

VENTURES

3

Unit discussion: page 227

- What do you think *ventures* are? (Answers may vary, but elicit that ventures are activities that involve risk or uncertainty.)

What venture is shown in this picture? (someone ski jumping)

Why do you think ski jumping is considered a venture? (Answers will vary, but elicit that ski jumping can be risky because the skier may not be sure how he will land or if the jump will go well.)

What other activities can you think of that might be considered ventures? (Answers will vary.)

- Look at the titles in this unit in the table of contents. What kinds of ventures do you think you will read about in the stories in this unit? (possible answers: traveling or living in the ice and snow of Antarctica; surviving a shipwreck; hunting; becoming a knight)



Hebrews 11:8

By faith Abraham, when he was called to go out into a place which he should after receive for an inheritance, obeyed; and he went out, not knowing whither he went.

Venturing out of a comfortable routine requires faith: one step of faith at a time, followed by another, and then another, until God says, “This is it—this is the place for you.” After all, the alternative to venturing forth in faith is sitting and sowing in disobedience—not desirable at all. This “faithway” is practiced by the characters in “Antarctica,” “Shipwrecked,” and “Ornan the Jebusite” in order to survive. A quest for truth and loyalty spurs on the “Yeoman Knight” and the young people in “The Quisling Hunt.” Poets venture out and find new ways of expressing old ideas in the poems “Sunrise” and “Weaver of Light.”

Materials

- Teaching Visual 17: *What's the Problem?*

Background information

Conflict—Conflict is the tension between opposing forces that creates the problems in a story. Conflict can be internal or external. Four types of conflict are man vs. self, man vs. man, man vs. society, and man vs. nature.

TYPES OF CONFLICT

1 Introduction

Read the following story to the students. Instruct them to listen for what they think is the most exciting part of the story.

Sarah wanted to make a sandwich, so she got out the bread, peanut butter, and jelly. Using a knife, she spread peanut butter and jelly on two pieces of bread. She put the bread together and ate her sandwich, washing it down with a glass of milk.

- ▶ What do you think is the most exciting part of this story? (Answers will vary, but elicit that the story doesn't sound very exciting.)

What would you add to the story to make it more exciting? (Possible answers: Sarah drops the jar of jelly; Sarah drops the slice of bread, peanut butter side down, on the floor; Sarah chokes on the sandwich.)

Why do you think that these suggestions would make things more exciting? (Answers will vary, but elicit that suspense and action make stories more interesting.)

- ▶ Problems or conflicts are necessary in a story for it to have a true plot. Conflict grabs a reader's attention and keeps him reading to find out what happens next.

2 Skill development: Worktext page 248



Guide the following discussion as the students complete worktext page 248. (See the reduced copy of worktext page 248 on the next page of this teacher's edition.)

- ▶ There may be several types of conflict in one story. The characters may have different problems that they struggle with.

In the story “The Proud-Minded Princess,” what is Etain’s biggest struggle? (Elicit that it is with her pride, not wanting to submit to anyone or be told what to do.)

Where does this conflict take place? (Elicit that this struggle or conflict takes place inside Etain, but it shows on the outside in how she treats everyone else.)

This kind of struggle is called *internal conflict* or *man vs. self*. The character is struggling with herself.

Display Teaching Visual 17, *What's the Problem?* Call attention to the first part—*Internal conflict*, *Man vs. self*.

- ▶ Vs. is an abbreviation of *versus*, which means “against.” So we read this conflict “man versus self.” It means “man against self.”

Instruct the students to write the answer to number 1 on worktext page 248.

(continued at top of next page)

Lesson	Worktext pages
53	248–49

OBJECTIVES

LESSON 53

The student will

- Distinguish between external and internal conflict.
- Distinguish among the types of conflict: man vs. self, man vs. man, man vs. society, and man vs. nature.

17 What's the Problem?

INTERNAL CONFLICT

Man vs. self—problem within himself



EXTERNAL CONFLICT

Man vs. man—problem with another character



MAN VS. SOCIETY

Man vs. society—problem with a group of people or the law



MAN VS. NATURE

Man vs. nature—problem with something in nature (fire, flood, animals, weather)



Most stories have more than one type of conflict.

© 2010 by Linda Ward Beech, Scholastic Inc.

LESSON 53

SKILL DAY

(continued from previous page)

- Other types of conflict deal with things on the outside. These fall into the category of *external conflict*. There are three main types of external conflict.

In “The Secret Pitch,” what conflict does Sissy have? (Elicit that she is trying to prove to the boys that she can play ball just as well as they can.)

Why does Sissy have this conflict with the boys? (The boys don’t like playing with a girl and having to depend on her for the equipment.)

This type of conflict, problems with other characters, is called *man vs. man*.

Display the second part of the visual—*External conflict, Man vs. man*. Instruct the students to write the answer to number 2.

- The *Nisei* have a conflict in “Brethren Nisei.” What kind of conflict do the *Nisei* as a group have to face? Who is against them? (Elicit that they are in conflict with a group of people in America who don’t trust them.)

A conflict with a group of people is called *man vs. society*. *Society* is a group of people that share a common bond, interest, or practice. *Man vs. society* may also include a character in conflict with the law.

Display the next part of the visual—*Man vs. society*. Instruct the students to write the answer to number 3.

- Another kind of conflict is found in the story “A Ride to Honor.” Innara has conflict with her own doubts and fears—*man vs. self*. She also has conflict with the boy in the forest and with Reudh—*man vs. man*. But there is one more major problem that Innara has to face.

What other major problem does Innara have to face in order to get the message to the king? (Elicit that she has to struggle against nature in order to deliver the message.)

What's the Problem?

► Beside each story title, list the type of conflict found in the story. Then write a summary of the conflict.

Example: “Jake Sparks and the Case of the Missing Monkey” *conflict*: man vs. nature
summary: Jake is to find a mischievous monkey.

1. **“The Proud-Minded Princess”** *conflict*: man vs. self

summary: Etain struggles against her stubborn, willful pride.

2. **“The Secret Pitch”** *conflict*: man vs. man

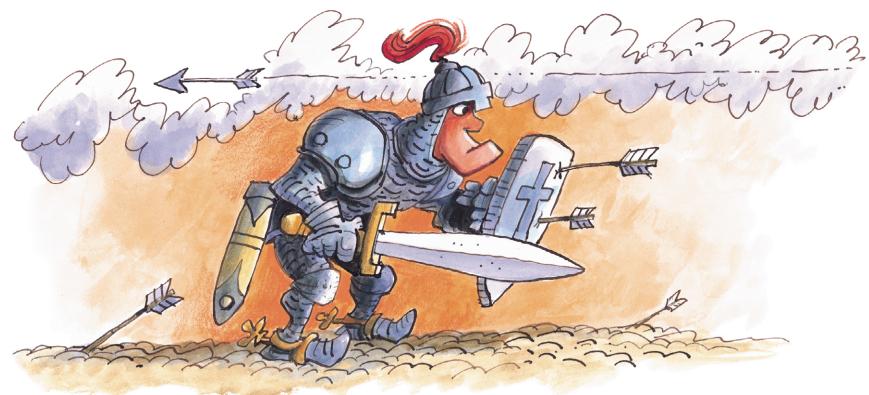
summary: Sissy struggles to prove to the team that she can play ball like the rest of them.

3. **“Brethren Nisei”** *conflict*: man vs. society

summary: The Nisei struggle against people who hate the Japanese and Japanese Americans.

4. **“A Ride to Honor”** *conflict*: man vs. nature

summary: Innara struggles to find her way through a wilderness in the cold of winter.



248

Display the last part of the visual—*Man vs. nature*.

- What is this last type of conflict called? (Elicit that it is *man vs. nature*.)

This type of conflict may include things like the weather, animals, or just general survival.

Instruct the students to write the answer to number 4.

- Remember most stories don’t have just one type of conflict. When you read a story, be alert to the many conflicts that the characters face.



If time allows, discuss with the students other types of conflict that are found in the stories discussed above.

3 Skill practice:
Worktext page 249



Drew hopes for a prize-winning photograph on this expedition with Uncle Jim. Will it be of seals? or of penguins? In reality, it turns out to be a picture of a homemade cannon that his brother Derrick builds to stop poachers from stealing their boat!

Lesson	Reader pages	Worktext pages
54	228–33	93–94
55	234–40	95–97

Materials

- Items used for a hobby (e.g., a camera, needle and thread, paint and brushes)
- Vocabulary sentences for display. Use the prepared sentences from pages 300 and 306 to introduce vocabulary words in context at the beginning of each lesson.
- Teaching Visual 17: *What's the Problem?* (optional)

Background information

Antarctica—The continent of Antarctica is at the South Pole. McMurdo Station has the largest population on the continent. At McMurdo Station and other stations in Antarctica, scientists, pilots, and other specialists live and work year-round.

The Antarctica Treaty—Twelve countries have built stations in Antarctica. In 1959, all twelve signed a treaty agreeing to use the land only for peaceful purposes. Exploration and scientific research are the main activities on the continent. Military forces are forbidden, except when assisting scientific explorations.

Conflict—Lessons 54 and 55 will include the concepts about conflict presented in Lesson 53.

INTRODUCTION

Time for a hobby

Display the hobby items.

- Do you have a hobby?

What things do you use with your hobby?

Does your hobby take a lot of your time?

- The adventure in the story we will begin reading today gives two brothers little time to indulge in their hobbies.

