Slains Castle, near Aberdeen, Scotland—which he described as a “bleak place.” What features might make a place look so gloomy that it was frightening? Describe two or three details that would make such a place look scary and forbidding.

2. Bram Stoker wrote *Dracula* as a collection of diary entries, telegrams, and letters from the characters. Name two modern means of communication today's writers use that didn't exist in the 19th century.

3. Stoker said he wrote *Dracula* to “supplement his income.” What kind of work could you do if your regular job didn't pay enough to live on? What talents or skills do you have that could be turned into money-makers?

4. Horror stories featuring supernatural creatures were extremely popular in the 19th century. Do you think today's readers are as interested in fantastic beings as people were then? Give two examples of such fictional characters in modern movies, TV shows, or illustrated novels.

5. In this book, the characters threatened by Count Dracula used things such as garlic and a cross to protect themselves. What charms or weapons might characters in a modern science-fiction story use to fight evil villains?



DRACULA

ABOUT THE AUTHOR

A. Open your book and turn to the page before the story starts. Read about the life of Bram Stoker, the author of *Dracula*. Then read the statements below. Next to each statement write **T** for *true*, **F** for *false*, or **NM** for *not mentioned*.

1. ____ Stoker was born in Ireland in the middle of the 19th century.
2. ____ Stoker received top grades at the University of Dublin.
3. ____ Stoker's second novel, *The Lair of the White Worm*, was a best-seller.
4. ____ *Dracula* is more of an adventure than it is a horror story.
5. ____ The movies and TV shows based on Stoker's famous character must have been made long after Stoker's death.
6. ____ Almost no one had ever heard of vampirism when Stoker published *Dracula*.
7. ____ Stoker was as fascinated by zombies as he was by vampires.
8. ____ Because he was sickly, Stoker spent most of his boyhood reading indoors.
9. ____ Besides writing novels, Stoker wrote for his hometown newspaper.
10. ____ Stoker is better known for his dramatic poetry than for his novels.

B. Circle a letter to show the meaning of the **boldface** word(s) in each sentence.

- | | |
|---|---|
| <p>1. A vampire is known for its unbridled wickedness.</p> <p>a. off leash or tether</p> <p>b. without limits or restraint</p> <p>c. unexplainable, mysterious</p> | <p>3. In Stoker's time, reports of vampirism were rampant.</p> <p>a. kept secret</p> <p>b. exaggerated</p> <p>c. widespread</p> |
| <p>2. Someone who writes dramatic criticism writes</p> <p>a. reviews of plays.</p> <p>b. interviews.</p> <p>c. emotional essays.</p> | <p>4. People who are superstitious have</p> <p>a. contacts with other worlds.</p> <p>b. magical minds and super powers.</p> <p>c. beliefs based on fear.</p> |

**INTERPRETING VISUAL CLUES**

Words can *tell* you a story, but only drawings can *show* you what is happening. The artwork in illustrated novels provides information about the time, the place, and the characters.

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 19—top righthand side.**
By studying the positioning of the women's bodies, you can tell that they
 - a. are glad to see Dracula.
 - b. want to get away from Dracula.
 - c. are trying to rescue Jonathan.
2. **Page 12—bottom righthand side.**
Study the drawing of Count Dracula. What details of his body make him look different than other men?
 - a. his eyebrows, nose, and chin
 - b. his teeth, ears, and fingernails
 - c. his hair, forehead, and eyes
3. **Page 23—bottom righthand side.**
Look closely at the scene of Jonathan and Mina's wedding. What is unusual about the location?
 - a. Few people get married outdoors.
 - b. The chapel is too small for guests.
 - c. It takes place in a hospital.
4. **Page 43—top lefthand side.** The multiple drawings of Lucy's face must be intended to represent
 - a. her anger at being awakened.
 - b. the terrible change that had come over her.
 - c. her growth from girlhood to womanhood.
5. **Page 54—top of page.**
Four drawings in this composite illustration depict Dracula's special powers. The fifth drawing shows you that
 - a. Van Helsing is aware of Dracula's abilities.
 - b. Dracula sleeps in a coffin.
 - c. Dracula rises up at sunrise.
6. **Page 57—top of page.**
The buildings in this illustration indicate that Van Helsing and the others are looking for Dracula
 - a. in Transylvania.
 - b. on the Borgo Pass.
 - c. in London.
7. **Page 59—entire page.**
The four drawings in this composite illustration are intended to represent
 - a. Dracula's efforts to avoid his pursuers.
 - b. delays in the group's journey to Transylvania.
 - c. Different kinds of transportation.