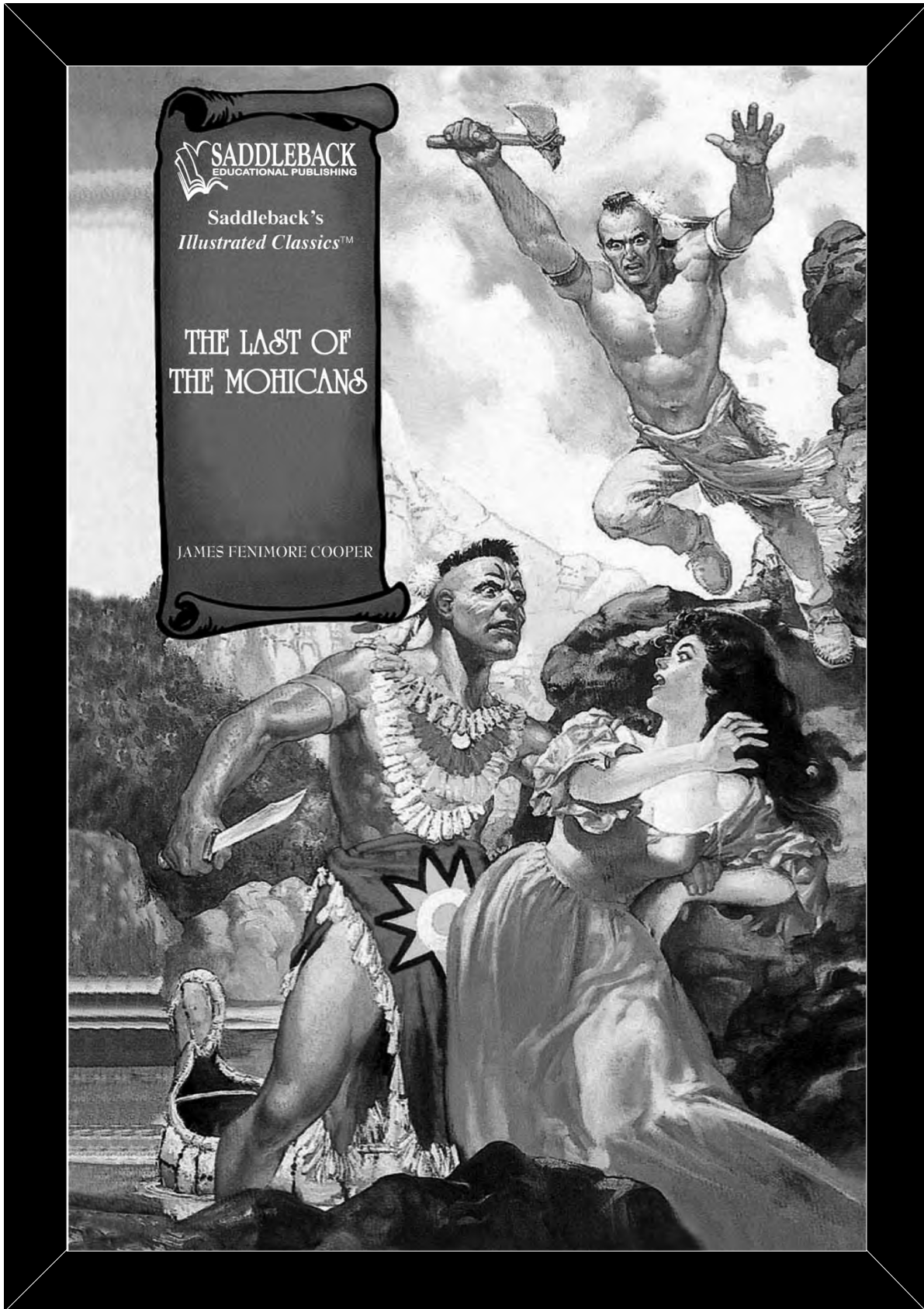


STUDY GUIDE



Saddleback's *Illustrated Classics*[™]
THE LAST OF THE MOHICANS
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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.