OBJECTIVES

LESSON 54

The student will

- Relate story content to biblical truth: Personal Bible study and prayer are important.
- Note the author's use of simile.
- Note the author's use of metaphor.
- Note the author's use of details to create setting.
- Recognize foreshadowing.
- Identify the conflict in the story.

LESSON 55

The student will

- Compare and contrast characters.
- Recognize the value of respect and cooperation.
- Interpret word meaning from context.
- Identify the conflict in the story.
- Distinguish between good and evil characters.



Heritage Studies Connection

Lessons 54 and 55 can be linked to the study of Antarctica.

Correlated Activities

- Word Work, Activity 4: Notable Events
- Creative Writing, Activity 3: A Rhyme in Time

See "Classroom Management for Grouping" in the Appendix.

COMPREHENSION

VOCABULARY

The sick cattle were kept in **isolation** to prevent others in the herd from getting sick. (p. 229)

When the war started, Mr. Kendall removed his family from the **hostile** situation. (p. 229)

Becky is a careful, **deliberate** person who always plans ahead. (p. 232)

Before silent reading: pages 228–29

Motivation

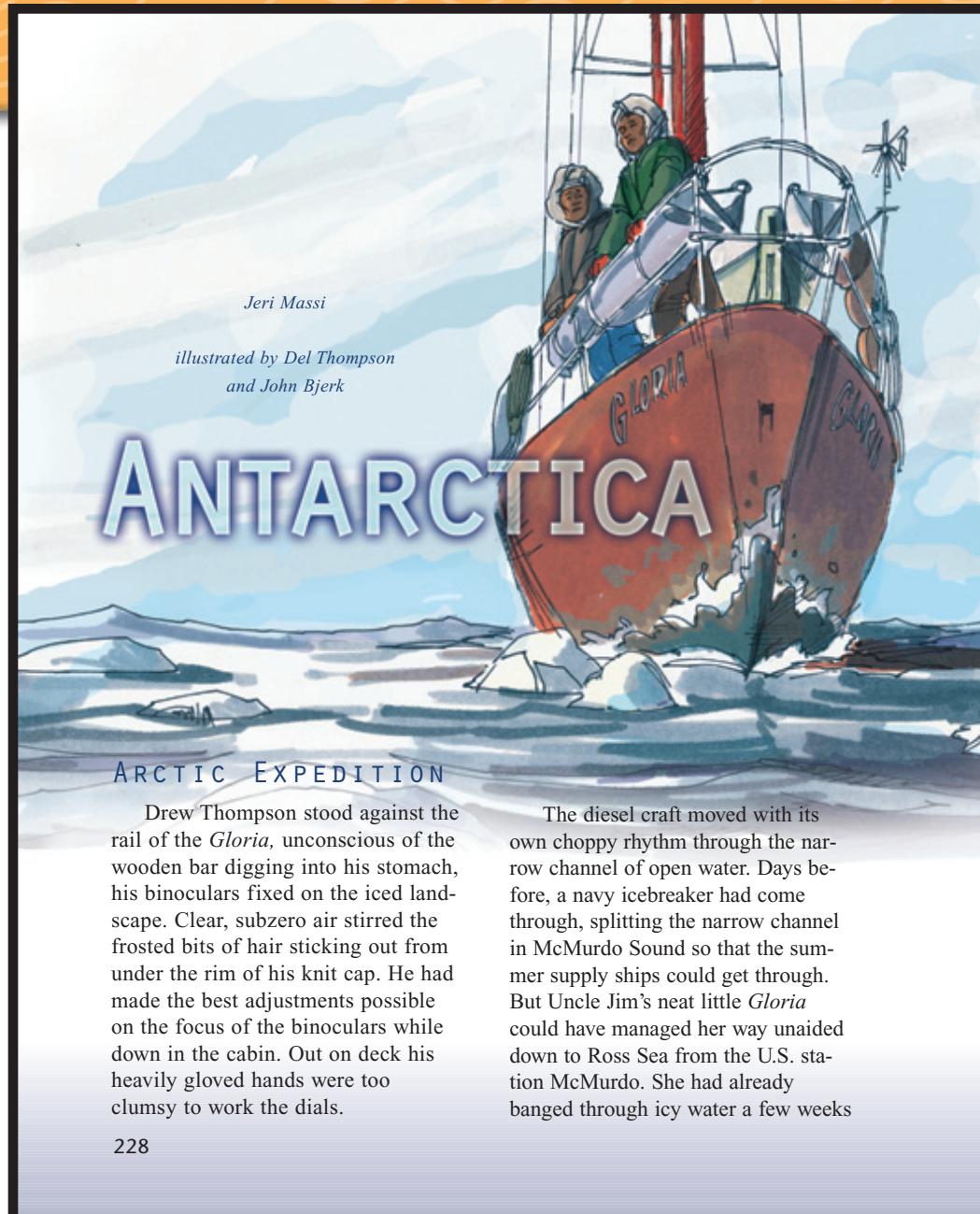
- Read the chapter title. What kind of expedition do you think this will be?

After silent reading

Overview discussion: pages 228–29

- [literal] What is the relationship of Drew and Derrick? (They are twin brothers.)
- [interpretive] Who is the main character? (Drew) What are some clues that help you decide who the main character is? (Possible answers: He is the first character introduced; the author focuses on Drew's actions more than Derrick's; we can read his thoughts when he thinks about taking a picture of the seals.)
- [interpretive] Why do people say that Antarctica is dead or hostile? (It is extremely cold. In the summer the temperature is approximately zero degrees; in the winter, the temperatures can reach one hundred degrees below zero.)

[interpretive] What kind of conflict might the twins and their uncle face on this expedition? (external—man vs. nature) Why? (Antarctica is known as being dead or hostile; the weather could present dangers.)



ARCTIC EXPEDITION

Drew Thompson stood against the rail of the *Gloria*, unconscious of the wooden bar digging into his stomach, his binoculars fixed on the iced landscape. Clear, subzero air stirred the frosted bits of hair sticking out from under the rim of his knit cap. He had made the best adjustments possible on the focus of the binoculars while down in the cabin. Out on deck his heavily gloved hands were too clumsy to work the dials.

228

The diesel craft moved with its own choppy rhythm through the narrow channel of open water. Days before, a navy icebreaker had come through, splitting the narrow channel in McMurdo Sound so that the summer supply ships could get through. But Uncle Jim's neat little *Gloria* could have managed her way unaided down to Ross Sea from the U.S. station McMurdo. She had already banged through icy water a few weeks



Types of conflict were introduced in Lesson 53. You may wish to use Teaching Visual 17 for review.

- [interpretive] Do you think it was hard for Drew and Derrick to get used to the months of isolation on the ship? Why or why not? (Answers may vary, but elicit that their activities are limited.)

Follow-up discussion: page 228

- [literal] What is the name of Uncle Jim's ship? (*Gloria*)

[interpretive] How does the author let you know that the *Gloria* is a safe, strong boat? (She could have passed through the frozen waters of

McMurdo Sound without the help of the navy icebreaker.)

- [interpretive] What details does the author give right away to let you know the setting of the story? (Possible answers: They are on a boat; it is very cold; they are in an icy channel of water in McMurdo Sound.)



Setting was introduced in Lesson 51.

Read aloud the opening paragraph. Think about how cold Drew feels as you read.



ago when coming into the Sound, and the ice chunks had not even slowed her speed of twelve knots.

His observations were interrupted by a slam of the door against the bulkhead behind him. It was Derrick, up for a breath of air. "Alaska was prettier," Derrick said, coming up alongside his twin brother. "Maybe not prettier, but more alive, somehow."

Drew nodded briefly. It was too cold to talk much. The temperature had read 25 degrees Fahrenheit when they had left the station fifteen hours earlier, in a morning that had known no dawn, following a night that had known no darkness. But out on the water the cold was deeper and more penetrating. Right around zero, he guessed. This was Antarctic summer. In winter the temperature might go down to a hundred below.

Sunlight poured like a host of stagelights around them, reflecting off the ice and the thin slits of water. The two boys gave easily with the rocking deck, accustomed to the rolling of the sturdy little icebreaker. Already, both of them had accompanied their uncle on expeditions¹ to Alaska and the North Pole.

After getting a little fresh air and inspecting the ice shelf that was the only shore, Derrick went below. Months of isolation² on the expeditions had taught the teenager a painstaking craftsmanship. In the

cabin that he and Drew shared, he was patiently chipping away at a wood carving of a moose that Drew had photographed in Alaska. The photograph hung on the bookrack where they kept their Bibles, maps, and travel brochures. Every now and then, Derrick would squint at the photograph and then return to his patient chipping and carving.

Meanwhile, Drew stayed topside, breathing in the thin, chill air and watching the landscape. People said Antarctica was dead—hostile.³ Maybe, Drew told himself. It wasn't friendly to man, but it wasn't unfriendly. A man had to come to terms with the cold weather and shifting spells of daylight and darkness. But the land was anything but dead.

Along the Ross Ice Shelf, he spotted seals sunning themselves. His fingers itched for his camera, which was down in the cabin with Derrick. But he resisted the urge to get it. The seals were far away, and he had plenty of group pictures of seals picked up on the other trips. He had only three rolls of film in his luggage to use up. One photograph had to be good enough to win the national photography contest he was entering.

¹expeditions—long trips, usually for exploring or studying something

²isolation—the condition of being separated from others

³hostile—unfriendly or unfavorable to health or well-being

Antarctica 229

Follow-up discussion: page 229

► [interpretive] What does the author mean by "a morning that had known no dawn, following a night that had known no darkness"? (The author is referring to the twenty-four-hour daylight that occurs during the Antarctic summer; there had been neither sunrise nor darkness because the sun had never completely disappeared from the sky.)

