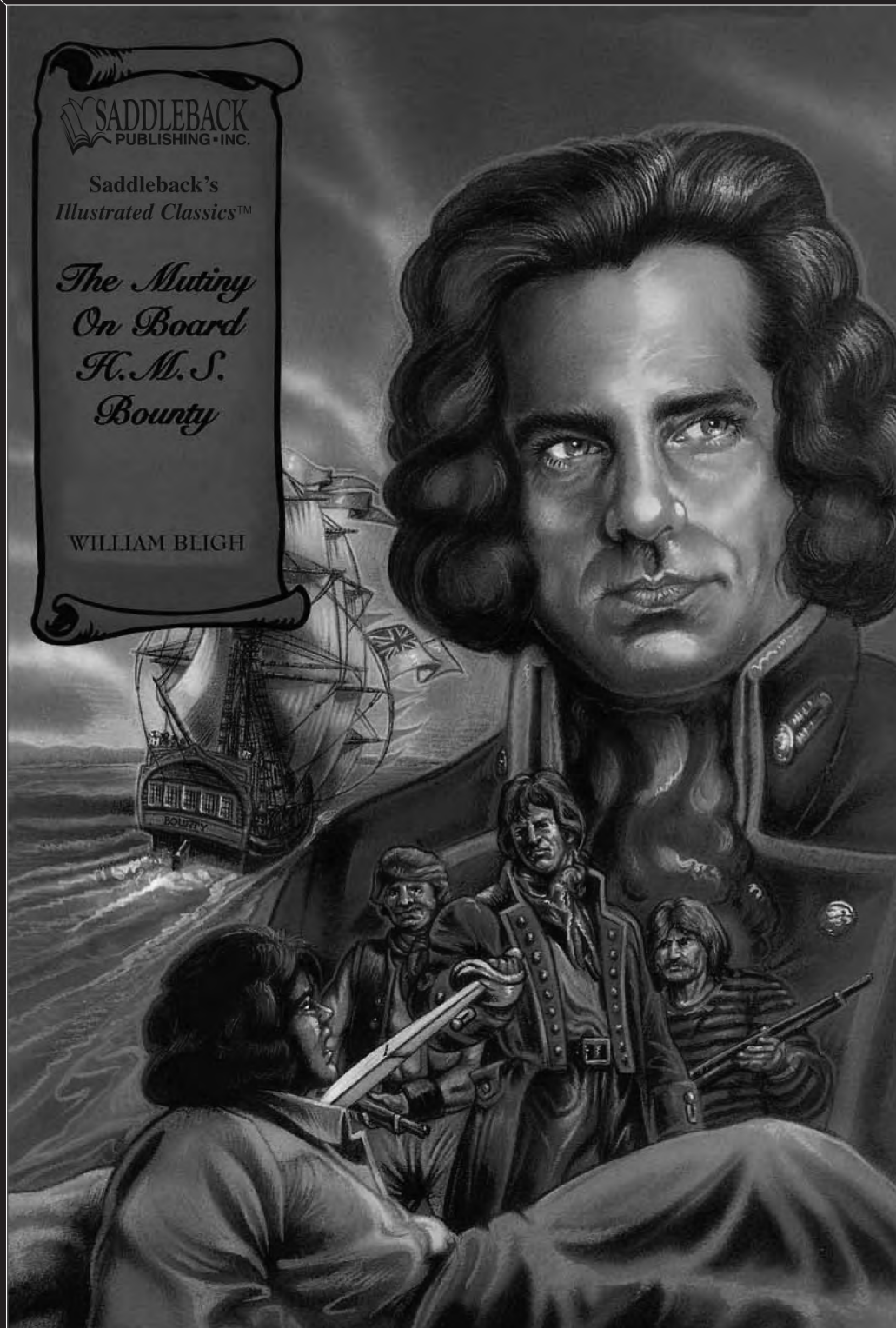


STUDY GUIDE



Saddleback's *Illustrated Classics*™
THE MUTINY ON BOARD H.M.S. BOUNTY
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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 MUTINY ON BOARD *H.M.S. BOUNTY***1****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!



Imagine what it would have been like to sail halfway around the world more than 200 years ago. By the time Captain William Bligh's ship traveled from England to Tahiti, the *Bounty* had covered more than 27,000 miles—and it had taken almost a year to get there! Based on an actual historical event, this is a story about the hardships of life at sea, the pleasures of visiting distant lands—and, most importantly, about the worst crime that a ship's crew can commit against their captain; it was *mutiny*!

1. Suppose you are planning to take a long ocean voyage and make several stops along the way. Would you rather see the sights and visit the people of well-known big cities or of remote islands and tiny villages? Explain your reasons.

