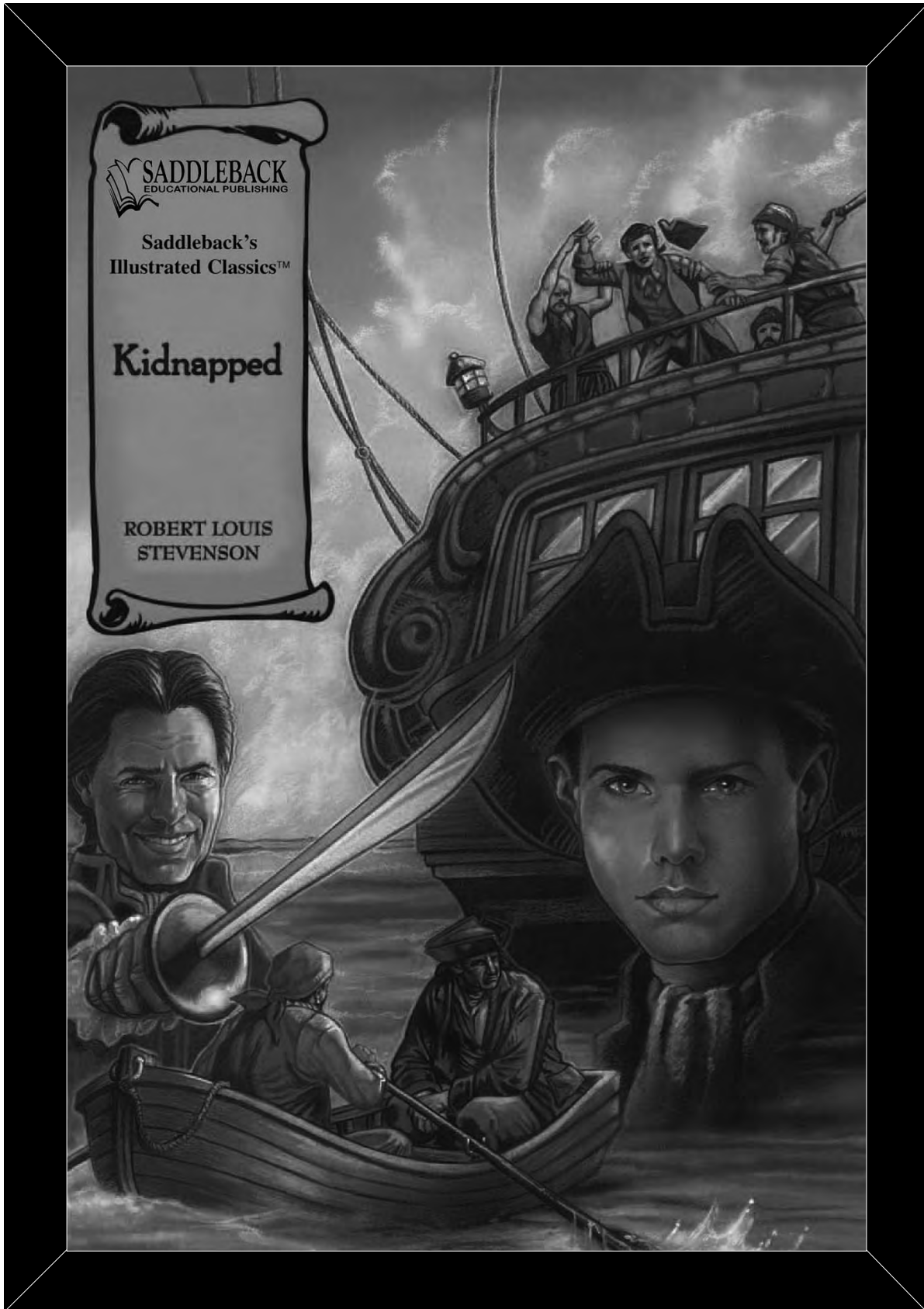


# STUDY GUIDE



## KIDNAPPED CONTENTS

<b>Notes to the Teacher</b> . . . . .	3	<b>7</b> Word Study: Synonyms and Antonyms . . . . .	12
<b>Answer Key</b> . . . . .	5	<b>8</b> Skills Focus: Multiple- Meaning Words . . . . .	13
<b>Exercises:</b>		<b>9</b> Sequence of Events . . . . .	14
<b>1</b> Previewing the Story . . . . .	6	<b>10</b> Language Study: Idioms . . . . .	15
<b>2</b> About the Author . . . . .	7	<b>11</b> Improving Your Reading Skills . . . . .	16
<b>3</b> Interpreting Visual Clues . . . . .	8		
<b>4</b> Vocabulary . . . . .	9		
<b>5</b> Character Study . . . . .	10		
<b>6</b> Comprehension Check . . . . .	11		

