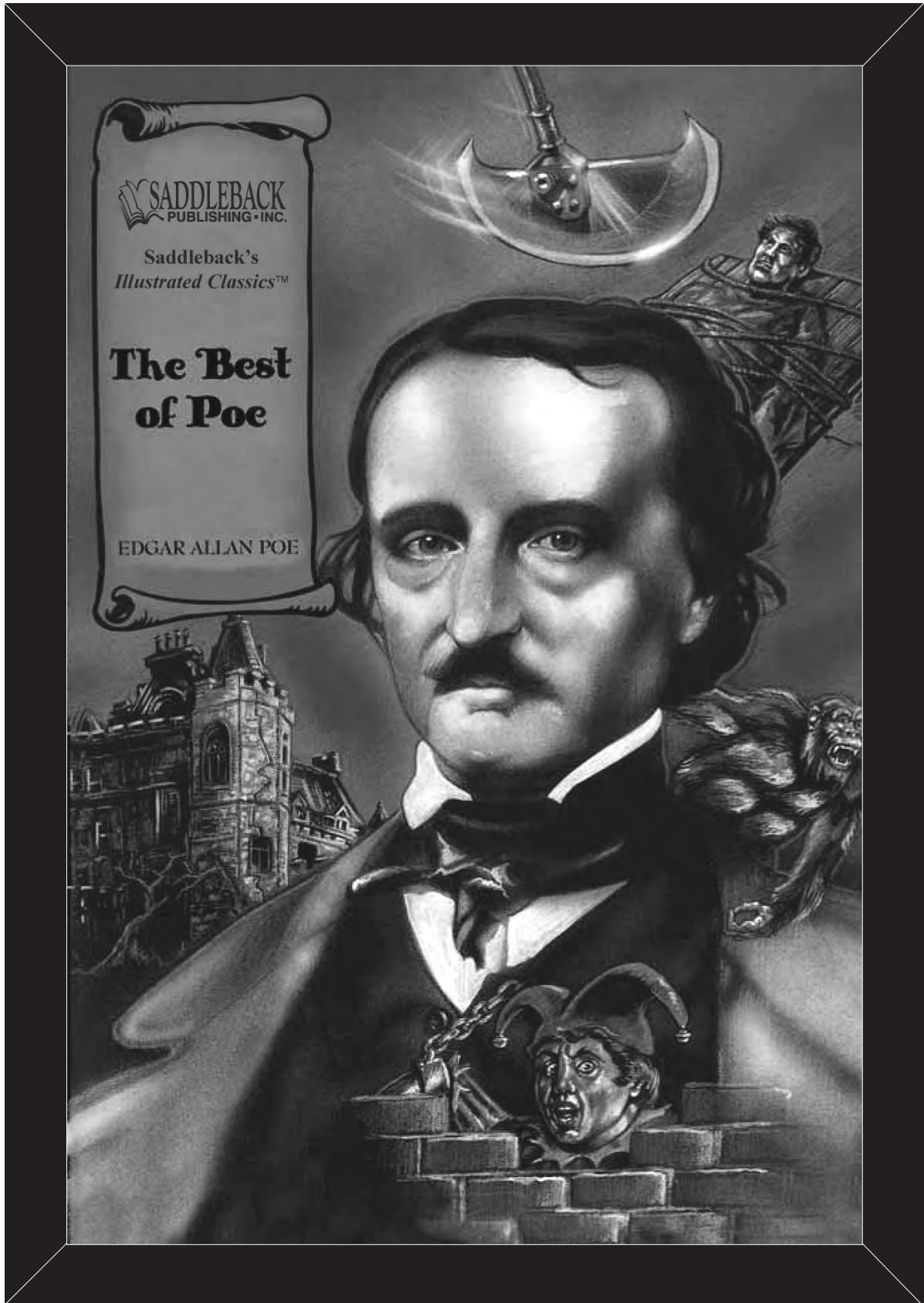


STUDY GUIDE



THE BEST OF POE

CONTENTS

Notes to the Teacher	3	7 Word Study: Synonyms and Antonyms	12
Answer Key	5	8 Skills Focus: Spelling and Pronunciation	13
Exercises:		9 Sequence of Events	14
1 Previewing the Story	6	10 Language Study: Multiple- Meaning Words	15
2 About the Author	7	11 Improving Your Reading Skills	16
3 Interpreting Visual Clues	8		
4 Vocabulary	9		
5 Character Study	10		
6 Comprehension Check: Recalling Details	11		

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 BEST OF POE
PREVIEWING THE STORY

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



Edgar Allan Poe is one of America's most famous short story writers. Writing in the mid-1800s, Poe specialized in tales of horror and revenge. Murder was his favorite subject. In this book you will read four of his best stories. In one story you will witness a condemned man's physical and mental suffering as he awaits his fate. In the next story you will hear a woman try to scratch her way out of a coffin. In the third and fourth stories, you will follow a nearly unsolvable murder case and watch one man bury another man—while he's still alive—in a wine cellar. So prepare for a frightening experience as you enter the dark imagination of Edgar Allan Poe!

