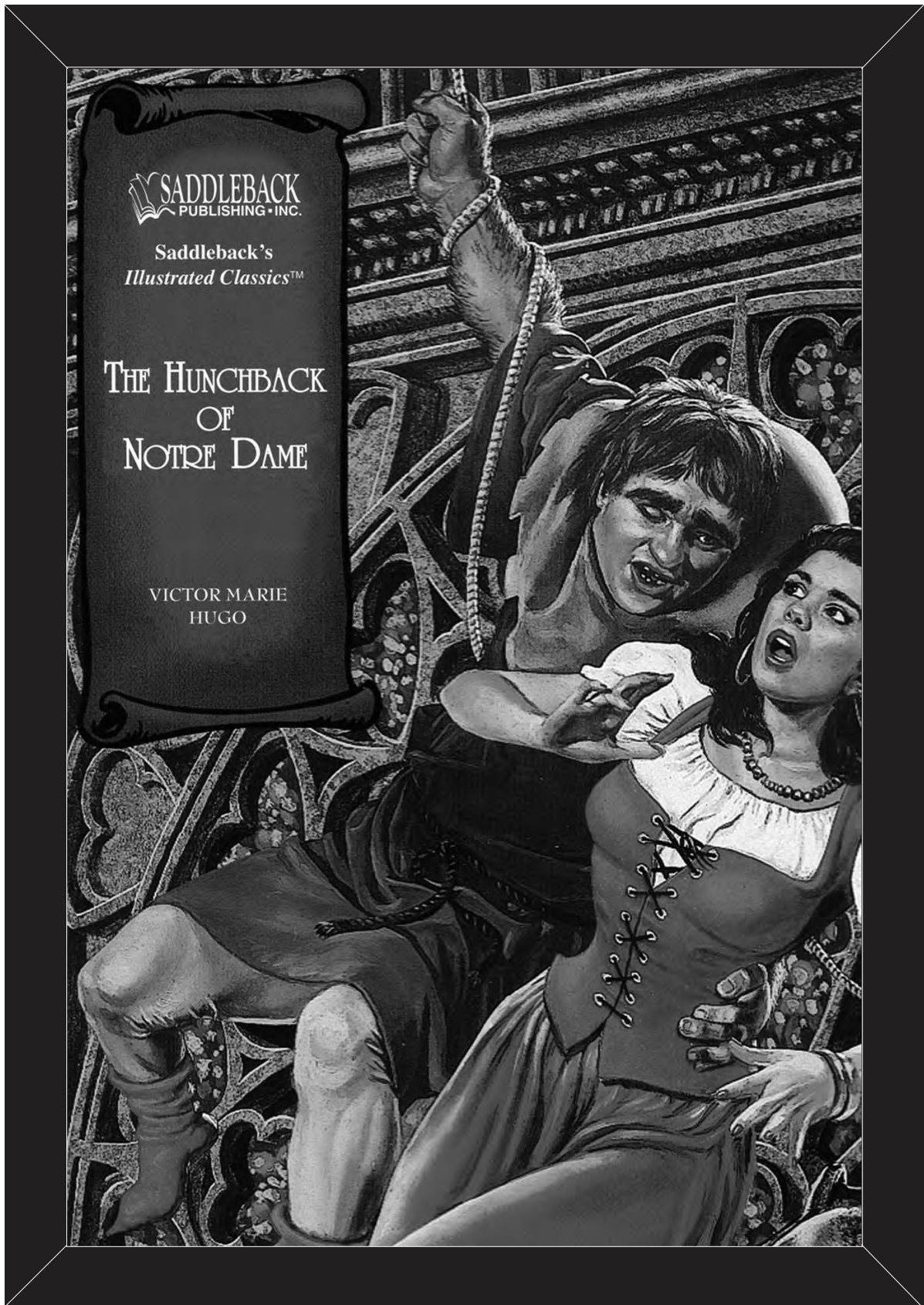


STUDY GUIDE



THE HUNCHBACK OF NOTRE DAME

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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.



THE HUNCHBACK OF NOTRE DAME
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!



Some things never change—such as people judging one another on appearance alone. This story is set in a time period called the Middle Ages—more than 500 years ago. The main character is Quasimodo, the deformed bellringer at Notre Dame Cathedral in Paris, France. Then, as now, people judged him on his unfortunate appearance rather than his good heart. The other characters include a beautiful young gypsy dancer who falls in love with the wrong man and a prominent church official who may or may not have deserved his “holy” reputation. As you read, you will discover who is good and who is bad by their actions. Just remember that looks can be very deceiving!

