 **TIMELESS CLASSICS**

STUDY GUIDE



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TIMELESS CLASSICS

NOTES TO THE TEACHER

THE NOVELS

Timeless Classics were expressly designed to help struggling readers gain access to some of the world’s greatest literature. While retaining the essence and stylistic “flavor” of the original, each novel has been expertly adapted to a reading level that never exceeds grade 4.0.

An ideal introduction to later investigations of the original works, *Timeless Classics* utilize a number of strategies to ensure the involvement of struggling readers: airy, uncomplicated page design; shortened sentences; easy-reading type style; elimination of archaic words and spellings; shortened total book length; and handsome illustrations.

To further engage struggling readers, some of our *Timeless Classics* titles are available in a new and exciting graphic format, which can bridge literacies and build complex reading skills—a perfect opportunity for differentiation.

THE STUDY GUIDES

The *Timeless Classics Study Guides* provide a wealth of reproducible support materials to help students extend the learning experience. Features include critical background notes on both the author and the times, character descriptions, chapter summaries, and eight “universal” exercises that may be used for any *Timeless Classic* or *Saddleback Illustrated Classic*.

In addition to the universal exercises, 26 title-specific activities are included to review, test, or enrich the student’s grasp of important vocabulary and concepts. These reproducible worksheets are designed to be used chapter-by-chapter as the student’s reading of the novel proceeds. At least two exercises are provided for each book chapter. One of the two always focuses on key vocabulary. The other may be a simple comprehension check or present an important literary concept.

Research shows that the most effective way to improve comprehension is to teach students strategies. The foundation of any comprehension strategy requires knowledge of the skills found in these activities including: main idea, noting details, drawing conclusions, finding the sequence, cause and effect, making inferences, and more. A two-page final exam is also included in every *Timeless Classics Study Guide*.

USING THE STUDY GUIDES

Before assigning any of the reproducible exercises, be sure your students each have a personal copy of the *Glossary* and the *Facts About the Author* and *About the Times*. By organizing the reading process in this way, you will be able to set a purpose for reading and activate prior knowledge. The *Facts About the Author* and *About the Times* lend themselves to any number of writing or research projects you may wish to assign. To further preview the novel, you may wish to review the *Facts About the Characters*. Students will also need to be familiar with many of the literary terms in order to complete the worksheets.

The title-specific exercises may be used as a springboard for class discussions and role-playing. Alternatively, you may wish to assign some exercises as homework and others during the closing minutes of a class period.

All exercises in this Guide are designed to accommodate independent study as well as group work. The occasional assignment of study partners or competitive teams often enhances interest and promotes creativity. Oral language activities, such as paraphrasing or summarizing a part of the story, provide an intervention opportunity to strengthen oral language skills and, in turn, strengthen reading skills.

THE RED BADGE OF COURAGE
FACTS ABOUT THE AUTHOR

STEPHEN CRANE
(1871–1900)

EARLY LIFE

Stephen Townley Crane was born in Newark, New Jersey, in 1871. His father was a Methodist minister, and his mother wrote and edited articles for a religious newspaper. Stephen was the youngest of 14 children. His father died when he was just 9 years old.

EDUCATION

Young Crane spent his high school years attending military school. Then, after one semester at Lafayette College and another semester at Syracuse University, he gave up formal schooling for good. He had already decided on a career as a writer. By the time he left school, he had published articles in two of the major New York newspapers.

PROFESSIONAL CAREER

When he was just 22, Crane self-published his first book, *Maggie: A Girl of the Streets*. Although ignored by the literary world, this realistic story gained the respect of Hamlin Garland and William Dean Howells, two well-known authors of the day.

At that time Crane had already started on the Civil War novel that would make him famous. *The Red Badge of Courage* was published in 1895. If he had written nothing more in his life, this novel alone would have assured Stephen Crane a permanent place in American literature.

Crane described *The Red Badge of Courage* as “a psychological study of fear” as well as a “coming of age” story. Even today, scholars praise this novel for its remarkable realism, especially from an author who had never witnessed a single battle. His insights into the true feelings and fears of soldiers were a new experience to the readers of his time.

OTHER WORKS

Crane’s short story, “The Open Boat,” has been praised as one of the finest in the English language. Other notable stories include “The Blue Hotel” and “The Bride Comes to Yellow Sky.” These and other works earned him the admiration of many famous authors. Willa Cather, Joseph Conrad, H. G. Wells, and Henry James were all part of his literary circle.

LATER LIFE

While still a young man, Crane began to suffer serious health problems. In 1897 he settled in England, where his work enjoyed enormous prestige. In the United States, he had tried to enlist in the Navy in order to write about the upcoming Spanish-American War. He was rejected, however, because of his failing health. On June 5, 1900, Stephen Crane died of tuberculosis. He was 28 years old.

