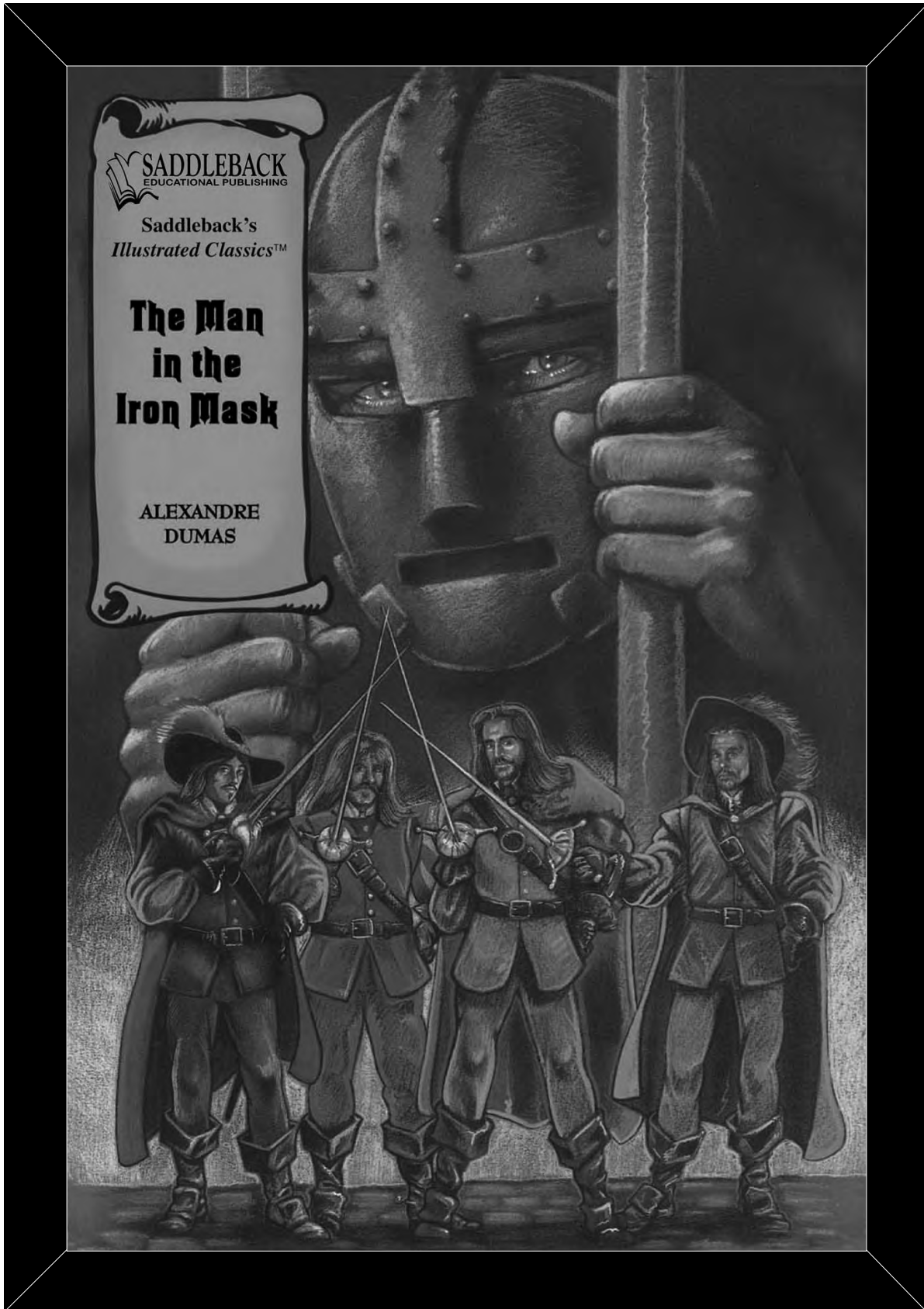


STUDY GUIDE



Saddleback's *Illustrated Classics*[™]
THE MAN IN THE IRON MASK
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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 MAN IN THE IRON MASK
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!



