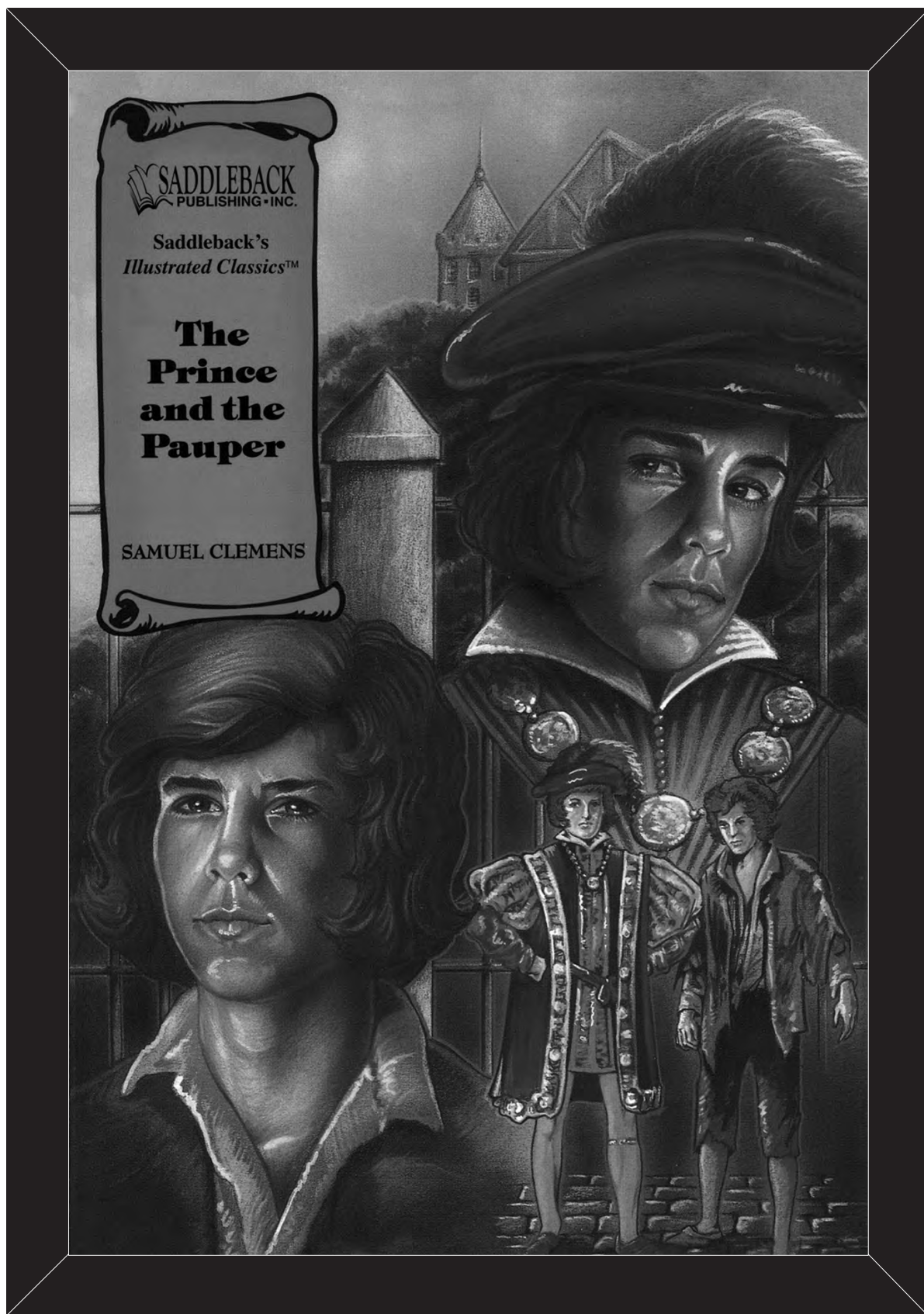


STUDY GUIDE



Saddleback's *Illustrated Classics*[™]
THE PRINCE AND THE PAUPER
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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 PRINCE AND THE PAUPER
PREVIEWING THE STORY

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



What would it be like to be the son or daughter of a king? Tom Canty, one of the main characters in this story, is an unlucky poor boy who dreams of being a prince. One day, by chance, he meets a real prince—and discovers that Prince Edward dreams of life as an ordinary boy! Because the boys happen to look exactly alike, they decide to change clothes and places. Their adventurous scheme, however, causes some unexpected problems.

