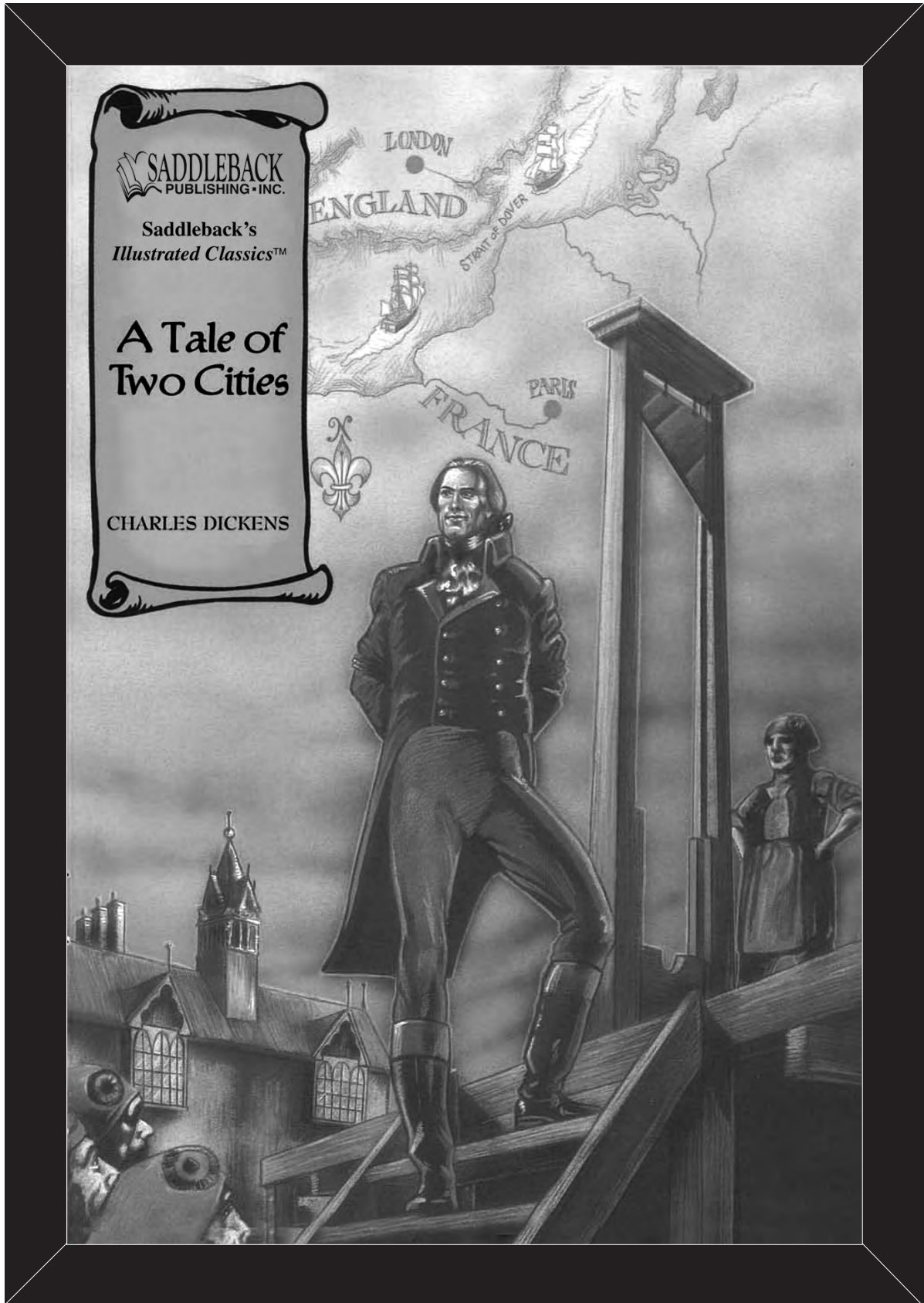


STUDY GUIDE



Saddleback's *Illustrated Classics*[™]
A TALE OF TWO CITIES
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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.



A TALE OF TWO CITIES
PREVIEWING THE STORY

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



Did you know that in times past people could be blamed for the crimes committed by their fathers or grandfathers? Suppose one person was hurt by another. The injured person might curse not only the man who caused the problem—but his children and his children's children! What do you think about that? Can a person rightly be blamed for things his father has done?