THE RED BADGE OF COURAGE

FACTS ABOUT THE TIMES

Stephen Crane was born six years after the American Civil War had ended. At this time, the nation was still struggling with the aftermath of that devastating experience. Some 620,000 lives had been lost from a nation of just 35 million. Nearly one of every five Union soldiers and nearly one of every four Confederate soldiers had died. The great economic cost of the war was still being felt as well.

Life for average Americans was much more isolated then. There were no telephones, televisions, radios, or cars. The electric light had not yet been invented. In their lifetimes, few people traveled

more than 20 miles from their homes. Communication was limited to personal correspondence and local newspapers. In the absence of labor-saving devices, most ordinary people's lives centered on hard work, family, and simple social activities in their own towns.

The young writers of the day were naturalists. For the most part, they were concerned with the effect of environment on character rather than with social issues. Like Stephen Crane, they tried to present a realistic portrayal of life through accurate, unvarnished descriptions of experience.

FACTS ABOUT THE CHARACTERS

HENRY FLEMING

A farm boy from New York state, Henry has recently enlisted as a Union soldier. As the story begins, he has yet to face the enemy.

JIM CONKLIN

Another young man, called the "tall soldier," who has no battle experience

WILSON

A comrade of Henry and Jim, called the "loud soldier," who speaks very confidently about how he will perform in battle

MA

Henry's mother, a simple farm woman, who tries to discourage her son from enlisting. She is sad and fearful when Henry leaves for camp.

THE TATTERED SOLDIER

A wounded man Henry meets on the road. He tries to befriend Henry but is rebuffed for asking uncomfortable questions.

THE CHEERFUL SOLDIER

The helpful, friendly soldier who guides Henry from the woods back to his regiment's camp

THE RED BADGE OF COURAGE

CHAPTER SUMMARIES

CHAPTER 1

The story begins one early morning at an encampment of Union soldiers. Jim Conklin, described as “the tall soldier,” tells his tentmates that he has heard their regiment will soon move out for the battle lines. Wilson, described as “the loud soldier,” scoffs at Conklin’s rumor while Henry Fleming, the protagonist of the novel, listens nervously. Thinking back on his boyish enthusiasm for the imagined “glory” of battle, Henry reflects on his mother and their home on the farm. He remembers his mother’s advice not to join the army and her loving farewell. Now, after months of boring drill in camp, Henry is having second thoughts about having enlisted. When his friends admit to no such misgivings, Henry decides to keep his fears to himself.

CHAPTER 2

Henry’s uneasiness intensifies as his regiment finally moves out. The sound of gunfire and the sight of a dead soldier inspire panicky thoughts about the incompetence of the Union generals and the certainty that he will be slaughtered. From the top of a ridge the regiment looks down on a smoky, noisy battle scene. Wilson, in a state of panic, entrusts Henry with a packet of letters to give to his folks if he dies. As the regiment comes under fire, the lieutenant is hit in the hand, an event that causes nervous, hysterical laughter among the men. In the midst of the confusion of battle, Henry sees some Union soldiers running off, ignoring their officers’ commands. Henry decides that he may very well do the same.

CHAPTER 3

Under attack by a Rebel charge, Henry suddenly feels a sense of brotherhood with his comrades and begins firing his rifle. He fights automatically, “as if at a task,” as men around him are wounded. As the skirmish ends, he notices the dead men, lying in awkward positions on the ground, and wonders, noticing the sun shining on fields and trees, how nature could “go on about her business” in the midst of such horror. For a moment Henry feels that his “supreme test” has been passed. But then the Rebels attack again. Stunned by this “impossible thing,” Henry and the others again swing into action. In the midst of the smoky, confused battle scene, however, Henry sees some terrified men running toward the rear. Noticing “no shame” on one man’s face, Henry panics and runs off, too. Finding himself in a clearing in the woods, he overhears some mounted officers saying that his regiment had successfully “held ’em back.”

CHAPTER 4

Hearing that his comrades won the battle, Henry feels angry and resentful. He tries to justify running by thinking of them as fools for not saving themselves. Seeing a squirrel run away from him in the woods, Henry sees flight from danger as natural. Moving through the woods, Henry sees an ant-covered soldier’s corpse and then a group of five dead soldiers; these sights make him feel like an invader on ground “owned” by the dead men. Still in the grips of self-pity and shame, Henry comes to a crowd of wounded men marching down a road. A “tattered man”

TIMELESS CLASSICS

LITERARY GLOSSARY

action what happens in a story; the acts or events that take place

The war story was full of battle action.

author the writer of a book, story, article, etc.

