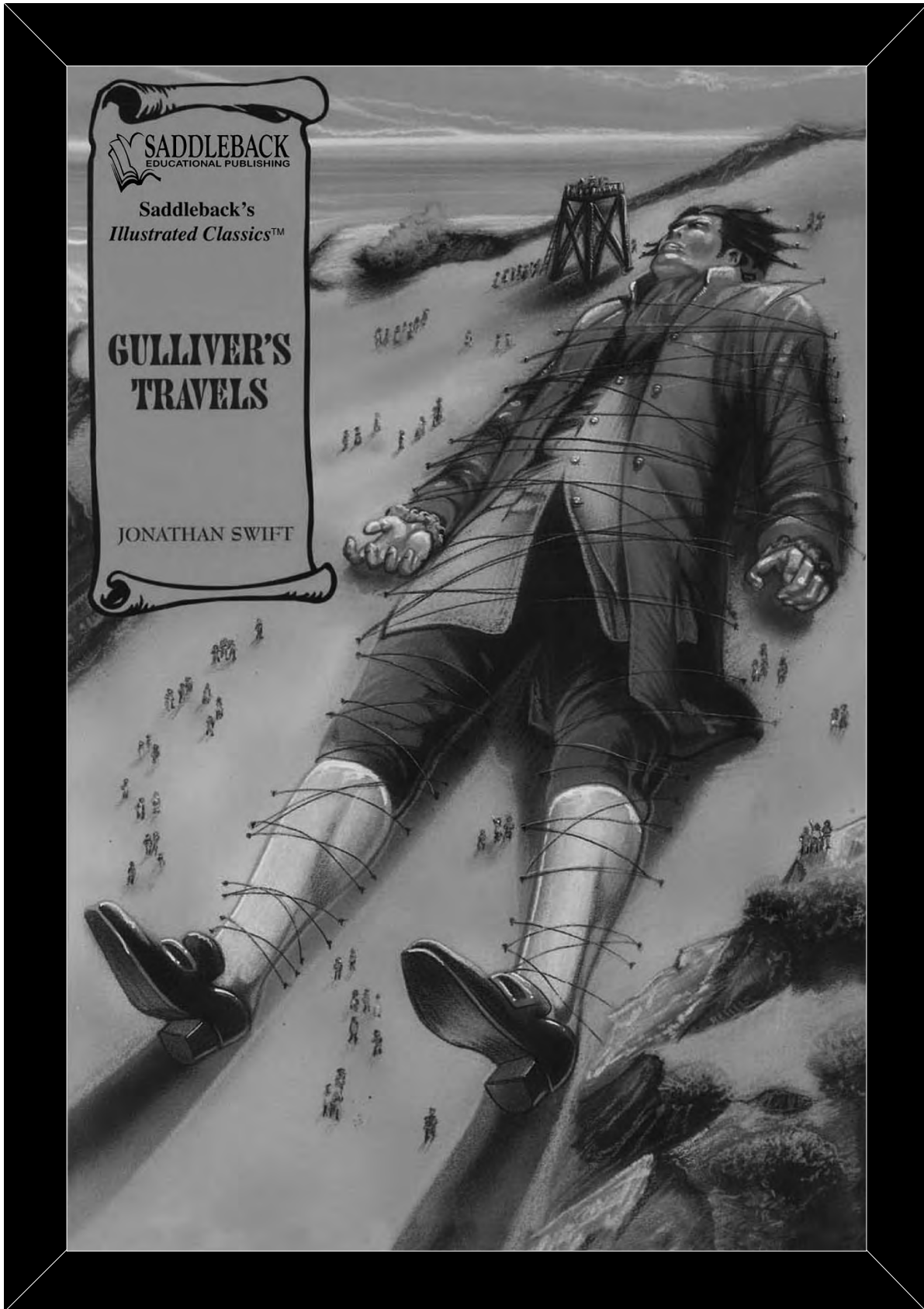


STUDY GUIDE



Saddleback's *Illustrated Classics*[™]
GULLIVER'S TRAVELS

CONTENTS

Notes to the Teacher	3	7 Word Study: Synonyms and Antonyms	12
Answer Key	5	8 Skills Focus: Scrambled Words and Sentences	13
Exercises:		9 Sequence of Events	14
1 Previewing the Story	6	10 Language Study: Homophones and Spelling	15
2 About the Author	7	11 Improving Your Reading Skills	16
3 Interpreting Visual Clues	8		
4 Vocabulary	9		
5 Character Study	10		
6 Comprehension Check	11		

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.



