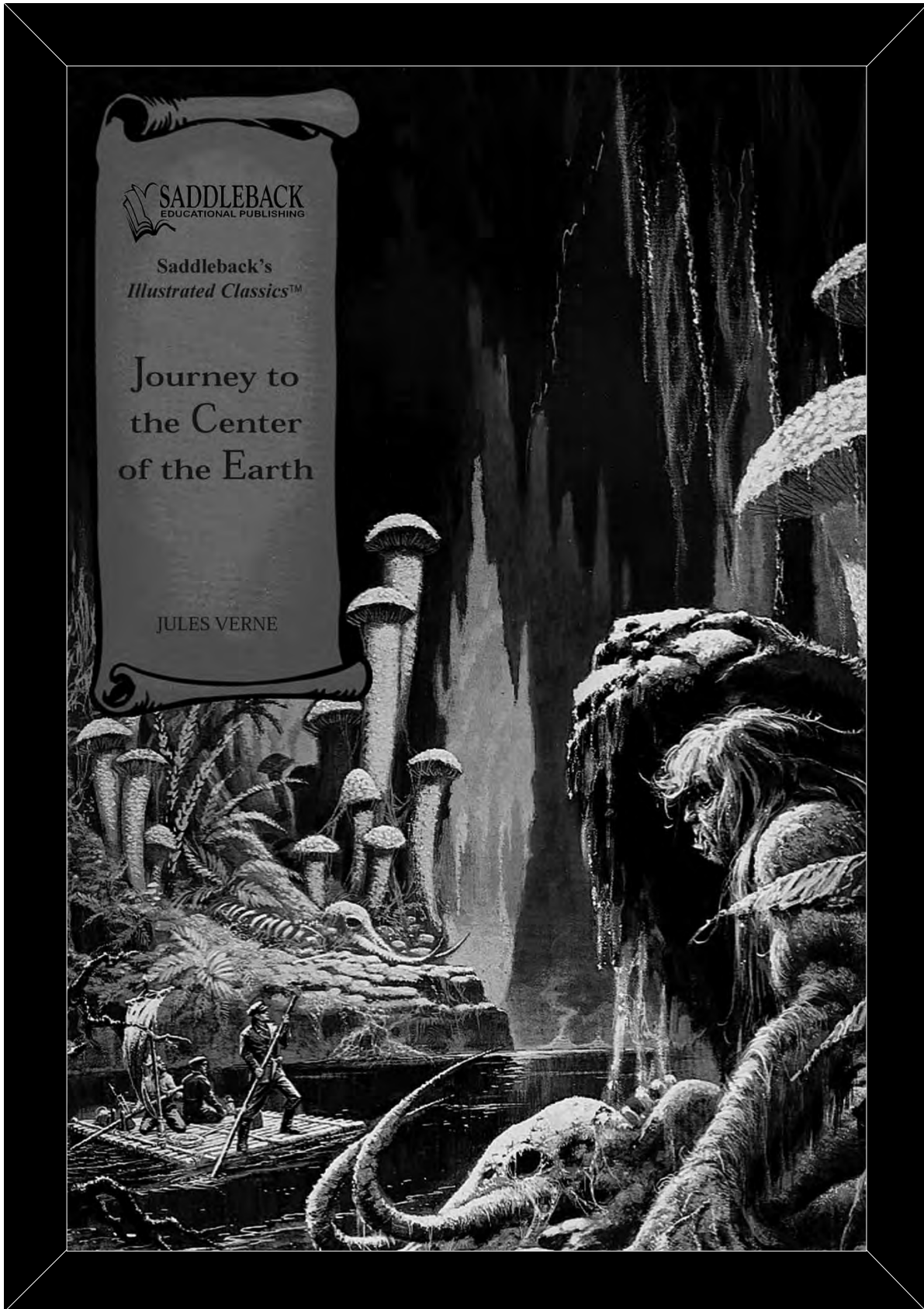


STUDY GUIDE



JOURNEY TO THE CENTER OF THE EARTH

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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.



JOURNEY TO THE CENTER OF THE EARTH
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!