Imagine being imprisoned for life—just because you look like someone else! This was the sad fate of Philippe, the twin brother of the king of France. The royal family wanted no confusion, since only the first-born son could become the next king of France. So poor Philippe was kept out of sight—until a daring rescue plan unfolded. This exciting story is filled with swordplay and intrigue—right up to its surprise ending!

1. Two of the daring “three musketeers” play important roles in *The Man in the Iron Mask*. You’ve probably heard their famous pledge of loyalty: “All for one and one for all!” What friends or family members can you count on to always be at your side? Give one example of loyalty in action.

2. This story takes place about 350 years ago. Today, what evidence would be available to prove which twin was born first? Name at least two ways that this information could be verified.

3. Some people believe that everyone has a “double”—another person who looks exactly like you—somewhere in the world. Do you share that belief? If you ever met your double, what might you ask him or her?

4. One of the musketeers is torn between loyalty to his king and outrage over Philippe’s plight. If you had to choose between loyalty to your country’s government and loyalty to your own sense of justice, which would you choose? Why?



THE MAN IN THE IRON MASK
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. ____ Many of Dumas' works were written to be performed on the stage.
2. ____ Alexandre Dumas' father received his basic education from a priest.
3. ____ *The Three Musketeers* was a product of the author's brilliant imagination.
4. ____ Dumas was able to support his mother by clerking for a well-known attorney.
5. ____ Dumas was 42 years old when *The Three Musketeers* was published.
6. ____ Auguste Maquet sued Dumas for not listing his name as co-author.
7. ____ *The Count of Monte Cristo* is one of Dumas' most successful novels.
8. ____ Original manuscripts of Dumas' written work are no longer in existence.
9. ____ The popularity of Dumas' novels and plays made him a very wealthy man.
10. ____ When he died, Alexandre Dumas was 78 years old.

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

- | | |
|---|---|
| 1. A person who is called "a master of narrative " can | 3. A dramatist might also be called |
| a. read aloud with great expression. | a. an actor. |
| b. tell a very good story. | b. a playwright. |
| c. mimic many different voices. | c. a director. |
| 2. An illegitimate child is one | 4. Vaudevilles and melodramas are |
| a. who breaks many laws. | a. stage shows. |
| b. who is born in prison. | b. tragedies. |
| c. whose parents are not married. | c. long plays. |



THE MAN IN THE IRON MASK
INTERPRETING VISUAL CLUES

3

Illustrated novels reveal story events in a number of ways. One way is by reading the words and another is by studying the drawings. An artist's details can give you a lot of information about the characters and how they feel about what is happening.

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 24—bottom righthand side.**
The expression on Aramis's face suggests quite strongly that he is
 - a. playing a joke on Baisemeaux.
 - b. very serious about what he's doing.
 - c. wondering where Porthos went.
2. **Page 32—bottom lefthand side.**
M. Fouquet is obviously pleased with the artist's portrait of the king. For his part, Lebrun, the artist, appears to be
 - a. unhappy with his small payment.
 - b. tired from working so hard.
 - c. surprised at Fouquet's reaction.
3. **Page 42—middle of page.**
Details in the artist's drawing suggest that the king's visitor is a
 - a. figure in a nightmare.
 - b. monster from outer space.
 - c. giant from another kingdom.
4. **Page 46—middle righthand side.**
The king's facial expression suggests that he might be thinking,
 - a. "I can't believe this is happening to me!"
 - b. "My servant should be here soon."
 - c. "I think I need a shave."
5. **Page 48—bottom of page.**
By studying the man's facial expression and body posture you can tell that he is
 - a. sorry for the wrongs he's done.
 - b. feeling bored and restless.
 - c. very comfortable and happy.
6. **Page 51—bottom of page.**
What details has the artist used to show you that the man in the picture is terribly upset?
 - a. his friend laughing at him
 - b. hand placement, facial expression
 - c. messy hair, rumpled clothes