► [appreciative] Why does the author compare the sunlight to stage lights? (Answers will vary, but elicit that the comparison helps the reader to see that the sunlight is shining down brightly in beams.)

Read aloud the paragraph containing the simile that the author uses to describe the sunlight.

► [literal] On what other expeditions have Drew and Derrick accompanied Uncle Jim? (expeditions to Alaska and the North Pole)

[literal] What hobbies do Drew and Derrick have to help pass the time on the boat? (Derrick does wood carving, and Drew takes pictures.)

[appreciative] What are some things you could do if you were on a boat and your activities were limited?

Before silent reading: pages 230–33

Motivation

- ▶ How does a peaceful trip turn into an unexpected adventure?

After silent reading

Overview discussion: pages 230–33

- ▶ [literal] What has the Lord taught Drew about having his own times of Bible study and prayer? (The Lord has shown him that nobody else can live his Christian life for him. It is between himself and the Lord.) [BATs: 6a Bible study; 6b Prayer]
- ▶ [critical] Do you think that Drew, Derrick, and Uncle Jim show the right attitude when they discover the stranded crew? (Answers will vary, but elicit that they are unselfish. Uncle Jim immediately chooses to help the crew, and Drew and Derrick try to be helpful and don't complain.) [BAT: 5b Unselfishness]
- ▶ [interpretive] When does the author let you find out that the men on the ice shelf may be dangerous? (when the man with the rifle turns around)
- [interpretive] When does the illustrator let you know about the danger? (in the illustration on page 233)
- ▶ [interpretive] What do you think Tyce is implying when he says "We ain't going up to the base, I'm afraid. Nor are you."? (Answers will vary. Allow the students to make predictions; they will find out what Tyce really means in the next chapter.)

A gloved fist banged on a portal⁴ behind Drew. That would be Uncle Jim, giving the signal for mess. In twenty-four-hour daylight, they no longer called their meals anything else but mess. If Drew or Derrick felt like eating instant pancakes, Uncle Jim whipped them up, but if they felt more like having something from the dehydrated⁵ packs or the canned foods, he was just as obliging. Once they had enjoyed five straight meals of chili. They had been working up on deck and on the wharves,⁶ loading up the *Gloria* for travel, and they had all agreed that the canned chili was the most warming of all their food and the least obnoxious to the taste-buds. Eating out of cans had taken some getting used to.

"What is it today?" Drew asked as he swung himself down into the narrow galley that Uncle Jim kept shipshape.

Derrick had already squeezed to the back of the little table that they shared for their meals. The galley was cramped—Bunsen burners right by the table, and the few cupboards packed to bursting with canned foods. Still wearing most of their woolen outerwear and rubber jumpsuits, they huddled to eat around the cramped table.

"Potatoes!" Uncle Jim exclaimed. "Fried 'em myself!"

⁴portal—doorway

⁵dehydrated—having water taken from it for preservation

⁶wharves—landing places or piers at which ships may tie up and load or unload



Follow-up discussion: page 230

- ▶ [literal] What signal does Uncle Jim give when it is time to eat? (He bangs his fist on a doorway.)

[interpretive] What kind of clothing do Uncle Jim and the boys wear to the table? (their woolen outerwear and rubber jumpsuits) Why? (because it is cold even inside the boat)

Read aloud the author's description of how cramped mealtime is in the ship's galley.

- ▶ [critical] How would Uncle Jim and the boys' schedule be different with twenty-four-hour daylight? What do you think would be some advantages? (Answers will vary.)

Drew wrinkled his nose, expecting the reconstituted,⁷ dehydrated stuff that passed for potatoes aboard ship; then he gasped when his uncle slid a plate of the real thing in front of him.

"Told you they were fried potatoes," Uncle Jim said.

"Where'd we get these?"

Derrick grinned, and Uncle Jim said, "That brother of yours picked 'em up somehow when we were back at McMurdo. Don't ask me how."

Drew looked at Derrick, who shrugged with his slow, easy shrug. "Got to talking with one of the cooks out there," he said simply. "Told the guy how much we like French fries, and here they are. I was saving them for a celebration when you get that award-winning picture—"

"Only I talked him out of three or four of the little ones," Uncle Jim interrupted. "Sort of a pre-celebration."

Uncle Jim prayed over the meal. Afterward they ate in silence, wolfing down tinned beef and sardines with the fried potatoes. Happily, there were no women to tell them how to behave.

Of course, not having Mom nearby didn't stop them from attending to important things. One thing that these wilderness excursions⁸ had taught Drew was to accept responsibility even when nobody was there to tell him what to do. If he didn't spend time alone with the Lord

while on a wilderness trek,⁹ Uncle Jim might not realize it as quickly as Mom would have. Nobody would be there to tell him to read his Bible. On the first excursion to Alaska he had given in to temptations to spend all his time studying the land and the new people.

But then he had realized that nobody could have ever *made* him be a Christian anyway—not on the inside. It was a decision between him and God. Realizing that had made him realize what he was giving up by ignoring his Bible and prayers. Though he was thankful for a godly mother and for Uncle Jim, now he understood that nobody else could have a relationship with the Lord *for* him. For some reason, knowing that he was expected to commune¹⁰ with God on his own had made God seem nearer. And, really, there was no better place to be alone with the Lord than in the great snowy regions of the earth, where the very bigness and wildness of everything showed a man how he depended on God.

Since Derrick had provided the potatoes, Drew offered to do the simple cleaning up that followed. He had finished and was snooping through the cans looking for chili for

⁷reconstituted—put back in its original form by adding water

⁸excursions—short trips; outings

⁹trek—a difficult trip

¹⁰commune—to talk closely with, have a relationship with

Follow-up discussion: page 231

► [literal] What special food does Uncle Jim fix for mess? ([fried potatoes](#))

[literal] For what occasion was Derrick saving the potatoes? ([when Drew gets an award-winning picture](#))

Read aloud the conversation after Drew realizes the potatoes are real. Show Uncle Jim's pride, Drew's surprise, and Derrick's easy-going manner.

[appreciative] Would you like eating aboard ship? Why or why not? ([Answers will vary. Discuss the novelty of eating dehydrated foods. Also point out the monotony of rarely being able to eat fresh fruits and vegetables.](#))

► [interpretive] How has Drew matured since his first excursion to Alaska? ([He has learned to study his Bible and pray on his own.](#))

[literal] Why does Drew believe that he is in the best place to be alone with God? ([The very bigness and wildness of everything shows him how he depends on God.](#))

[appreciative] Do you have your own personal time of Bible reading and prayer each day?

Follow-up discussion: page 232

► [literal] What does Uncle Jim discover out on the ice shelf? ([a stranded group of people](#))

► [literal] Why does Uncle Jim always choose Drew for important jobs? ([Drew thinks fast and moves fast.](#))

[literal] In what ways is Derrick different from Drew? ([Derrick is slower and more deliberate.](#))

► [interpretive] What metaphor does the author use to describe the *Gloria*? ([“a smoking and belching monster”](#))

► [interpretive] Do you think Uncle Jim’s observations about the men who are stranded without a pickup have anything to do with the unfolding of the story’s plot? ([yes](#)) Why or why not? ([The suspicious circumstances may be foreshadowing the conflict of the story.](#))

Read aloud with a perplexed voice the paragraph in which Uncle Jim is looking at the stranded party through Drew’s binoculars.

► [literal] What sacrifices do Drew and Uncle Jim have to make in order to rescue the stranded crew? ([postponing Uncle Jim’s study of the Adélie penguins and Drew’s chances of getting a good picture for the photo contest](#))

the next mess, when the report of a rifle brought him out of the cupboard, tense and ready.

“Come up, Drew; come up!”

Uncle Jim called from topside. Drew swung himself up through the galley. The chilly breeze slapped his face, and he buttoned his wool shirt and zipped up the rest of his rubber jumpsuit as he came out on deck.

“There’s a stranded party on the shelf,” Uncle Jim said as Drew came out. His uncle nodded across the widening expanse of water. A summer thaw and several icebreakers had loosened up this part of the widening sea, releasing the frozen water from its bonds. In the distance, a fire burned on the shore. Drew couldn’t make out any other shape in the water that would give evidence of a damaged or sinking boat.

Uncle Jim took Drew’s binoculars. “Now why would they be out in these waters with no pickup?” he asked himself, squinting through the binoculars. “Wonder if they were after something. They’ve got a toboggan¹¹ with them—no, two. Hmm. Well, we can’t leave ‘em there. Make ready to go in and get them. Tell Derrick to get my cabin ready for visitors. I’ll bunk with you two.”

Drew obeyed. A rescue would mean heading back up the Sound to the base, postponing the trip to Cape Crozier and Uncle Jim’s study of the Adélie penguins. It would also post-

pone Drew’s chances of a good picture for the contest. But that didn’t matter. There would still be time to get the pictures and then get to a base in time to send the pictures in.

The *Gloria* swung round and came in toward land, chugging sturdily as great bits of ice crashed off her bow. A group of seals farther up the shelf flipped into the water at the sight and sound of the smoking and belching monster, her bright red mast and stacks looking somehow rusty against the dazzling pure whiteness of the Antarctic snow and sunshine.