2. If you had to choose between adventure and safety in your life, which would you pick? As a poor boy 200 years ago, would you have chosen to stay home and work on the farm (safe, but perhaps boring), or go for excitement (and danger) aboard ship as a seaman? Name your choice and tell why you made it.

3. All sailors in a country's navy must promise to obey the orders of a superior officer. In this story, the mutineers decide that their right to pursue a happy life outweighs their duty to the ship's captain. Under what circumstances do you think that disobeying official orders could be the morally correct choice? Give an example.

4. The daily journal kept by a ship's captain is called a *log*. Among the events recorded, the captain would make notes about the ship's position, the weather, and any difficulties he was having with the crew. How might a captain's log be of value to others making the same voyage—even many years later?

5. Some 200 years ago, sailing on the high seas was thought of as daring and even thrilling. Today, what kind of travel might generate similar feelings?

THE MUTINY ON BOARD *H.M.S. BOUNTY***2****ABOUT THE AUTHOR**

A. Open your book and turn to the page before the story starts. Read about the author of the story. After reviewing what you have read, write **T** for *true*, **F** for *false*, or **NM** for *not mentioned* next to each statement.

1. _____ Two British writers, Charles Nordhoff and James Hall, teamed up to write *Mutiny on the Bounty*.
2. _____ This story is based on an actual mutiny that occurred in 1789.
3. _____ Captain Bligh and 18 of his crew sailed nearly 4,000 miles across the Atlantic Ocean.
4. _____ Nordhoff and Hall wrote two additional novels based on the same historical mutiny.
5. _____ When *Mutiny on the Bounty* was published, details of the real-life mutiny were still fresh in the public's mind.
6. _____ Captain Bligh's naval career was ruined as a result of losing his ship to mutineers.
7. _____ *Mutiny on the Bounty* earned so much money that Nordhoff and Hall were able to retire from their teaching jobs.
8. _____ As narrator, Fletcher Christian tells the story of what happened to Captain Bligh and his crew.
9. _____ *Mutiny on the Bounty* was a best-selling book in both America and Britain.
10. _____ After Bligh was set adrift, no one ever heard what happened to Fletcher Christian and the other mutineers.

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

1. Judging by the figures given for Bligh's journey to Timor, you can tell that a **kilometer** must be
 - a. about 1/4 of a mile.
 - b. about 5/8 of a mile.
 - c. close to two miles.
2. To **endure** great hardships is to
 - a. overcome them.
 - b. bear them.
 - c. deny them.
3. To **resume** one's career is to
 - a. begin it again.
 - b. look back on it.
 - c. write about it.
4. To be **promoted** in the military is to
 - a. succeed after much effort
 - b. be admired and talked about
 - c. move up to a higher rank.



THE MUTINY ON BOARD *H.M.S. BOUNTY*
INTERPRETING VISUAL CLUES

3

Stories in graphic novels are told with pictures as well as words. The visual clues in the drawings add important information to help you understand the story.

Turn to the referenced page and study the picture indicated. Then circle a letter to answer the question or complete the sentence.

1. **Page 35—top righthand side.** Look closely at the meeting between Poeno and Bligh. What visual detail tells you that Bligh is a welcome guest?
 - a. Poeno's arms are open wide.
 - b. Bligh is not carrying a weapon.
 - c. Poeno is singing.
2. **Page 30—bottom righthand side.** Study the characters' facial expressions and notice what they are doing. You can guess that Bligh is unhappy that Christian
 - a. is so popular with the natives.
 - b. won't introduce him to the native girls.
 - c. isn't interested in Bligh's gift.
3. **Page 32—bottom of page.** Details in this drawing show that Otoo and Iddeah are
 - a. showing Bligh around their home.
 - b. fascinated by Bligh's belongings.
 - c. teasing Bligh about his heavy clothes.
4. **Page 7.** Study the picture of the *Bounty* as it sails down St. Helen's Channel to begin its journey. By looking at the billowing sails you can tell that the ship is powered by
 - a. the wind.
 - b. steam engines.
 - c. hundreds of oarsmen.
5. **Page 44—top righthand side.** The tools being used by the working man tell you that he is a
 - a. botanist.
 - b. steamfitter.
 - c. blacksmith.
6. **Page 8—top of page.** Which articles of the mens' clothing does the artist use to indicate the time is the late 18th century?
 - a. brown shoes and long sleeves
 - b. knee pants and flowing neckties
 - c. jackets and socks
7. **Page 59—bottom righthand side.** What details does the artist use to suggest that Bligh and his men suffered greatly on their way back to England?
 - a. thin faces and sunken eyes
 - b. expressions of hopeless despair
 - c. their loud moans and groans