- The “Middle Ages” refers to the period of European history between ancient and modern times. This time span extends from about the year 500 A.D. to about 1450 A.D. Just think how different the known world was at that time! What would it have been like to have lived then? Name two or three modern inventions you can't imagine living *without*.

- Have you ever known someone who was physically unattractive but beautiful on the *inside*? First, describe that person, and then explain why you think that behavior should count more than appearance.
 DESCRIPTION: _____
 EXPLANATION: _____
- In this story, an angry mob goes wild and becomes violent. Do you think it's possible for ordinary, law-abiding people to take part in criminal activities when they're swept up in a mob? Tell why or why not and explain your reasoning.

- In this story, one character is punished for a murder committed by another. Do you think such a terrible injustice could happen today? What factors might *cause* this to happen? What factors might *prevent* such a thing from happening?
 COULD CAUSE: _____
 COULD PREVENT: _____
- At one point in the story, the gypsy's pet goat is accused of witchcraft. Hundreds of years ago, before the advancement of science, people were more superstitious than they are now. Yet even today some people are superstitious. Tell about a superstition you've heard of—such as bad luck caused by breaking a mirror or a black cat crossing your path.



THE HUNCHBACK OF NOTRE DAME
ABOUT THE AUTHOR

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. _____ Victor Hugo was middle-aged before he decided to be a writer.
2. _____ Hugo was not always in agreement with the French government.
3. _____ Hugo was the leader of the romantic movement in France.
4. _____ Hugo lived outside of France for nearly twenty years.
5. _____ Today, Victor Hugo is mostly remembered for his poetry.
6. _____ Hugo wrote *The Hunchback of Notre Dame* after he wrote *Les Miserables*.
7. _____ Victor Hugo was in his eighties when he died.
8. _____ Victor Hugo served as a senator in France's Third Republic.
9. _____ Napoleon was the ruler of France when Hugo was a boy.
10. _____ As a *royalist*, Hugo believed that France should be a democracy rather than a monarchy.

B. Circle a letter to answer each question.

1. What word in the first paragraph of the biography means "a child who is amazingly talented or intelligent"?
a. *royalist* b. *prodigy* c. *infant*
2. What two words in the second paragraph relate to Hugo's poetry?
a. *verses, odes* b. *riddles, epics* c. *satires, acrostics*
3. What word in the third paragraph means "living forever" or "having fame that will last a long time"?
a. *popularity* b. *classic* c. *immortal*
4. What word in the first paragraph means "wild, disorderly, or violent"?
a. *political* b. *turbulent* c. *exile*
5. What word in the fourth paragraph means "having to do with government"?
a. *mourning* b. *activities* c. *political*



THE HUNCHBACK OF NOTRE DAME
INTERPRETING VISUAL CLUES

Looking closely at the pictures in graphic novels can give you as much information as reading the words of the story. Pictures can show you what's happening as well as how the characters feel about it.

In your book, turn to the referenced page and look closely at the picture indicated. Then circle a letter to answer the question or complete the sentence.

1. **Page 17—bottom lefthand side.** What does Quasimodo's posture tell you about his relationship with Dom Frollo?
 - a. Quasimodo is grateful for Dom Frollo's help.
 - b. Quasimodo resents Dom Frollo's interference.
 - c. Quasimodo is tired of Dom Frollo's laziness.
2. **Page 23—top and middle.** Study the details. What do they tell you about how the length of Esmeralda's "marriage" to Gringoire was determined?
 - a. by the number of people attending the wedding
 - b. by the number of words said by the man who married them
 - c. by the number of broken pieces left when a clay jug was dropped
3. **Page 24—top of page.** What detail shows you that Esmeralda has no intention of becoming a true wife to Gringoire?
 - a. She's asking her goat to do tricks.
 - b. She's threatening him with a dagger.
 - c. She's offering him a loaf of bread.
4. **Page 26—bottom, and page 27—top.** What do these pictures suggest about Quasimodo's boyhood?
 - a. He was happy living in the cathedral.
 - b. Dom Frollo made him do heavy work.
 - c. He was often sad and lonely.
5. **Page 30—top lefthand side.** How do you think the crowd felt about Quasimodo's punishment on the pillory?
 - a. They were outraged at the injustice of it.
 - b. They thought it was very entertaining.
 - c. They wanted to take a turn on the pillory.
6. **Page 28—bottom lefthand side.** What detail shows you that Quasimodo is in the court's custody?
 - a. His hands are tied behind his back.
 - b. The court reporter is typing notes.
 - c. He is asking the judge questions.
7. **Page 60—top righthand side.** What is Dom Frollo doing that enrages Quasimodo?
 - a. crying
 - b. laughing
 - c. begging forgiveness