A Tale of Two Cities is the story of a young man who is tried for murders committed by his father and uncle. It's true enough that what they did was very, very bad. But as you read this story, think for a while before making a decision. Could such a punishment ever be fair?

1. This story begins in 1775, when the people of France and England revolted against the harsh rule of their kings. As you know, the people of America were involved in their own great revolution at about the same time. Did your ancestors live here then? If not, where were they living?

2. Two of the major characters in the story are young men who look remarkably alike. How do you think it might feel to have a “double”—someone who looks just like you? What might be one possible advantage and one possible disadvantage?

ADVANTAGE: _____

DISADVANTAGE: _____

3. Life is very stressful—if not downright dangerous—for everyone who lives through a revolution. Name two disruptions to daily life that would probably occur as an existing government is being overthrown.

• _____

• _____

4. How would you feel if members of your own family were known to have committed terrible crimes? Would you feel responsible for trying to right their wrongs? What could you do to make up for the damage they had done to others?



A TALE OF TWO CITIES
ABOUT THE AUTHOR

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

1. _____ Charles Dickens attended some of the finest schools in England.
2. _____ Dickens became famous for his exciting plots rather than the characters he created.
3. _____ Because he was the father of ten children, Dickens always needed money.
4. _____ *A Christmas Carol* has been a beloved classic for more than 100 years.
5. _____ Charles Dickens was 78 years old when he died of pneumonia.
6. _____ Dickens wrote several popular travel guides as well as novels.
7. _____ Dickens was a compassionate man who cared about the suffering of the poor.
8. _____ *A Tale of Two Cities* was written 20 years after *Oliver Twist* was published.
9. _____ Charles Dickens must have had a vivid imagination and been a sharp observer.
10. _____ Dickens wrote all of his books on one of the first typewriters.

B. Circle a letter to answer the question or complete the statement.

1. What two words in the first paragraph mean “eager to achieve success” and “hard working”?
 - a. *popular, greatest*
 - b. *novelist, poor*
 - c. *ambitious, industrious*
2. *Victorian England* must have been the time when
 - a. Queen Victoria ruled England.
 - b. the British were victors in the French war.
3. A story described as *timeless* or *classic* is one that
 - a. is easy to read.
 - b. never grows old.
 - c. few people understand.
4. What two-word phrase in the second paragraph refers to things such as widespread
 - a. the first gold coins were issued.

**INTERPRETING VISUAL CLUES**

Looking closely at the pictures in graphic novels can give you as much information as reading the words of the story. The drawings can show what's happening—and also illustrate how the characters feel about it.

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 21—lower righthand side.** What detail suggests that in the 1780s the electric light had not yet been invented?
 - a. the darkness of the room
 - b. the candle on the table
 - c. the absence of electric outlets
2. **Page 22—bottom of page.** What details show how fast the carriage is traveling?
 - a. The wind is blowing and the horses look thirsty.
 - b. The driver is whipping the horses.
 - c. People are jumping out of the way, and the horses' hooves aren't touching the ground
3. **Page 23.** What material was used to pave the streets in those days? What do you think the French word for "wine" might be?
 - a. bricks; Defarge
 - b. cobblestones; vin
 - c. asphalt; pity
4. **Page 34—top of page.** What weapons are members of the mob carrying?
 - a. pitchforks, hatchets, guns with bayonets
 - b. assault rifles, knives, hand grenades
 - c. shovels, pinwheels, hanging ropes
5. **Page 35.** What details make it clear that the Bastille is under attack?
 - a. the open drawbridge; the cheering men
 - b. fires, explosions, clouds of smoke
 - c. the cart filled with barrels; the buckets of water
6. **Page 41—top of page.** Without reading the words, how can you tell that people in the mob are showing respect to Dr. Manette?
 - a. They are demanding that he go to the guillotine.
 - b. They are carrying him on their shoulders.
 - c. They are giving him all their money.
7. **Page 43—top of page.** What do you think Lucie is looking for as she stares out the window?
 - a. to see if her husband is among the condemned
 - b. to be sure the Defarges aren't in the neighborhood
 - c. to watch her daughter walk home from school