THE LAST OF THE MOHICANS
PREVIEWING THE STORY

1

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



In the 1750s, France and England struggled for control of land in North America. The French and Indian War was fought to settle the matter. Tribes of Native Americans fought on both sides, some helping the English and others helping the French. *The Last of the Mohicans* takes place during this war. It tells the story of two young women, Alice and Cora, who are trying to reach their father, the English commander of a fort in upstate New York. As you read, you will join Cora and Alice—along with their guides, Uncas, the last of the Mohicans, and Hawkeye, a brave woodsman—through many dangerous adventures.

1. Why do you think English people would travel so far from their home country to become colonists in a new country? List two reasons that people might undertake such a brave journey.

2. Think about the reactions of Native American Indians as they saw newcomers arriving from England and France. What emotions do you imagine they felt? Describe two emotional reactions.

3. In the 18th century, a woodsman such as Hawkeye had no modern equipment to help him live and work in the wilderness. What kind of person would it take to overcome the difficulties he surely had to face? Name at least three personal qualities.

4. This story takes place about 25 years before the 13 North American colonies declared themselves independent of Great Britain. The land we now call the United States was still called the “new world.” What “new worlds” might adventurous people seek to colonize today?



THE LAST OF THE MOHICANS
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. _____ James Fenimore Cooper was born in a village founded by his father.
2. _____ Cooper served in the U.S. Navy before attending Yale University.
3. _____ Although he was born in New Jersey, Cooper lived most of his life in New York state.
4. _____ Cooper's stories are known for their poetic language rather than their exciting plots.
5. _____ Cooper's wife encouraged him to leave the navy and become a writer.
6. _____ Cooper was 31 years old when his first novel was published.
7. _____ Cooper's five adventure novels came to be known as *The Silkstocking Tales*.
8. _____ Cooper's novel, *The Pilot*, was the first American novel of the sea.
9. _____ At the time of his death, Cooper was 62 years old.
10. _____ Natty Bumppo is Cooper's best known character.

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

- | | |
|---|---|
| 1. James Fenimore Cooper's father was a wealthy politician . | 3. Story characters known for their vigor have great |
| a. polled public opinion | a. intelligence and wit. |
| b. helped run the government | b. plans and ideas. |
| c. worked for the police | c. strength and energy. |
| 2. A backwoodsman knows how to | 4. Frontier adventure stories take place on the |
| a. find and chop firewood. | a. border between settled and unsettled regions. |
| b. survive in wild, forested territory. | b. streets of small towns. |
| c. build small towns in the wilderness. | c. plains of the American midwest. |



THE LAST OF THE MOHICANS
INTERPRETING VISUAL CLUES

3

The pictures in illustrated novels give important clues about the story's setting (the time and place of the story). Details in the drawings can also show you what a character is doing or feeling.

In your book, turn to the referenced page and look closely at the picture indicated. Then circle a letter to answer the question or complete the sentence.

- Page 9—top of page.** Study the drawing of English troops heading out for Fort William Henry. What two means of transportation show you that the story is *not* set in the present day?
 - old-fashioned tanks and trucks
 - covered wagons, horses
 - soldiers marching and riding
- Page 28—top righthand side.** Notice that the text tells you that Magua “peered into the cave.” By studying the picture, you can figure out that “peered” means
 - quickly glanced.
 - entered halfway.
 - looked closely.
- Page 29—bottom lefthand side.** By reading the words and studying the details in the illustration you can guess that “steep” means
 - nearly straight up and down.
 - slippery and wet.
 - thick with grasses and trees.
- Page 36—bottom of page.** By looking closely at the facial expressions of the characters in the drawing you can tell that they feel
 - homesick for England.
 - relieved and grateful.
 - afraid of the swordsman.
- Page 35—bottom of page.** In this picture, the artist has used silhouettes of the characters and blue streaks of color to suggest that the characters are
 - mostly hidden in the fog.
 - getting very cold and tired.
 - walking through a windstorm.
- Page 39—top lefthand side.** Magua's reaction to General Montcalm's news about the peace treaty is clearly expressed in his face. You can tell that he feels
 - surprised and confused.
 - lonely for his friends.
 - angry and resentful.