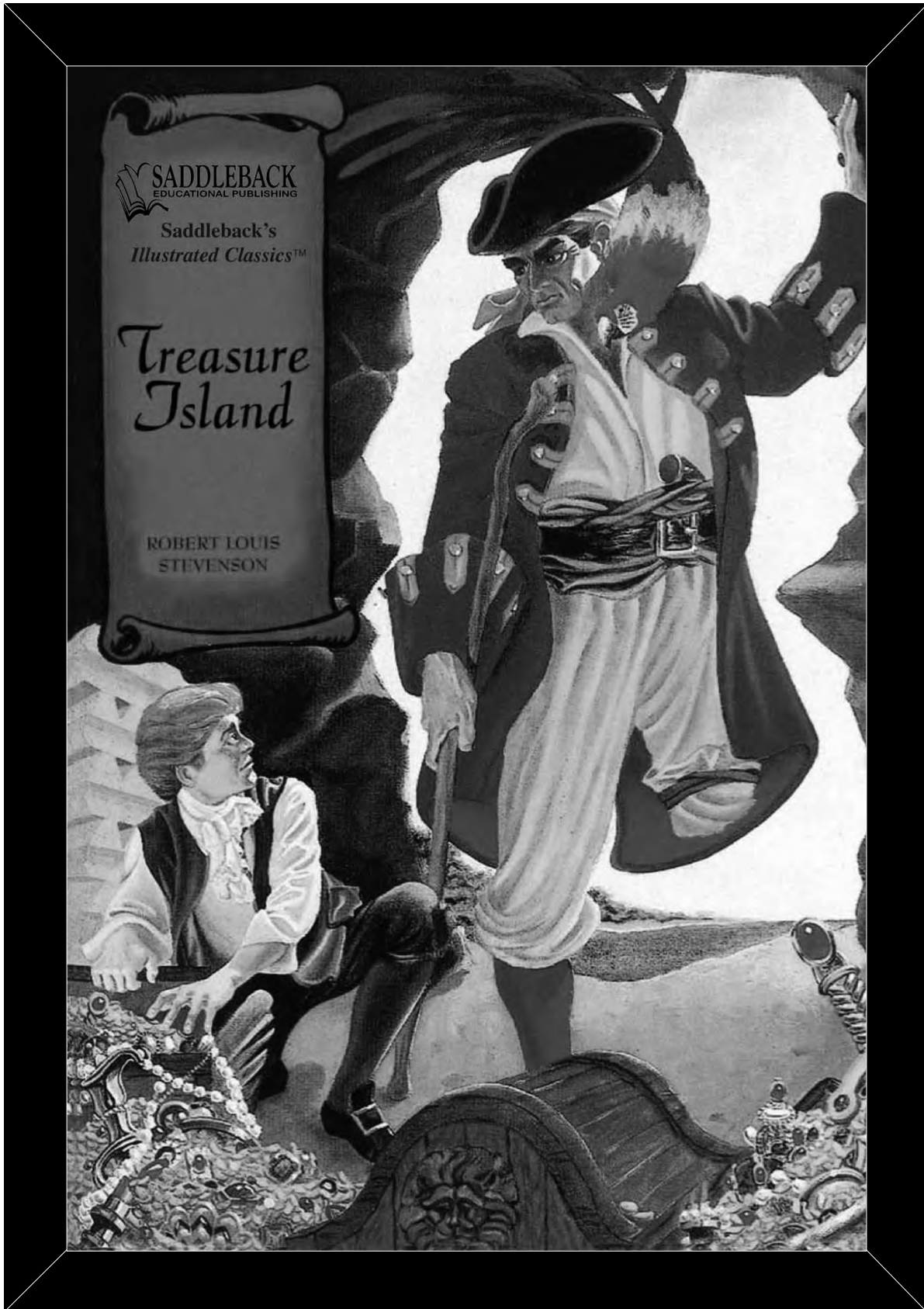


# STUDY GUIDE



## TREASURE ISLAND

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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.



TREASURE ISLAND  
**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!



What 12-year-old boy hasn't dreamed of finding a treasure map? That's exactly what Jim Hawkins comes across in the papers of an old sailor staying at his mother's inn. Soon Jim and two trusted family friends are on a ship headed for Treasure Island. But problems arise when Long John Silver and some other members of the crew decide they want the treasure for themselves. Jim's adventure gets almost too exciting when he overhears their plan to mutiny. A bloody battle takes place before the matter is finally settled—with unexpected help from a marooned sailor.