1. Horror stories are as popular today as they were in Poe's time. Why do you think people enjoy story events that are so grim and morbid? Explain what *you* like about reading horror stories.

2. Stories fall into many categories. Besides horror stories there are war stories, sports stories, and sea stories, just to name a few. Name two more story categories.

3. Think about how much the world has changed in the past 150 years! If Poe were writing today, what new discoveries or inventions might play a part in his horror stories?

4. For some reason, even people who don't read horror stories seem to enjoy being a bit frightened now and then. (Think about roller coasters and haunted houses.) Explain why you think this is so.

5. Some authors are famous for their memorable characters while others specialize in writing clever plots. Which talent, do you think, would be most useful to a writer of horror stories? Explain your reasoning.



THE BEST OF POE
ABOUT THE AUTHOR

A. Read about the life of the author on the page before the stories start. 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. _____ Poe had to leave college when his father could no longer afford to pay his tuition.
2. _____ Both the quality and length of Poe's life were affected by his addiction to alcohol and drugs.
3. _____ In spite of his problems, Poe had a long and happy marriage.
4. _____ "The Murders in the Rue Morgue" is said to be the first modern detective story.
5. _____ In addition to his short stories, Poe wrote several critically acclaimed plays.
6. _____ While at West Point, Poe excelled in the study of mathematics.
7. _____ Poe was a native Virginian who lived most of his life in Boston.
8. _____ Poe made more money by selling his poems than his stories.
9. _____ It's probably safe to assume that Poe could have achieved even more in his life if he'd had more self-discipline.
10. _____ Until his luck ran out, Poe had been a very successful gambler.

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

1. Something described as **bizarre** is
 - a. a sale to raise money for charity.
 - b. odd, fantastic, or grotesque.
 - c. clever, witty, imaginative.
2. Something that happens **erratically** is
 - a. associated with errands.
 - b. full of errors
 - c. not regular or dependable.
3. Someone described as a **ward** is
 - a. under the care of a guardian.
 - b. living in poverty.
 - c. younger than five years old.
4. A story described as **morbid** is
 - a. based on sound moral principles.
 - b. gloomy, unpleasant, disgusting.
 - c. tense, gripping, fascinating.

**INTERPRETING VISUAL CLUES**

The drawings in illustrated novels can give you lots of information. Just glancing at a detailed picture can show you what it might take a thousand words to fully explain.

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 11—top of page.** The kinds of figures painted on the walls would make anyone in that room
 - a. sense that he was in great danger.
 - b. feel very happy and secure.
 - c. wish that he had studied art.
2. **Page 13—top of page.** Why are some of the mice leaping up in the air? Details in the picture show that they were
 - a. struck by the pendulum.
 - b. learning to do tricks.
 - c. energized by the meat.
3. **Page 17—top righthand side.** What items of the doctor's clothing tell you that this story took place long ago?
 - a. his leggings and his cape
 - b. his dark blue coat
 - c. his shirt and sweater vest
4. **Page 21—bottom of page.** What detail in the picture tells you that this scene takes place late at night?
 - a. the moon in the sky
 - b. Usher's lantern
 - c. the men's nightclothes
5. **Page 25.** What details in the picture suggest that carnival season is a time of merriment?
 - a. plates of food, bottles of wine, lively music
 - b. people laughing, wearing costumes, and dancing
 - c. Montresor and Fortunato smiling at each other
6. **Page 35—top of page.** By studying the details in the drawing, you can tell that
 - a. the owner is a poor housekeeper.
 - b. the policeman knew what had happened.
 - c. some wild event took place here.
6. **Page 58—bottom lefthand side.** Why is the sailor's whip no longer an effective means of controlling the ape? Details in the picture show that
 - a. the sailor has dropped the whip in the street.
 - b. the ape grabbed the whip from his hands.
 - c. the ape is already scaling the wall of the building.