Ernest Hemingway was an American author.

author's purpose the author's specific goal or reason for writing a certain book

In that novel, the author's purpose was to make readers laugh.

character a fictional person who plays a part in a story or novel

Long John Silver is an important character in *Treasure Island*.

classic excellent artwork, novel, painting, symphony, etc. that remains popular over many years

Norman Mailer's *The Naked and the Dead* has become an American classic

climax the outcome of the novel's main conflict

The capture of the criminal was the climax of the detective story.

conclusion the resolution of all plot conflicts, bringing the story to a close

That play's conclusion was very satisfying. Every conflict was resolved.

conflict The struggle between characters or forces at the center of the story

The conflict was resolved when the suspect confessed.

description the parts of a story or novel that tell about the appearance of the setting or characters

His description of the Alps was breathtaking.

dialogue words spoken by the characters in a novel, story, or play

The dialogue in that comedy is very witty and amusing.

effect in literature, an impression created by the writer

Murder mysteries often create a suspenseful, chilling effect.

event a specific occurrence; something that happens

A plane crash is the first event in that adventure novel.

fiction a literary work in which the plot and characters are the products of the author's imagination

Mary Shelley's *Frankenstein* is a popular work of fiction.

figurative language colorful wording not meant to be taken literally, but to form a colorful, sharp picture in the mind

A "screaming" headline may be set in large type, but it makes no sound at all.

imagery figures of speech that help the reader to visualize the characters or setting; pictures in words

In Stephen Crane's imagery, the color of blood suggests courage.

introduction a short reading that presents and explains a novel; sometimes the first part of a novel that sets the scene

The introduction to *Frankenstein* is in the form of a letter.

mood the overall feeling or atmosphere the author creates in a story or novel

The author's skillful use of language created a dismal, hopeless mood.

moral the instructive point of a story or novel; the lesson to be drawn by the reader

The moral of the story is to choose your friends carefully.

WORDS AND MEANINGS

NAME _____

DATE _____

A. Circle the word that correctly completes each sentence.
If you need help, check Chapter 1.

1. The other recruits Henry meets on the train have (some / no) experience in the army.
2. (Yankee / Confederate) soldiers came from states such as Pennsylvania, New York, and Massachusetts.
3. Jim heard that their regiment planned to catch the (Rebels / North) from behind.
4. Soldiers from states such as Alabama, Mississippi, and Virginia fought for the (South / West).
5. The rumor Jim passed on turned out to be (true / false).
6. In town, church bells rang out to celebrate a victory over the (Confederate / Union) army.
7. Henry’s mother told him not to (sneer / shirk) his duty.

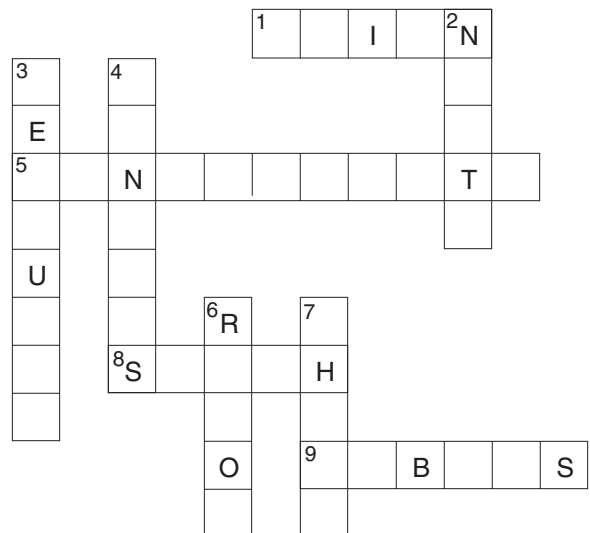
B. Use the clues to complete the crossword puzzle.

ACROSS

1. Soldiers from the ____ Army wore blue uniforms.
5. Soldiers from the ____ Army wore gray uniforms.
8. Confederate soldiers fought for the ____.
9. Nickname for Confederate soldiers

DOWN

2. Yankee soldiers fought for the ____.
3. Recently enlisted soldiers
4. Nickname for Union soldiers
6. Story, which may or may not be true, passed on as news
7. To ____ a responsibility is to fail to take care of it.



CHARACTER STUDY

NAME _____

DATE _____

Circle three words that describe each character.

1. Henry Fleming

imaginative	daring	wealthy	thoughtful
amusing	confident	nervous	noisy

2. Henry's mother

conceited	loving	confused	triumphant
concerned	furious	ambitious	helpful

3. Wilson

heroic	wild	enthusiastic	embarrassed
confident	timid	loud	humble

4. Jim Conklin

eager	talkative	unsure	mysterious
violent	excited	unfriendly	disobedient

Who said what? Write one of the four characters' names next to each line of dialogue.

- _____ "Don't think you can lick the whole Rebel army by yourself!"
- _____ "Think any of the boys will run?"
- _____ "Pretty soon you'll find out I was right."
- _____ "The man that bets on my running will lose his money."
- _____ "The cavalry already left this morning."
- _____ "You're going to be a real hero, I suppose."
- _____ "Be careful of the company you keep."
- _____ "I suppose I'll do as well as the rest."