When they try to change back to their real selves, no one believes them! Everyone thought the boys had gone crazy. After all, would you believe a ragged-looking boy who claimed to be a prince?

1. To some extent, all of us tend to judge strangers by the clothes they wear. List two things that clothes *can* tell you about a person and two things that clothes *can't* tell you.

CAN TELL: _____

CAN'T TELL: _____

2. Besides clothes, what other noticeable differences might there be between a pampered prince and a very poor, uneducated boy? List two differences that you could see, hear—or perhaps even smell.

3. How tricky would it be to convince people that you're someone other than who you really are? Would it be harder for a poor person to pretend to be rich—or for a rich person to pretend to be poor? Give two reasons.

4. According to an old saying, “you can't really know much about another person until you walk in his shoes” for a while. Do you believe this is true? Explain why or why not.

5. Unlike the poor, rich people don't have money problems. Many human problems, however, are common to both the rich and the poor. Write about two problems that all human beings often share.



THE PRINCE AND THE PAUPER
ABOUT THE AUTHOR

A. Read about the life of the author on the page before the story starts. Think about what you have read as you study the statements below. Then write **T** for *true*, **F** for *false*, or **NM** for *not mentioned* next to each statement.

1. _____ Samuel Clemens was born in the state of Florida.
2. _____ When he died, Samuel Clemens was seventy-five years old.
3. _____ *The Adventures of Huckleberry Finn* was the first book the author wrote.
4. _____ Clemens was better known by his birth name than by his pen name.
5. _____ A *fathom* is a water depth of about four yards.
6. _____ The village of Hannibal is located on the Missouri River.
7. _____ America's Civil War forced Clemens to leave the printing business.
8. _____ Clemens worked hard to end the practice of slavery in America.
9. _____ Clemens chose to write about the rich and powerful rather than about ordinary people.
10. _____ Audiences loved Clemens's dramatic readings from his books.

B. Circle a letter to correctly complete each sentence.

- | | |
|---|---|
| <ol style="list-style-type: none">1. Commercial boat traffic means using a boat<ol style="list-style-type: none">a. to go fishing with your friends.b. as a business to make a profitc. to make a TV commercial.2. An author might use a pen name to<ol style="list-style-type: none">a. avoid paying taxes.b. trick a publisher.c. preserve his or her privacy. | <ol style="list-style-type: none">3. The work of a writer described as a humorist<ol style="list-style-type: none">a. makes people laugh.b. contains many jokes.c. has funny illustrations.4. A sequel is a book or movie that<ol style="list-style-type: none">a. introduces the first chapters of a long story.b. establishes an author's reputation.c. continues a story begun in an earlier book or movie. |
|---|---|

**INTERPRETING VISUAL CLUES**

In illustrated novels, you learn about what happens in a number of different ways. One way is by reading what the characters say. Another is by looking carefully at the drawings. Details provided by the artist often give us a lot of information.

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

1. **Page 9—middle of page.** What details in this illustration show you that Tom Canty is a poor boy?
 - a. His bed is made of straw and his clothes are patched.
 - b. His hair is messy and he has no pillow for his head.
 - c. He looks very tired—as if he's been working too hard.
2. **Page 25—top lefthand side.** What details in the illustration suggest that the boy in bed comes from a rich family?
 - a. fancy furniture, nice room
 - b. guard standing by his bed
 - c. brown sheets and drapes
3. **Page 27—bottom righthand side.** How does the artist show you which boy is a member of the royal family and which is a commoner?
 - a. The commoner wears ragged clothes.
 - b. The royal boy wears a hat.
 - c. The commoner kneels before the royal boy.
4. **Page 26—bottom of page.** Study the details of the young king's body posture. How do you think he feels about the business of ruling?
 - a. He's having fun making decisions.
 - b. He'd rather be doing something else.
 - c. He thinks this work is very important.
5. **Page 53—middle of page.** What detail in the illustration suggests that Mrs. Canty is not allowed to stand so close to the king?
 - a. People in the crowd are complaining.
 - b. She looks very frightened.
 - c. A guard is about to pull her away.
6. **Page 15—bottom lefthand side.** Tom has just told Lady Jane Grey that he's not the real prince. The expression on her face shows that his statement
 - a. is alarming.
 - b. makes her angry.
 - c. amuses her.
7. **Page 10—middle of page.** The actions taken by the guards in this illustration suggest that
 - a. the boy has committed a terrible crime.
 - b. the guards are cruel to poor people.
 - c. law and order are very important.