People have traveled to the moon and back and to the deepest parts of the oceans. But no one has ever traveled to the center of the earth. We know there are underground rivers there, large winding caves, and strange rock formations. But what else might be there is a great mystery. In this story, a professor and his nephew find giant sea monsters and mushrooms bigger than trees! What do you imagine we would find if we traveled to the center of the earth?



1. Are you an adventurous kind of person? Would you join a team of explorers who were determined to see the center of the earth with their own eyes—no matter what dangers were involved? Explain why or why not.

2. Suppose you were writing a science fiction story about people establishing a new colony on a distant planet. Use your imagination to describe the humanlike creatures the colonists might meet there. What would this strange race of creatures be called?

3. The author of this story believed in man's ability to survive in even the worst conditions. He felt that this proved that survival is man's most basic instinct. Explain why you agree or disagree with his belief.

4. This imaginative fantasy was written about 150 years ago. Let your imagination run wild and make some predictions about what the world will be like 150 years from now—well into the 22nd century. Describe two ways that people's lives will be very different than they are now.



JOURNEY TO THE CENTER OF THE EARTH

2**ABOUT THE AUTHOR**

A. Read about the author's life on the page before the story starts. After reviewing what you've read, study the statements below. Then write **T** for *true*, **F** for *false*, or **NM** for *not mentioned* next to each statement.

1. _____ Jules Verne was probably much more interested in the future than in the past.
2. _____ Jules Verne invented the world's first nuclear submarine.
3. _____ Before becoming a writer, Jules Verne worked as a scientist.
4. _____ Jules Verne was born more than 175 years ago.
5. _____ People in the 19th Century were fascinated with new scientific discoveries.
6. _____ Although born in France, Jules Verne lived in England most of his life.
7. _____ When Jules Verne wrote *Journey to the Center of the Earth*, geography had not yet been invented.
8. _____ The events in science fiction stories are imaginary, rather than factual.
9. _____ Over the years, Jules Verne's books have been reprinted many thousands of times.
10. _____ *Journey to the Center of the Earth* was better known than Jules Verne's book, *Around the World in Eighty Days*.

B. Circle the word or words that correctly complete the sentences.

1. Jules Verne was born in (Nantes / Amiens), France, and died in (Nantes / Amiens), France.
2. When he died, Jules Verne was (eighty-seven / seventy-seven) years old.
3. In the 1800s the idea of circling the globe in eighty days was (amazing / alarming).
4. Jules Verne's ideas about the technology of the future turned out to be (accurate / preposterous).



JOURNEY TO THE CENTER OF THE EARTH
INTERPRETING VISUAL CLUES

3

The pictures in illustrated novels can give the reader a lot of information. Details in the drawings, for example, can often show you what is happening even better than words can.

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 13—bottom righthand side.** Look closely at Henry's face and body posture. These visual clues tell you that Henry is
 - a. disappointed in Gretchen's remarks.
 - b. surprised by what Gretchen is saying.
 - c. confused by what Gretchen tells him.
2. **Page 18—top of page.** Details in the drawing of Hans, the guide being interviewed by the professor, indicate that he is
 - a. nervous about being interviewed.
 - b. too young to do the job.
 - c. powerfully built and sure of himself.
3. **Page 23—middle of page.** The artist has indicated the crater's enormous size by depicting it
 - a. covered with snow.
 - b. in contrast to the tiny people.
 - c. against a deep blue sky.
4. **Page 24—bottom of page.** The series of three drawings shows that the dropped package
 - a. was packed with gunpowder.
 - b. landed safely on a ledge.
 - c. bounced and then splintered apart.
5. **Page 35—bottom of page.** From details in the artist's drawing, we can see that under the earth's surface there are
 - a. strong winds and deep ponds.
 - b. huge caves and tunnels.
 - c. gigantic plants and animals.
6. **Page 41—middle of page.** What does the picture tell us about the monster that attacked the professor's raft?
 - a. It is snakelike and mean-looking.
 - b. It is covered by a hard shell.
 - c. It is friendly and playful.
7. **Page 49—top of page.** Amazingly, the caveman in the drawings seems
 - a. larger than the mastodon.
 - b. large enough to control the mastodon.
 - c. to look much like the professor.