GULLIVER'S TRAVELS
PREVIEWING THE STORY

1

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



Many of the world's best stories take readers to imaginary places. In *Gulliver's Travels*, a young English doctor visits a number of very unusual lands. In one place he visits the people are only a couple of inches tall! In another place—where the people are hundreds of times bigger than he is—the young man nearly loses his life. Perhaps the strangest place he visits is a land where horses are the masters and people are the servants. Along the way he encounters many peculiar customs and outlandish ideas. Surely such absurd people and places could only exist in

the world of fantasy! Or is it possible that places somewhat like Lilliput or Brobdingnag can actually be found on earth? You can decide for yourself as you read about Gulliver's adventures.

1. *Gulliver's Travels* was written almost 300 years ago. In what ways do you think people's daily lives have most changed since then? In what ways have they probably stayed the same?

DIFFERENT: _____

SAME: _____

2. Imagine that you are a science fiction writer. Your task is to visualize a location for a story you are about to write. Describe a weird and wonderful place that exists only in your imagination.

WEIRD QUALITIES: _____

WONDERFUL QUALITIES: _____

3. Suppose someone from another planet—a place where inhabitants live in perfect peace—came to visit Earth. What sights or sounds in your town or city might be very shocking to such a visitor?

4. Try to remember how the world looked to you when you were very small. What impressions did you have of the gigantic adults around you? How was your view different from the ways adults view each other?

5. Of all the places he visited, Gulliver was happiest in the land ruled by horses. Using your imagination, name two ways that animals might be superior as leaders to human beings and two ways that they *wouldn't* be.

BETTER: _____

WORSE: _____



GULLIVER'S TRAVELS
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. _____ Jonathan Swift moved to Ireland after growing up in England.
2. _____ Jonathan Swift had a lifelong interest in politics, religion, and literature.
3. _____ When he wrote about controversial subjects, Swift used a pen name.
4. _____ The names Swift gave to his fictional locations are evidence of his lively imagination.
5. _____ Swift was more comfortable writing serious, even tragic, stories as opposed to comedies.
6. _____ Jonathan's parents had four other children who were all authors.
7. _____ During Swift's lifetime, Ireland ruled England very harshly.
8. _____ Jonathan Swift was nearly 80 years old when he died in Ireland.
9. _____ Swift was a compassionate man who did what he could to help people with serious problems.
10. _____ Swift became a minister after publishing *Gulliver's Travels*.

B. Circle a letter to show the meaning of the **boldface** word.

1. **Satire** is
 - a. writing while sitting down.
 - b. a very short novel.
 - c. the use of humor to criticize wrongdoing.
2. A **dean** is
 - a. a school official or a clergyman.
 - b. a kind of accountant.
 - c. the vice-president of an organization.
3. An author's **masterpiece** is
 - a. the work of a mastermind.
 - b. a great work of art.
 - c. work done for a master.
4. A **statesman** is a
 - a. male born in a certain state.
 - b. a country's best professor.
 - c. one skilled in the business of government.

**INTERPRETING VISUAL CLUES**

Stories in graphic novels are told with pictures as well as with words. Pictures, for example, can tell when and where a story takes place. In fact, they can show what the characters are thinking or feeling more clearly than words can.

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—bottom of page.** Look closely at the details in the illustration. What are the Lilliputians doing to show Gulliver that he is welcome there?
 - covering him up with blankets
 - carrying baskets of food to him
 - patting his cheeks and forehead
- Page 13—top of page.** Study the illustration. By comparing Gulliver to the size of the Blesfucian ships, you can judge that the body of water must be
 - a river rather than a lake.
 - part of the Red Sea.
 - about the size of a deep puddle.
- Page 22—bottom righthand side.** By looking closely at the details in the illustration you can tell that the farmer's daughter
 - doesn't want to be bothered with Gulliver.
 - is tenderly caring for Gulliver.
 - is even smaller than Gulliver.
- Page 52—top of page.** Notice what the Yahoos are doing. Without having any more clues, you can figure out from the details that they
 - are the horse's servants.
 - are growing weak from hunger.
 - resent the work they're made to do.
- Page 55—top of page.** What is there in this ordinary scene that is absolutely shocking to Gulliver's master among the Houyhnhnms?
 - the poor condition of the horses
 - the ridiculous hat on the man
 - the fact that the horses are working for people
- Page 53—top righthand side.** Study the details in the drawing. They suggest that Gulliver is most comfortable sleeping
 - in the horse barn.
 - in the daytime.
 - with his own kind.
- Page 61—top of page.** This drawing illustrates Gulliver's return home after many years of traveling. What is strange about Gulliver's body posture and facial expression? What is happening to him?
 - He fell asleep on his feet.
 - Touching Yahoos made him faint.
 - He lost consciousness because of hunger.