Derrick came up from below. He didn’t resent the fact that Uncle Jim always automatically chose Drew for important jobs like rescue and handling the most delicate photographic and scientific equipment. In a crisis Drew thought fast and moved fast. Derrick was slower and more deliberate¹² in everything he did.

At the moment, while Drew made ready to lower the small dory for rescue, Derrick helped him at the ropes between snatching glimpses of the party on the ice shelf.

As the ship came within hailing distance of the party, Uncle Jim leaned out to halloo them and wave.

“I’ll watch the *Gloria*, Uncle,” Derrick offered.

¹¹toboggan—a long, narrow sled without runners, made of thin boards curved up at the front

¹²deliberate—not hurried or quick; careful; cautious



Their uncle gave a brief nod and waved to the group of four men standing on the ice shelf before a roaring fire. Derrick disappeared down below.

"Now where'd he go?" Uncle Jim asked, irritated. "Oh well, we'll manage it. That boy's a dreamer. Come on, Drew." They lowered the dory and clambered down the ladder, easily dropping into the rowboat as the swells brought both ship and small boat together.

After a stretch of a hundred yards or so, they landed on the shelf and were helped ashore by the sorriest-looking bunch Drew had ever seen.

"I'm Tyce," one thin and wind-burned man said, his breath coming out sour from between his unshaven

lips. "How many be on your ship, and where you headed to, friend?"

"Private science expedition," Uncle Jim told him. "Just come down from McMurdo to take a look at some penguins farther out. There are three of us for this short stint,¹³ but my boat there will hold all of us. Come aboard."

One of the men had stood with his back to the rescuers, and when he turned around there was a long, smooth rifle in his hand that he swung smoothly in Uncle Jim's direction, stopping it at chest level.

"Ah, no," Tyce said to Uncle Jim. "We ain't going up to the base, I'm afraid. Nor are you, man, nor are you."

¹³stint—a certain period of work

Antarctica 233

WORKTEXT OBJECTIVES

The student will

- Distinguish between metaphors and similes.
- Write metaphors and similes.
- Match words and definitions.
- Use a Venn diagram to compare and contrast information.

Study skills:

Worktext page 94



Call attention to the chart at the bottom of the page.

- What type of chart is this? (a Venn diagram)

What information is in the circle on the left? (information about Derrick) the circle on the right? (information about Drew)

What information is in the section where the two circles overlap or intersect? (characteristics of both Derrick and Drew)

Literature:

Worktext page 93



Follow-up discussion: page 233

- [interpretive] Do you think Uncle Jim is suspicious of the men when he invites them aboard? Why or why not? (Answers will vary, but elicit that he does not seem to be suspicious. He tells the men details of his expedition and quickly invites them aboard. If he were suspicious, he probably would ask them some questions first.)

[appreciative] Do you think Tyce is a likeable character? What does the author do to influence you to like or dislike Tyce? (Answers will vary, but elicit that the author describes him unattractively with his "breath coming out sour from between his unshaven lips.")

- [interpretive] What do you think these men want from Uncle Jim? (Answers will vary.)

Read aloud Tyce's last words with a threatening voice.

Looking ahead

- Will Tyce and his men harm Drew, Derrick, and Uncle Jim?

Instruct the students to add more information to the Venn diagram—characteristics of only Derrick, characteristics of only Drew, and characteristics of both boys. If necessary, guide the students in completing the Venn diagram together.

COMPREHENSION

VOCABULARY

Long **exposure** to the heat has cracked the cement. (p. 234)

The smell of bacon **wafting** through the house brought everyone to the table. (p. 235)

Sam **rummaged** through the attic, looking for his old coat. (p. 236)

Before silent reading: pages 234–37

Motivation

- How will potatoes and pipes help Drew, Derrick, and Uncle Jim?

After silent reading

Overview discussion: pages 234–37

► [critical] How serious are the dangers that Drew, Derrick, and Uncle Jim face? (The dangers are very serious because their lives are threatened.) Why do you think so? (They are being left with no shelter, no transportation, and little hope of being rescued.)

[interpretive] What has Derrick done to prevent the poachers from stealing the *Gloria*? (He has stuffed potatoes into the pipes in the engine so that it won't start.)

[literal] What plan does Derrick come up with for warding off Tyce's gang after they have been left on the ice shelf? (to build a cannon)

[interpretive] Why does Derrick feel calm even though he is in danger? (He is trusting in the Lord.) [BAT: 8d Courage]

POTATOES AND PIPES

Drew's first thought was for his twin, and he glanced at the ship in time to see Derrick's figure disappear again below decks. For one breathless instant the man held the gun on Uncle Jim, but at last Drew realized he wasn't going to fire.

"We're going to load up our goods and tents and go," the man



234

named Tyce said. "But we'll trade you the rest of our camp for your boat—as fair a deal as I can offer you, man. These here fuel cans we been burning, our toboggans, air mattresses, and some food."

"At least give us the tents. You know we'll die of **exposure**¹⁴ without cover," Uncle Jim cut in. "There are no boats due here for weeks!"

"It's the Antarctic, mate," Tyce said. "A hard cruel place, and every man takes his chance here."

Uncle Jim started forward angrily, but the man with the rifle brought it up instantly.

"Why maroon¹⁵ us?" Drew asked.

"Ah, that's our business—" But Drew's eye had fallen on the canvas-covered bales stacked behind the other two men.

"You've been poaching¹⁶ seal," he said quickly. Uncle Jim's hand restrained him.

"You're a smart kid, but you talk too fast," Tyce said. "Hey, you two, load the stuff. Let's leave these men to their haven."

"My other nephew—" Uncle Jim began. "Don't hurt him!"

"Oh, no, I'm not so rough a man. We'll be glad to deliver him to your

¹⁴exposure—the condition of being subjected to harsh weather

¹⁵maroon—to leave a person helpless and alone on a deserted shore or island

¹⁶poaching—hunting illegally

Follow-up discussion: page 234

- [interpretive] Why are these men illegally hunting seals? (probably to make money)
- [critical] Do Tyce and his men make a fair trade with Uncle Jim? Why or why not? (Answers will vary, but elicit that it is not fair to leave Uncle Jim and the twins in such harsh weather with no protection and no transportation.)

[interpretive] Does Tyce plan to leave the tents? (no) Why do you think he doesn't want to leave them? (Answers will vary, but elicit that he knows the dangers of the cold weather. He probably does not want Uncle Jim and the boys to survive to tell the authorities about his illegal poaching.)

Read aloud with a pleading voice Uncle Jim's request that Tyce leave them some tents.

doorstep, Cap'n. Come along, you!" he barked at the others. "You heard the man. He wants his nephew. Let's go get him!"

A chill went down Drew's back. While the man with the gun watched him and Uncle Jim, the other three hurriedly loaded the dory and climbed in. Then Tyce covered them with his revolver while the man with the rifle joined them.

Uncle Jim's hand clapped Drew's shoulder as they waited breathlessly. The sun was on the other side of the *Gloria*, casting shadows, and they couldn't see the near deck very well. They watched the shadowed dory tie up at the ship, but they couldn't get a good look at what was going on. No voice could carry over the swells, the moving ice, and the noise of the *Gloria*'s diesel engines floating toward them. In a few minutes, the dory seemed to be coming closer—another few minutes and two of the men hoisted Derrick into the air and slung him bodily onto the ice shelf. He landed with a yelp and a crash.

It knocked the breath out of him, and he lay gasping while Uncle Jim and Drew ran to his side and knelt over him. "I—I'm all right," he gasped. "Just winded. They chased me below decks and trapped me."

"Might have saved yourself the struggle, son," Uncle Jim said grimly.

Derrick shook his head. "No, you don't understand—" He was interrupted by a great silence wafting¹⁷ over the sea. Drew looked up, noticing some change that he didn't understand.

"The engines," Uncle Jim said softly. "They've stopped. She's drifting."

Derrick nodded as they helped him sit up. "I saw the light reflect on that big man's rifle," he said. "I knew they had you at gunpoint. So I went to the cabin to get the potatoes and crammed them into every pipe I could find in the engines—"

"Cutting off the air!" Uncle Jim exclaimed.

Derrick nodded. "I figured it would stop them."

"Way I figure it," Uncle Jim said, looking over the remaining equipment with his weather-beaten face squinting, "they went inland from someplace on the shelf, set up camps, and used these motorized toboggans to get around. But they missed their pickup. I wonder why."

"Poor navigation?"¹⁸ Drew suggested.

"We may never know," Uncle Jim said. Derrick was picking through the camp. "First-aid kit," he said, holding up a wooden box.

¹⁷wafting—floating or causing to float through the air
¹⁸navigation—the plan and/or control of the course of a ship or aircraft

Follow-up discussion: page 235

- [interpretive] The author says that Tyce "barked" orders to his men. What does that mean? (possible answers: yelled angrily and sharply; used short, sharp words)

Read aloud Tyce's orders using a "barking" voice.

- [literal] How had Derrick known that Tyce and his men had Uncle Jim and Drew at gunpoint? (He had seen the light reflecting on the man's gun.)

[interpretive] How do you think Uncle Jim felt, knowing that his nephew was alone on the ship with Tyce and his men? (Answers will vary, but elicit that he was probably afraid, especially since he is responsible for Derrick.)

Follow-up discussion: page 236

- [interpretive] What major disadvantage do the poachers now face? (They don't know much about sailing and won't be able to figure out why the boat engine won't start.)

Read aloud Derrick's observation of the poachers' sailing abilities. Read with a breathless voice.

