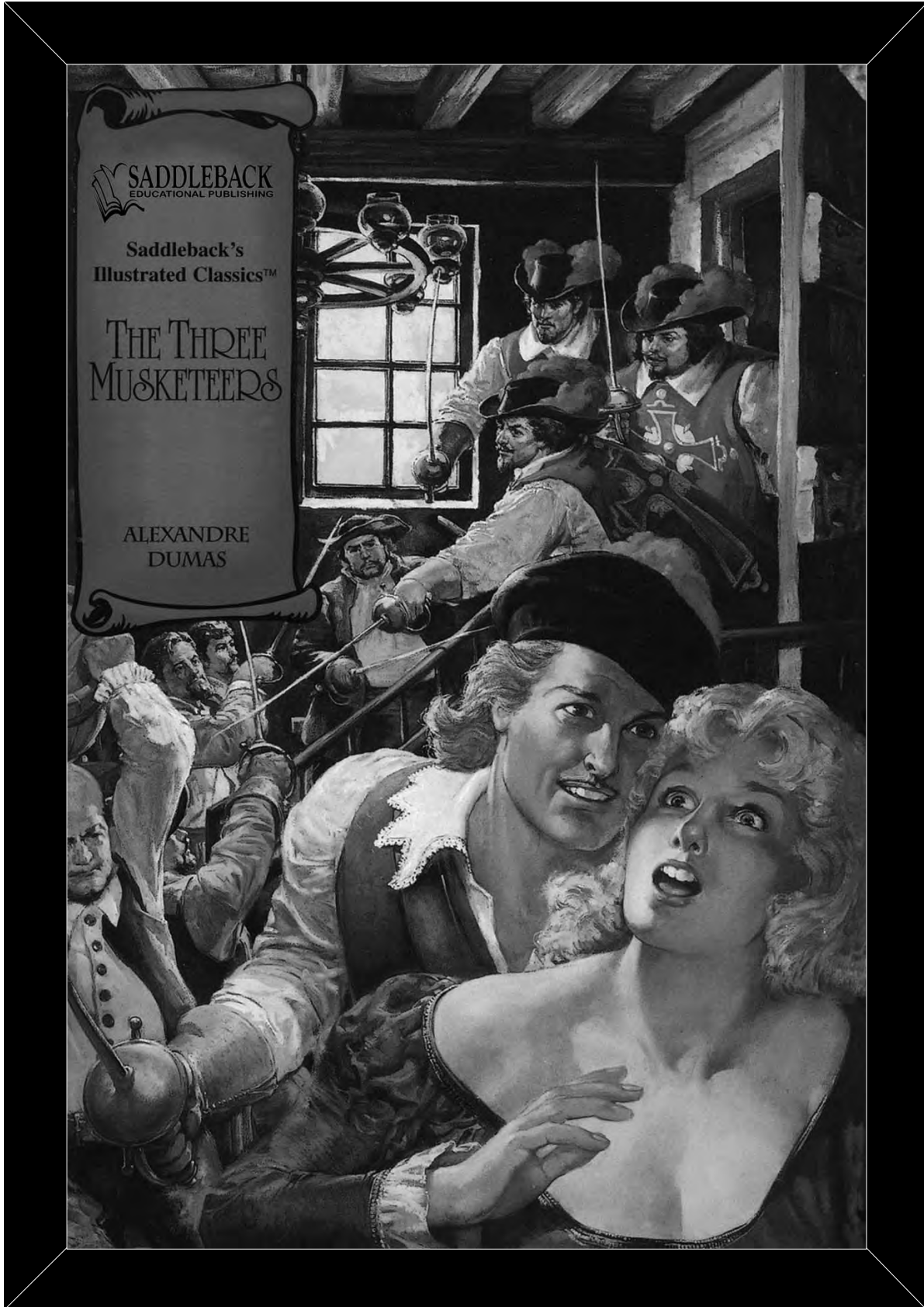


# STUDY GUIDE



Saddleback's *Illustrated Classics*<sup>™</sup>  
**THE THREE MUSKETEERS**  
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**NOTES TO THE TEACHER**

**SADDLEBACK'S ILLUSTRATED CLASSICS<sup>™</sup> 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 THREE MUSKETEERS  
**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!