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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****1**

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



*Just before David Balfour's father died, he left an envelope that Davie was to deliver to his uncle's house. When Davie arrived at the home of Ebenezer Balfour of Shaws, he was surprised to say the least. Instead of being kindly welcomed, he was lied to, cheated—and his uncle even tried to kill him! Then Davie discovered that his uncle's money actually belonged to him. Davie has many exciting and dangerous adventures as he tries to get what is rightfully his. As you read, try to imagine what you might have done if you were in Davie's place.*

1. When his father dies, the teenage boy in this story is left alone in the world—except for an uncle he's never met. Sadly, the uncle turns out to be a wicked, scheming man. Have you ever known or read about someone who was truly “wicked”? What terrible thing did that person do?  
\_\_\_\_\_  
\_\_\_\_\_
2. What personal strengths do you think a young person would need to overcome such an unfortunate situation? Name two or three qualities or characteristics.  
\_\_\_\_\_  
\_\_\_\_\_
3. David, the boy in the story, makes an unlikely friend who helps him survive. Do you think friends can sometimes be even more valuable to you than family members? Explain your thinking.  
\_\_\_\_\_  
\_\_\_\_\_
4. Alan Breck, a character in the story, is labeled a traitor for fighting against an unjust king. Do you think a person who fights for the fair treatment of his country's people can rightly be called a criminal? Tell why or why not.  
\_\_\_\_\_  
\_\_\_\_\_
5. In order to keep money that is not rightly his, David's uncle lies, cheats, and even attempts murder! Would you guess that having all that money made David's uncle happy? Explain why or why not.  
\_\_\_\_\_  
\_\_\_\_\_



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**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. \_\_\_\_\_ Robert Louis Stevenson was born in London, England, in 1850.
2. \_\_\_\_\_ Orphaned as a baby, Stevenson was raised by an older cousin.
3. \_\_\_\_\_ As a religious man, Stevenson was interested in the human struggle between good and evil.
4. \_\_\_\_\_ *Treasure Island*, Stevenson's famous pirate story, was his first successful book.
5. \_\_\_\_\_ Stevenson wrote *The Master of Ballantrae* before he wrote *A Child's Garden of Verses*.
6. \_\_\_\_\_ Stevenson died of apoplexy, which is an old-fashioned name for a stroke.
7. \_\_\_\_\_ The novel *Kidnapped* is considered to be Stevenson's finest work.
8. \_\_\_\_\_ Stevenson read widely and often borrowed ideas from other authors.
9. \_\_\_\_\_ Stevenson studied to become a lawyer, but left law school to write full-time.
10. \_\_\_\_\_ Native South Sea islanders came to call Stevenson "the teller of tales."

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

1. A person described as **industrious** is
  - a. businesslike.
  - b. hard working.
  - c. talented.
2. **Psychology** is the science that studies
  - a. the mind and the ways people think and act.
  - b. how fortune tellers and psychics work.
  - c. psychologists and psychiatrists.
3. Literary **critics**
  - a. disapprove of lengthy books.
  - b. edit the work of authors.
  - c. write their judgments about books.

**INTERPRETING VISUAL CLUES**

In illustrated novels, the details in the drawings help to tell the story. You can get a lot of information by studying such things as the characters' clothing and their facial expressions.

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 9—top righthand side.** What details in the drawing show you that this story takes place in Scotland?
  - a. the birds and golden countryside
  - b. the man's kilt and tam o'shanter hat
  - c. the boy's pigtail and stockings
2. **Page 14—top lefthand side.** Although the boy, David, is the only person in the picture, he is receiving some important information from
  - a. a voice in the next room.
  - b. claps of thunder and howling wind.
  - c. an inscription in a book.
3. **Page 15—bottom lefthand side.** In this drawing, David is not speaking aloud because he doesn't want
  - a. his uncle to know what he's thinking.
  - b. to make his sore throat even worse.
  - c. to rudely interrupt his uncle.
4. **Page 29—top of page.** By studying David's facial expression and body movements you can tell that he
  - a. is playing tag with the captain.
  - b. realizes the captain is not his friend.
  - c. wants to jump overboard.
5. **Page 13—top of page.** Study the picture. Why do you think David isn't saying the words out loud?
  - a. He is all alone.
  - b. His thoughts are a secret.
  - c. He doesn't want to be overheard.
6. **Page 25—bottom of page.** By studying the brig, *Covenant*, you can safely draw the conclusion that it is propelled by
  - a. wind power.
  - b. steam.
  - c. nuclear power.
7. **Page 37—top righthand side.** Look closely at the expression on Alan Breck's face as he points his sword at Captain Hoseason. How do you think Alan feels about fighting?
  - a. He's terrified.
  - b. He likes it.
  - c. He's unsure of himself.