- [interpretive] Would you have expected Derrick to be the one to come up with a plan to rescue himself, his brother, and his uncle? (no) Why or why not? (Derrick thinks slowly and deliberately in situations; Drew is the quick one.)
- [literal] How long does it take the boys to build their cannons? (less than an hour)

"We may need one if they figure out you killed the engines for them," Drew said grimly.

Derrick shook his head. "I don't think they know anything about sailing. They're poachers. They had a hard time finding their way around on the boat looking for me. Seemed kind of lost." He sat down with the first-aid kit and rummaged through it with his heavily padded gloves. Uncle Jim watched the *Gloria* aimlessly coming around in the swell.

"It appears they're down in the engine room, trying to get the thing going," he said. "If worse comes to worse, they'll come back for us, and they won't be very happy."

Derrick was still picking through the camp. "Here are cans—little refills for fuel-oil lamps. And the pipe to their portable stove!"

Uncle Jim looked impatient with his nephew, but Drew looked interested. He knew his brother was onto something. "What are you thinking?" he asked.

"Don't you remember that guy at the base showing us how they use ice pellets for gravel?" Derrick asked.

"Yeah?"

"Well, we could use them—like birdshot—if it works." He frowned. "And I'm not sure it will."

"What?" Drew asked.

"These cans and the stovepipe, and the tape from the first-aid kit. It's simple. We could build a model

cannon, load it with ice pellets, and fire at them when they come. Same principle as a cannon."

"Except you might blow your hands off!" Uncle Jim exclaimed.

Drew and Derrick shrugged. "It beats trying to reason with a loaded rifle," Drew said.

"Okay, okay, but I will fire the thing. What would I say to your poor mother if that should—I can't think about it!"

The boys looked at each other. Their thoughts were obvious. If the cannon didn't work, they would never get home anyway.

"Go on; let's put it together!" Uncle Jim said.

"We really need two," Derrick said. "One will be hard to reload."

"I'll look for some kind of tubing," Drew offered. He rummaged¹⁹ through the camp's remains. Uncle Jim turned and looked at the *Gloria*. Still drifting.

In less than an hour's time, a short and wide-mouthed cannon sat on the ice shelf, bound in several places with gauze²⁰ and adhesive tape to keep it as straight as possible. Derrick and Drew were just rolling a sheet of aluminum from a toboggan reflector into a tube and binding it with medical tape when Uncle Jim called them.

¹⁹rummaged—searched thoroughly by moving things around or turning them over

²⁰gauze—a thin, loosely-woven fabric used for bandaging

"Yonder she blows," he warned. "All four of them aboard the dory. One man with the rifle, and Tyce has his revolver."

"I wonder where their other guns are," Drew said out loud. "Think they have two more in hiding?"

"Not likely," Uncle Jim said. "These men are poachers—they've used up most of their shells hunting, I'd guess. Not many dangerous land animals in these parts to worry about. They concentrated on seals."

Derrick hurriedly fitted a torn fuel-oil can into the bottom of the aluminum tube and tried to tape it into place, but it was even clumsier than the other tube. Using a tent stake, Drew had pounded up a pile of ice pellets. Unlike ice in more temperate²¹ climates, the pellets he had pounded had not melted at all

under the pounding. They'd reacted more like stones.

"Getting closer," Uncle Jim warned.

Derrick hurriedly shook a low level of fuel oil into the bottom of each tube. A sturdy cannon could have taken a good dose, but he knew if he fed more than a little bit into these makeshift weapons, he would only succeed in exploding them in his own face. What he was doing was dangerous—a last resort²² in the face of desperate men armed with a rifle and revolver. There wasn't time to pray together, but Derrick hurriedly prayed while he worked, and he knew from Drew's silence that his twin was praying too. Yet he felt calm.

²¹temperate—moderate; neither too hot nor too cold

²²resort—means of achieving something



Follow-up discussion: page 237

► [interpretive] What might Uncle Jim be alluding, or referring, to when he says "Yonder she blows"? (Answers will vary, but elicit that sailors use that phrase when a storm is blowing in. Uncle Jim is comparing the poachers' approach to a storm.)

► [interpretive] Though the harsh, cold weather presented dangers before, how is the cold weather now helping the twins and their uncle? (It is too cold for the ice pellets to melt. If they melted, there would be no ammunition.)

[interpretive] How does Derrick show his careful personality in preparing the cannons? (He knows that if he puts too much fuel in the cannons they will explode in his face, so he puts only a small amount of fuel in each.)

Read aloud the paragraph in which Drew and Derrick are building the cannons and pounding the ice pellets.

[critical] Do you think Derrick's cannons would work in real life? Why or why not? (Answers will vary, but elicit that though it is possible that the cannons would work, it would be very difficult to know exactly how much fuel should be used and therefore should not be attempted.)

Before silent reading: pages 238–40

Motivation:

- Will Derrick's cannons work?

Will Drew, Derrick, and Uncle Jim be able to find a way off the ice shelf?

After silent reading

Overview discussion: pages 238–40

- [interpretive] How does Derrick's slow, deliberate personality help him in this time of danger? (Rather than making hasty decisions, Derrick's slow thinking helps him to form plans to help save their lives.)
- [interpretive] At the beginning of the story, the major conflict the twins and Uncle Jim faced was man vs. nature. How has the conflict changed? (The conflict is now man vs. man.)

NOTE Types of conflict were introduced in Lesson 53. You may wish to use Teaching Visual 17 for review.

- [appreciative] In good literature, evil is punished and good is rewarded. How is evil punished and good rewarded in this story? (Possible answers: Tyce and his men are left to be picked up by the authorities, which implies they will be punished for their illegal actions; Drew gets the picture he needs to enter the photo contest; they all get to continue on their expedition; they also have exactly enough potatoes left to enjoy as a celebration; we do not see Tyce and his men enjoying anything.)

Uncle Jim and the boys quickly retreated farther up the shelf behind a quickly arranged dike²³ made of one broken toboggan and some other camp goods.

"I'm going to slip closer to them on the sly," Uncle Jim whispered. "Soon as you let that thing go off, I'll go for the man with the gun."

The boys nodded. He bellied away in a hollow of ice worn out by the passage of seals some time past. The ice shelf, wide as it was, didn't offer much hiding place. He would have to stay on his stomach until he reached the camp goods, where he could hide behind the other discarded toboggan.

The next few minutes were silent; then the dory appeared on a swell and came up to the shelf. Tyce leaped out with a line and a stake and moored²⁴ her. Derrick and Drew each swung a cannon in a wide arc to vaporize the fuel.

"You boys!" Tyce yelled as the man with the rifle came ashore, followed by the other two. "You and the old man! Come down, or we'll hunt you like seals!" They stalked closer to the twins.

Derrick braced the stovepipe cannon on their man-made dike. Drew lit one of his waterproof matches and held it against the touchhole of the cannon.

There was an explosion—more frightening because of the risks in-

23dike—a wall, dam, or embankment that is built to hold something back
24moored—tied down or made secure with ropes
25recoiled—kicked back, as a fired gun

volved—and the stovepipe recoiled²⁵ like a living thing, leaping back. The men shouted. The brothers heard Uncle Jim yell, and when the smoke on the dike cleared, they saw that he had thrown the armed man down. Tyce and the others had retreated at the blast.

"Quick!" Drew yelled. For once Derrick was quick. He struck his match and lit the touchhole of the second cannon. There was another explosion—this one knocked Drew over as the frail aluminum cannon blew apart. When he opened his eyes, he saw Derrick bending over the remaining stovepipe cannon, loading it with fuel oil and shaking it. Drew shook his head to clear it and scrambled for more ice pellets. They loaded it with a double load of fuel and pellets and quickly bounded over the dike to closer range. The two unarmed men had leaped into the dory. Uncle Jim and the other man were wrestling for the rifle.

Tyce, perched behind an ice ridge on the very edge of the shelf, was leveling his revolver, trying to get a shot.

"Quick!" This time it was Derrick who yelled. They swung the cannon around, braced it on Drew's booted foot, and fired. Without waiting, they flung themselves after Tyce.

Follow-up discussion: page 238

- [interpretive] What does Tyce mean when he says, "We'll hunt you like seals"? (Answers will vary, but elicit that he is threatening their lives.)

[interpretive] How do you think Tyce felt when he heard an explosion in response to his threat? (possible answers: surprised; scared)

- [literal] What simile does the author use to describe the stovepipe during that first explosion? (It "recoiled like a living thing, leaping back.")

- [interpretive] Can Derrick be quick when he needs to be? (yes)

Read aloud the paragraph in which Derrick shows how quick he can be.



He was a small man, and weeks on the ice had weakened him. He dropped his gun in the face of the last blast, shielding himself from flying bits of ice, and Derrick gave the revolver a kick into the water. "That's enough!" a loud voice barked. It was Uncle Jim, holding the .30-06 rifle. Derrick rolled clear. Drew kept Tyce pinned.

Uncle Jim pointed it at the dory. "Bring it back, boys; you can't travel fast enough to outdistance this." So the two men rowed back.

Once they were landed, he rounded them up into a circle and sent Derrick to bring back their tents, bales of skins, and some food.

"There," he said when Derrick had brought the goods. "You can stay here snug as you please for another night. We'll give you your tents and camp gear back and call our friends up at McMurdo to give you all a ride home. Come on, boys."

"Wait a second," Derrick said, pulling a knobby leather packet out of his rubber jumpsuit. "I brought Drew's camera so he can win that

Antarctica 239

Follow-up discussion: page 239

► [appreciative] How would you feel about fighting a grown man, especially one who is armed and has threatened your life?