Many kids dream of joining special branches of the armed forces when they grow up. As marines, for example, they hope to perform heroic deeds that people will remember. D'Artagnan, the main character in this story, has the same dream. He wants to join the Musketeers—an elite group of soldiers who work only for the French king. When D'Artagnan gets his chance, however, the reality of his dream come true turns out to be much more challenging—and dangerous—than he'd ever imagined. Lucky for him he catches on quickly and proves his courage. As you read you will join the musketeers in many exciting adventures.

1. Have you ever dreamed of being a hero? Although there are no musketeers today, some jobs still offer many opportunities for heroism. Name two such jobs. Then give an example of a heroic deed these workers might be called upon to carry out.  
 \_\_\_\_\_  
 \_\_\_\_\_
2. The Musketeers' motto was "All for one and one for all." If you and your closest friends had a motto, what would it be? Explain why that motto applies to you.  
 \_\_\_\_\_  
 \_\_\_\_\_
3. One of the important characters in *The Three Musketeers* is a spy. Her job is to continually fool people into thinking she's someone she's not. What might be the hardest thing about hiding your identity and your true motives? What personal characteristics would help someone be an effective spy?  
 \_\_\_\_\_  
 \_\_\_\_\_
4. More than 200 years have gone by since the musketeers protected the king. The world has changed a lot since then. Do you think today's government leaders need special protectors as much as they once did? Explain why or why not.  
 \_\_\_\_\_  
 \_\_\_\_\_



THE THREE MUSKETEERS  
**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. \_\_\_\_ Alexandre Dumas was born and raised in Paris, France.
2. \_\_\_\_ A priest taught young Dumas how to read and write.
3. \_\_\_\_ Dumas' mother was an aristocrat in Revolutionary France.
4. \_\_\_\_ Many story events in *The Three Musketeers* had actually happened.
5. \_\_\_\_ *The Count of Monte Cristo* was much more popular than *The Three Musketeers*.
6. \_\_\_\_ For a time, Dumas worked for the Duke of Orleans.
7. \_\_\_\_ Dumas was 52 years old when *The Three Musketeers* first appeared in print.
8. \_\_\_\_ Dumas wrote stage shows and plays as well as books.
9. \_\_\_\_ In all, Dumas wrote nearly 300 plays, stories, and novels.
10. \_\_\_\_ Alexandre was the fifth and last child born in his family.

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

- |  |  |
|--|--|
| 1. Leuven and Marquet were Dumas' two <b>collaborators</b> . | 3. Dumas' father was the son of a <b>marquis</b> .                   |
| a. keyboarders   | a. skilled magician  |
| b. co-writers  | b. French nobleman   |
| c. servants  | c. theater   |
| 2. A "master of <b>narrative</b> " is one who                | 4. At the kind of stage show called <b>vaudeville</b> , you will see |
| a. specializes in dialogue.                                  | a. songs, dances, and comic skits.                                   |
| b. writes in longhand.                                       | b. opera singers.  |
| c. tells a good story.                                       | c. clowns, elephants, and dogs doing tricks.                         |



THE THREE MUSKETEERS  
**INTERPRETING VISUAL CLUES**

**3**

It's important to study the drawings when you read an illustrated novel. Why? For one thing, details in the illustrations can sometimes help you figure out the meanings of unfamiliar words. They can also show you how characters feel about the event taking place.

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 23—top lefthand side.**  
From the expression on the innkeeper's face you can guess that the word *counterfeit* must mean
  - a. false or fake.
  - b. made in another country.
  - c. not enough.
2. **Page 16—middle of page.** Look closely at the drawing. You can guess that D'Artagnan is not one of the musketeers because he
  - a. has a much shorter sword.
  - b. is younger and wears no cloak.
  - c. is following their lead.
3. **Page 23—bottom lefthand side.** What detail in the drawing shows that Athos is being captured?
  - a. the gun pointing at his face
  - b. the hilt of the guard's sword
  - c. the guard's arm around his neck
4. **Page 21—middle of page.** What details in the drawing suggest that the events in this story took place in the distant past?
  - a. two-story building, lighted windows
  - b. men on horseback, cobblestone street
  - c. steep stairs, no landscaping
5. **Page 22—middle of page.** Pretending to be road workers, the cardinal's men whirl around and attack the musketeers. What details show they are *not* using swords as weapons?
  - a. They're holding clubs and rocks.
  - b. The musketeers disarmed them.
  - c. explosions from their muskets
6. **Page 27—bottom lefthand side.** By studying the expression on the duke's face, you can tell that the disappearance of two diamond studs
  - a. surprises and upsets him.
  - b. is what he expected.
  - c. makes him laugh out loud.