1. Long John Silver's greed for gold nearly sends him to the gallows. How far would you go to become fabulously rich? Would you risk hanging? Explain what might be the thinking of a man who puts his life on the line for money.

\_\_\_\_\_

\_\_\_\_\_

2. When this book was published in 1881, sailing ships were the only means of long distance travel. Today, jet planes can cover long distances in a matter of hours instead of months. Think about these two very different travel experiences. Tell what might be one advantage and one disadvantage of today's speedy travel.

**ADVANTAGE:** \_\_\_\_\_

**DISADVANTAGE:** \_\_\_\_\_

3. Suppose you were lucky enough to find a million dollars! How would you spend it? Name at least two things you'd do for yourself and two things you'd do for others.

**FOR YOURSELF:** \_\_\_\_\_

**FOR OTHERS:** \_\_\_\_\_

4. If you had something valuable that you didn't want anyone else to know about, where would you hide it?

\_\_\_\_\_

5. Two of the pirates in the story are named Black Dog and Billy Bones. Write two colorful names for pirates you might write a story about.

\_\_\_\_\_



TREASURE ISLAND  
**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. \_\_\_\_\_ Robert Louis Stevenson was born in London, England, in 1850.
2. \_\_\_\_\_ Orphaned as a baby, Stevenson was raised by an older cousin.
3. \_\_\_\_\_ As a religious man, Stevenson was interested in the human struggle between good and evil.
4. \_\_\_\_\_ *Treasure Island*, Stevenson's famous pirate story, was his first successful book.
5. \_\_\_\_\_ Stevenson wrote *The Master of Ballantrae* before he wrote *A Child's Garden of Verses*.
6. \_\_\_\_\_ Stevenson died of apoplexy, which is an old-fashioned name for a stroke.
7. \_\_\_\_\_ The novel *Kidnapped* is considered to be Stevenson's finest work.
8. \_\_\_\_\_ Stevenson read widely and often borrowed ideas from other authors.
9. \_\_\_\_\_ Stevenson studied to become a lawyer, but left law school to write full-time.
10. \_\_\_\_\_ Native South Sea islanders came to call Stevenson "the teller of tales."

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

1. A person described as **industrious** is
  - a. businesslike.
  - b. hard working.
  - c. talented.
2. **Psychology** is the science that studies
  - a. the mind and the ways people think and act.
  - b. how fortune tellers and psychics work.
  - c. psychologists and psychiatrists.
3. Literary **critics**
  - a. disapprove of lengthy books.
  - b. edit the work of authors.
  - c. write their judgments about books.



Readers of illustrated novels are wise to study the drawings carefully. Why? Details in the pictures can give you important information to help you understand what is happening and 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 10—middle righthand side.**  
What details in the picture tell you that Billy Bones has lived his life as a seaman?
  - a. the lace on his cuffs
  - b. the tattoos on his arm
  - c. his ring and his knife
2. **Page 26—top of page.** By studying the illustration you can guess that Jim didn't have permission to go ashore with the pirates because he's
  - a. swimming behind the boat.
  - b. begging Silver to take him along.
  - c. hiding under a blanket.
3. **Page 28—bottom lefthand side.** Some details the artist uses to suggest Ben Gunn's long years on the island are his
  - a. torn shirt and broken glasses.
  - b. wild hair and bare feet.
  - c. anger and obvious depression.
4. **Page 42—middle righthand side.** You don't need words to tell you the reason Jim loses control of the ship's wheel. You can clearly see that as Hands comes at him with a knife, Jim
  - a. jumps back from the wheel.
  - b. shoots Hands dead.
  - c. reaches in his pocket for his own knife.
5. **Page 45—top righthand side.** By studying Jim's body posture and the expression on his face you can guess that Jim is
  - a. paying no attention to Silver.
  - b. begging for his life.
  - c. admiring Silver's knife.
6. **Page 47—top righthand side.** Looking closely at the men's faces and how tightly they are clustered together, you can tell that they are
  - a. unsure of Silver's mood.
  - b. eager to go ashore.
  - c. glad to see their old friend.
7. **Page 55—bottom of page.** Why do you think the artist used special lettering for the words across the top of this picture?
  - a. The men are singing the same song.
  - b. It's the title of the picture.
  - c. No one can tell where the voice is coming from.