[interpretive] Why are Drew and Derrick able to defeat Tyce so easily? (He is small and weakened by weeks on the ice. Elicit that they are older teenagers and are probably as big and strong as Tyce.)

► [interpretive] Contrast Uncle Jim's treatment of Tyce and his men with Tyce's treatment of Uncle Jim and the boys. How are their responses different? (Elicit that Uncle Jim is merciful. He gives back their camp gear and some food; he even gives back their tents though Tyce had been unwilling to give them to Uncle Jim.)

► [interpretive] What does Uncle Jim mean when he says that he'll call his friends in McMurdo to give Tyce's gang "a ride home"? (probably that he is calling some officials to pick them up)

Read aloud Uncle Jim's parting remarks to Tyce's men. Read with a confident, somewhat sarcastic voice.

Follow-up discussion: page 240

► [interpretive] How is Uncle Jim's opinion of Derrick changing by the end of the story? (He is coming to respect Derrick's resourcefulness, courage, and dependability.)

Read aloud the description that shows you that Uncle Jim's opinion of Derrick is changing.

► [critical] Do you think that Derrick is a hero? Why or why not? (Answers will vary, but elicit that he was very brave to stuff the potatoes in the engine pipes and then to create the cannons to ward off Tyce's men.)

[interpretive] How does Derrick demonstrate humility even though he is the one responsible for their rescue? (Answers will vary, but elicit that he doesn't notice Uncle Jim's expression. He does not talk about his accomplishments, but rather starts focusing on the goals of Uncle Jim and Drew—finding penguins and sending off Drew's award-winning photo.) [BAT: 7e Humility]

contest." He picked up the discarded cannon and handed it to Drew. "There, sling it on your shoulder like the big-game hunter. That's right. Here, set the timer so you can say you took the picture."

Drew set the timer so that the picture could qualify as his own. While Derrick held the camera on his hands like a tripod, Drew stood in front of Tyce and his men with the cannon over one shoulder and gave a grin. The four poachers glowered²⁶ in the background.

"Now that that's over, could we please go back to the *Gloria*?" Uncle Jim asked.

"Sure," Derrick said. They retreated carefully, then boarded the dory, taking both the rifle and the remaining cannon with them. When Drew reached up to scratch his face, he realized he was bleeding.

"From the cannon exploding," Derrick explained. "I got out of the way in time."

"Could have been a lot worse," Drew observed.

"You *could* have lost your eyes," Uncle Jim said gloomily. "Anybody that would use that crazy contraption—well, at least it's over, and no one's hurt. I will say that I've never



seen surprise like those poachers showed when you let loose. They thought for sure you had a gun up there, and they must have figured you had buckshot, too, when that spray of ice hit them. Not enough 'oomph' behind it to do any more than scratch, though." He looked approvingly at Derrick. By his uncle's expression, Drew could see that Uncle Jim was revising his opinion of the quieter, more deliberate boy. There was plenty to be said for careful planning.

Derrick didn't seem to notice his uncle's expression as they tied up at the *Gloria*. "Now to clean those pipes," he said. "Then to find the penguins. Then the base, so we can send off the award-winning picture."

"Any potatoes left?"

Uncle Jim asked hopefully.

"Three big ones."

"Let's celebrate early," Drew suggested.

"Sounds good to me."

Uncle Jim glanced at his watch. "Hey! Six A.M.! Good morning, everybody!"

Derrick laughed as he swung off the ladder. "Time for a new day."

"You can say that again," Uncle Jim agreed as they went below.

²⁶glowered—stared sullenly or angrily

240

WORKTEXT OBJECTIVES

The student will

- Complete a story map.
- Match words and definitions.

Literature:
Worktext page 95



STUDY SKILLS

Catalog order form

- ▶ Have you ever ordered anything from a catalog?

Catalogs are useful if you want to buy something that is not available in a store in your area. For people living in a remote area with few stores nearby, a catalog is valuable for buying necessary items.

- ▶ Look at the catalog page on worktext page 96.

Why is it important to picture and give a description of an item? (possible answers: so the customer will know what he is buying and be happy with his purchase; the customer may be more likely to purchase an item if it is pictured and described.)

Why do catalogs have item numbers for each product instead of just the name of the product? (Possible answers: Item numbers might be easier to read; there might be two items with similar names and the item numbers would prevent confusion; helpful for the company to keep inventory and find items when they are ordered.)

Why would a company offer a free item like the knife offered on the worktext page? (Answers will vary, but elicit that the company hopes the customer will buy more items and thus spend more money to get the free knife.)

- ▶ Look at the order form on worktext page 97.

What other things do you have to pay for besides the items you are ordering? (sales tax; shipping and handling)

Why do you need to be careful when filling out an order form? (If you write the wrong item numbers and prices, you might not get what you wanted.)

Study skills: Worktext pages 96–97



Direct the students to use the catalog page on worktext page 96 and the order form on worktext page 97 to answer the questions on worktext page 97. Be sure the students note the shipping and handling key at the bottom of the order form.

SOMETHING EXTRA

Write About It: Written report

Direct the student to imagine that he is Drew or Derrick. Upon arriving in McMurdo, he must give a report of what happened with Tyce and his men. Instruct the student to write a detailed report of the events that occurred.

SKILL OBJECTIVE

The student will

- Read a catalog order form.

WORKTEXT OBJECTIVE

The student will

- Read a catalog order form.

Lesson	Worktext pages
56	250–51

OBJECTIVES

LESSON 56

The student will

- Recognize characteristics of prose and poetry.
- Classify literature as prose or poetry on a writing spectrum.
- Distinguish the differences between prose and poetry.

Background information

The spectrum of writing—Prose and poetry are the two ends on the spectrum of writing. Both the number and complexity of certain characteristics in a piece of writing determines where it falls on the spectrum.

For example, Jonathan Edwards's sermon “Sinners in the Hands of an Angry God” has many elements of poetry, such as metaphoric language and alliteration. As a prose piece, it is more toward the middle of the spectrum than toward the prose end.

Some poetry, on the other hand, verges on prose expression, relying mostly on positioning of ideas and original construction rather than on regular rhyme or figurative language.

The middle of the spectrum holds pieces that are difficult to classify, such as the prose poem, a form that looks like prose (often in paragraphs) but uses most of the well-known poetic devices, such as simile, alliteration, assonance, and onomatopoeia.

Bearings—Coats of arms, or bearings, depicted on shields or clothing indicate ancestry and distinction in battle or other areas. It was important for knights to be identified with a liege lord or kingdom with such insignia. *Marshalling* is the bringing together of two or more coats of arms into one shield.

Materials

- Teaching Visual 18: *Prose or Poetry?*

PROSE AND POETRY

1

Skill development:
Worktext page 250

Bearings

- Some families have coats of arms that show their ancestry. These symbols are usually displayed on a shield and are also called *bearings*. In the days of knights, bearings identified which house or lord a knight owed his allegiance to.

Have you ever seen a coat of arms?

Direct attention to the worktext page.

- What two houses are represented by the coats of arms shown here? (*Prose and Poetry*)

Which house would you belong to if you could choose?

- Sometimes two or more coats of arms are combined in a process called *marshalling*. For example, when a man marries he might combine his coat of arms with his wife's.

How would you marshal the coats of arms for the houses Prose and Poetry?

Allow the students a few minutes to draw a new marshalled coat of arms. Many combinations are possible. The goal of this activity is to understand marshalling, the combining of elements of the two coats of arms into one, which will help the students understand how elements of prose and poetry can be combined.

Houses of Prose and Poetry

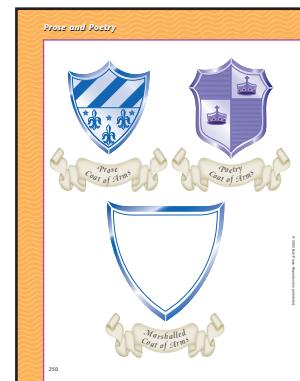
- If Prose and Poetry were really houses, their knights would wear coats of arms. The coats of arms would hold symbols representing the houses.

Prose and poetry do have characteristics that identify them. *Poetry* has more sound devices, figurative language, rhythm, and the ability to say much in a few words. *Prose* tends to be written in paragraphs, does not require the special characteristics of poetry, and usually reads more like people speak.

- Can you think of an example of a piece of prose in your reader that uses some characteristics of poetry such as sound devices or figurative language? (Answers will vary; guide the students to some examples in “Listening to Katey” [e.g., p. 47: “smooth as a Slinky,” simile; p. 48: waving everyone into the bedroom “as if it were a bomb shelter,” simile; p. 50: “inspiration carried my heart up,” personification; p. 60: the rabbit running and “zigzagging better than a sewing machine,” metaphor].)

The more characteristics of poetry that a piece of prose has, the more poetic it is. But it is still a piece of prose. Some poetry has fewer poetic characteristics and may even be written in a paragraph and look like a piece of prose. In a way, some writing is “marshalled,” or has combined characteristics of poetry and prose.

It is not always easy to tell whether a piece of writing is poetry or prose. While we identify what “house” a particular piece of writing owes most allegiance to, we also need to recognize the qualities it is “marshalling” from the other house.





Prose

Name _____

A Writing Line

1

2

3

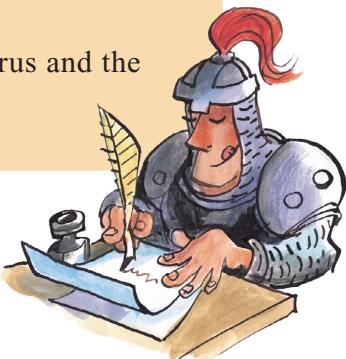
4



Poetry



1. from the “Gettysburg Address”
2. from “Midas”
3. from “Sir Gawain and the Green Knight”
4. from “The Walrus and the Carpenter”



on a writing spectrum

251

18 Prose or Poetry?

Fifteen and seven years ago, our fathers brought forth upon this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war, to dedicate a portion of that field as a final resting place for those who have given their lives that that nation might live.

From "The Gettysburg Address"
by Abraham Lincoln

Autumn scattered gold leaves everywhere,
Tucking them into grassy nests.
We walked across the empty lot.
From "Midas"
by Linda Ward Beech

A terrible horseman hurried through the doors,
his body as bony as any can be,
so bald-necked, big-hatched, bucky and sullen,
so long-legged, long-jawed, and tall.
From "Sir Gawain and the Green Knight"
by J.R. Green

Be four young Oysters buried up,
All eager for the treat.
Their coats were brushed; their faces washed;
Then they were sent in and seen.
And this was odd, because, you know,
They had a tiny face.
From "The Walrus and the Carpenter"
by Lewis Carroll

Read the lines from “Midas” on the visual to the students.

- Is this piece more poetry or prose? Why? (Accept any answer, but lead the students to see that the personification of Autumn scattering leaves and tucking nuggets into grass are poetic qualities. Also point out that the piece is not written in a paragraph, but that the third line is prose.)

Where should this piece be placed on the writing line? (Accept any answer, but direct the students to write the number 2 above the sixth bar of the line.)

2

Skill application: Worktext page 251



Direct attention to the worktext page.

- Notice that this writing line is somewhat like a number line. On the writing line, prose is at one end and poetry is at the other. For a piece to be at the far right on the writing line, it would have many characteristics of poetry. For a piece to be at the far left on the writing line, it would have many prose qualities.

What would a piece of writing in the middle of the writing line be like?

(Answers will vary, but lead the students to express that the piece would have almost equal characteristics of poetry and prose.)

Display Visual 18, *Prose or Poetry?* Read aloud the lines from “The Gettysburg Address.”

- Do you see any characteristics of poetry in this piece? (Answers will vary, but point out the alliteration—*fathers/forth* and *new/nation*—and the personification of a nation—*conceived, born, dedicated, and living*.)

Is this piece more prose or poetry? (prose)

Since it does have some characteristics of poetry, where should we place it on the writing line? (Answers will vary, but direct the students to write the number 1 above the third bar on the line.)

(continued in left column below)

Read the lines from “Sir Gawain and the Green Knight” on the visual to the students.

- Is this more poetry or prose? (Accept any answer, but lead the students to recognize the alliteration, form, and vivid language of poetry.)

Where would you place this piece on the writing line? (Allow any answer, but direct the students to write the number 3 above the seventh bar of the line.)

Read aloud the lines from “The Walrus and the Carpenter” on the visual. Direct the students to decide where to place this fourth piece on the writing line. Since this piece has rhyme, personification, and rhythm, the number 4 should be placed above the eighth bar.

POEMS OF DAY

Lesson	Reader pages	Worktext pages
57	241–42	98

OBJECTIVES

LESSON 57

The student will

- Identify personification.
- Recognize the poet's use of figurative language.
- Compare and contrast two poems.

“Sunrise”—This Dickinson poem contains what has been described as the best-known metaphor in American poetry. We can see it in our mind's eye—the sun rising “a ribbon at a time.”

“Weaver of Light”—This poem takes us through each stage of the day. We can see the beautiful design Day weaves with colors until the last strand “twines indigo with gray.”

Materials

- Box of forty-eight or sixty-four crayons (You may need more than one box, depending on the size of your class or reading group.)

Background information

Weaving—A weaver sits at a loom which has been harnessed—that is, prepared with lengths of warp yarn running parallel to each other and perpendicular to a wooden bar in front of the weaver. The weaver uses a shuttle to pull the woof yarn through the warp threads, creating patterns in the product as he varies the colors of yarn or the path of the woof yarn.

Listening to poetry—Because poetry is for the ears, children should hear poetry read aloud. The more times they hear a poem, the more likely it will be that they will understand and enjoy it.

“Sunrise”—The original capitalization and punctuation by the poet have been preserved in this poem.

INTRODUCTION

Colors of day

Display the crayons. Allow the students to choose crayons, without reading the color names on them, that remind them of the different colors the sky can be.

- What different times of the day do these different crayons represent?

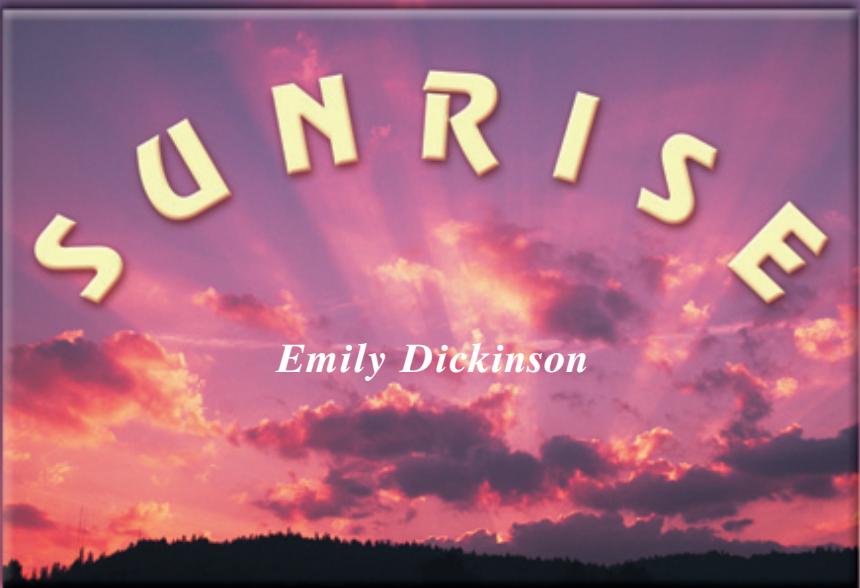
Invite the students to look at the interesting color names on the crayons. Point out the colors *magenta* and *indigo* in particular; these appear in one of the poems in this lesson.

- Today we will read two poems about the times and colors of day.

Correlated Activities

- Recreational Reading, Activity 1: Song Sensations
- Spelling Practice, Activity 1: Spell Check

See “Classroom Management for Grouping” in the Appendix.



Emily Dickinson

I'll tell you how the Sun rose –
A Ribbon at a time –
The Steeples swam in Amethyst¹ –
The news, like Squirrels, ran –
The Hills untied their Bonnets –
The Bobolinks² – begun –
Then I said softly to myself –
“That must have been the Sun!”

5

¹amethyst—the shade of a purple or violet form of quartz used as a gemstone
²bobolink—an American songbird with black, white, and tan feathers

Sunrise 241

COMPREHENSION

There are no vocabulary sentences for this lesson.

Before listening

- As I read “Sunrise” to you, listen for the color the poet uses to describe daylight.

Listening: page 241

Read the first poem, “Sunrise,” to the students.

After listening

Discussion: lines 1–8

- [literal] What color does the poet mention? (amethyst)

[interpretive] What other colors are suggested by the objects mentioned in the poem? (yellow—sun; green—hills; black, white, and tan—bobolink; white—steeples)

[appreciative] What colors have you seen at sunrise?

- [interpretive] What comparisons does the poet make? (The movement of the light on the steeples is compared to swimming; the speed of news traveling is compared to squirrels running; rays of light are compared to ribbons; the hills are compared to girls with bonnets.)

[appreciative] How do these comparisons create the feeling of early morning? (Answers will vary, but elicit that all the images have movement and color, giving a sense of stirring and awakening.)

- [interpretive] Who is speaking in the poem? (someone remembering a sunrise)

Before listening

- ▶ Listen for the colors another poet uses in “Weaver of Light.”

Listening: page 242

Read the second poem, “Weaver of Light,” to the students.

After listening

Discussion: lines 1–12

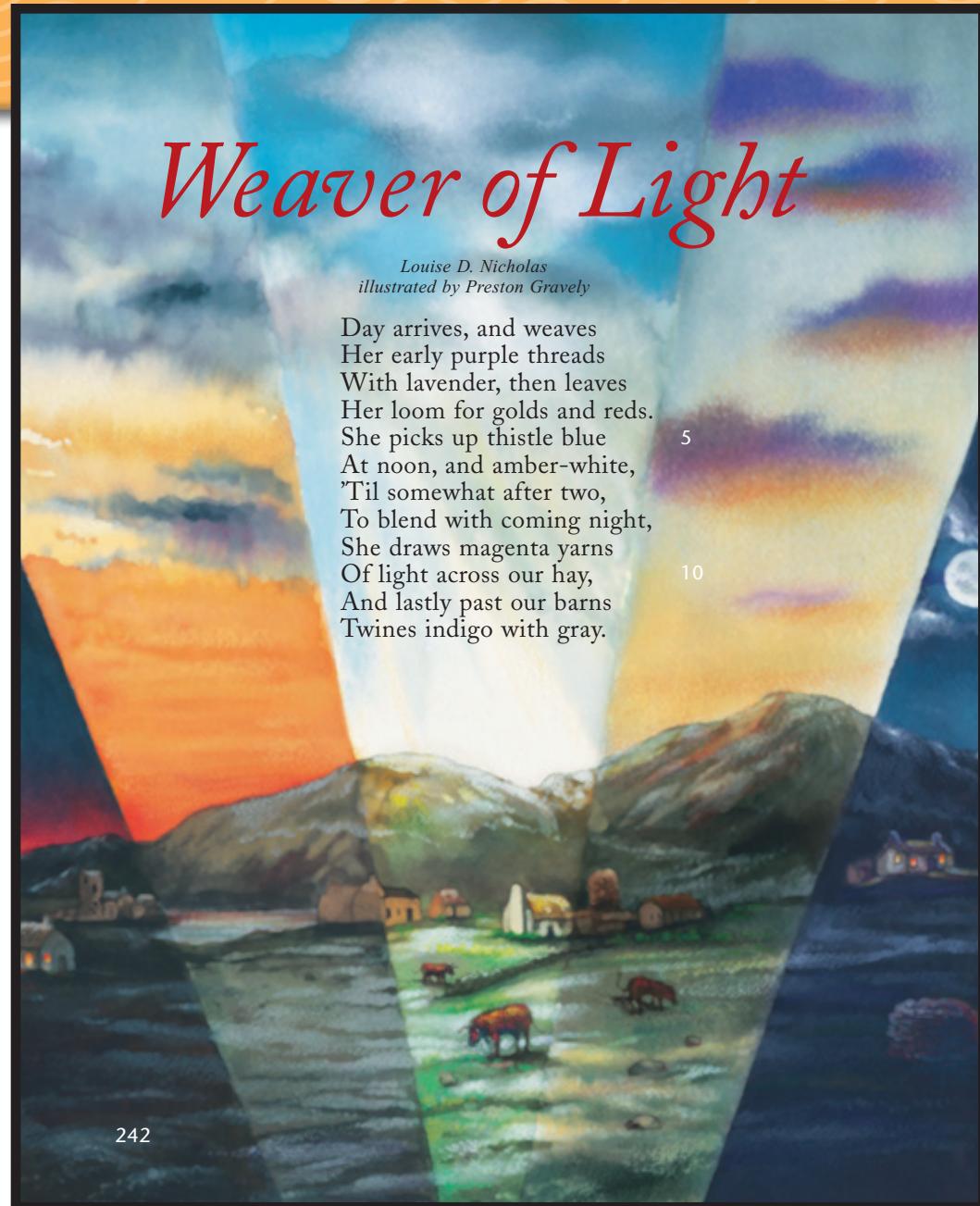
- ▶ [literal] What colors does this poet use? (purple, lavender, gold, red, thistle blue, amber-white, magenta, indigo, gray)
- ▶ [interpretive] What does the poet compare day to? (a weaver)

[interpretive] What are the weaver’s yarns? (the colors of the sky and light at different times of day)

[literal] What technique is the poet using when she gives human characteristics to non-human things? (personification)
- ▶ [interpretive] What is the setting of the poem? (rural; farm) How do you know? (The poet mentions hay and barns; the illustration is a rural scene.)

[appreciative] How does the speaker feel about the setting? (Since she carefully observes and describes it, she obviously appreciates it.)
- ▶ [literal] Is the speaker in “Weaver of Light” speaking of the present or the past? (present) How do you know? (She uses present tense verbs.)

Choose two students to each read one of the poems aloud. Ask the students to listen for the differences between the poems.



- ▶ [interpretive] How is “Weaver of Light” different from “Sunrise”? (Answers will vary, but help the students point out some of the following: one speaks of the past, the other speaks of the present; one is like a news report, the other is more storylike; one uses many comparisons, the other uses only one; one is about a single moment of the day, the other about the whole day; one has no regular rhyme, the other has a clear rhyme scheme.)

Choose two other students to each read one of the poems aloud again. Ask the students to listen for things that are the same.

- ▶ [interpretive] How are the poems the same? (Both describe light through color and comparisons; both are in rural settings; both use personification.)

- ▶ [appreciative] Which poem do you like better? Why?

Allow other students the opportunity to read the poems aloud.

LITERATURE

Rhyme scheme

- The rhyme in a poem is called its *rhyme scheme*. The rhyme scheme of a poem is determined by the last word of each line in the poem.

Direct the students to turn to “Wind-Wolves,” pages 108–9 in their readers.

- What is the last word in the first line of “Wind-Wolves”? (*by*)

When marking the rhyme scheme of a poem, each line is labeled with a letter. The first line is labeled with the letter *a*.

Write the letter *a* for display.

- Look at the second line of the poem. What is the last word? (*sky*) Does it rhyme with *by*? (*yes*)

When the last word of another line rhymes with the last word of the first line, that line is also labeled with the letter *a*.

Write another letter *a* below the first one.

- Look at the third line. What is the last word? (*clear*) Does it rhyme with *by* and *sky*? (*no*)

Because the last word of this line does not rhyme with the lines before it, it is labeled with the next alphabet letter—*b*.

Write the letter *b* below the two *a*'s.

Follow the same procedure with the fourth line. (*deer*; rhymes with *clear*; label with *b*)

Guide the students in determining the rhyme scheme for lines 5–8 of “Wind-Wolves.” Because line 5 does not rhyme with lines 1 and 2 or 3 and 4, it is labeled *c*. Line 6 rhymes with line 5, so it is also labeled *c*. Lines 7 and 8 are both labeled *d*. The rhyme scheme for lines 1–8 of “Wind-Wolves” is *aabb ccdd*.

Point out that when a line does *not* rhyme with any of the previous lines, it is labeled with the next letter of the alphabet. When a line *does* rhyme with a previous line, it is labeled with the same letter as the previous rhyming line.

If time allows, determine the rhyme scheme for the remaining lines of “Wind-Wolves” with the students. (*efff*)

Literature: Worktext page 98



If necessary, guide the students as they determine the rhyme schemes for “Sunrise” and “Weaver of Light.”

SKILL OBJECTIVE

The student will

- Recognize and mark rhyme scheme.

SOMETHING EXTRA

Write It: Scheming stanzas

Instruct the student to write one four-line poem using *aabb* rhyme scheme and another four-line poem using *abab* rhyme scheme.

WORKTEXT OBJECTIVE

The student will

- Recognize and mark rhyme scheme.

ORNAN THE JEBUSITE

Lesson	Reader pages	Worktext pages
58	243–49	99–100
59	250–55	101–2

When the Lord told King David to build an altar and offer sacrifices for his sin of numbering the people, He chose the threshing floor of Ornan as the place. Why was this man—not even an Israelite—so honored? His story is one of growing to trust the one true God.

OBJECTIVES

LESSON 58

The student will

- Identify character traits.
- Compare the story to biblical content.
- Relate story content to biblical truth: A Christian's actions affect his testimony.

LESSON 59

The student will

- Identify the main conflict in the story: man vs. self.
- Identify character growth and change.
- Relate story content to biblical truth: God punishes sin yet is loving and forgiving.
- Recognize the genre *biblical fiction*.

Materials

- Vocabulary sentences for display. Use the prepared sentences from pages 321 and 328 to introduce the vocabulary words in context at the beginning of each lesson.
- A Bible
- Teaching Visual 17: *What's the Problem?* (for Lesson 59)

Background information

Biblical fiction—“Ornan the Jebusite” is one author’s idea of what Ornan’s life may have been like. As in all good biblical fiction, the author studied what life was like during that time and what the Bible says in I Chronicles 21 about the people involved. Then the author filled in the details of the story, as they “might have been,” without changing the message of the inspired Word of God.

INTRODUCTION

Remember the time

- Most families have stories that they like to remember and talk about at family get-togethers. They may be funny or sad or they may describe a difficult time in the family.
Does your family have a story that it likes to tell at get-togethers?
Does your family have a story that involves something that happened to you?
► The story we will begin reading today involves something that happened to a family and is told many years after the event occurred.

Head note

- Read the head note on reader page 243 silently to find out what the story “Ornan the Jebusite” is based on.
- What passage in the Bible is this story based on? ([I Chronicles 21](#))
What type of fiction is this story? ([biblical fiction](#))

Correlated Activities

- Vocabulary Notebook, Activity 4: Letter Line-up
- Creative Writing, Activity 4: Smart Chart

See “Classroom Management for Grouping” in the Appendix.

Ornan the Jebusite

Becky Davis

illustrated by Del Thompson and John Bjerk

This story is a fictional account based on *I Chronicles 21*. It is told as Ornan might recount the events, giving details to help you feel as if you were there when the biblical event actually occurred.

The Unseen God

The sun had not even risen to its peak yet, but Ornan wiped beads of sweat off his brow and ran his hand impatiently through his thick, curly hair. He snapped the whip again and yelled at the oxen to move faster in their tedious¹ work of pulling the thresher.

Jeconiah, who was winnowing² the grain, looked up. "Father! Someone is approaching. It looks like the man of God."

Ornan's dark, heavy eyebrows squinted together as he strained to see the man trudging up the hill. "Yes, it is, Jeconiah," Ornan said. "It is the prophet Gad. And we must show him hospitality. A blessed relief from the heat!" He laughed wearily. By late afternoon or evening, when they would most likely be able to return to their work, the sun would have lost much of its anger.

Ornan ran to offer his arm to the elderly prophet. Such a visit was not unheard-of in Jerusalem, but Ornan had never been blessed by one, nor had he ever expected to be. He was

not an Israelite. "What brings you here, O man of God?" he asked.

The prophet's voice was strong, though his face was lined with age. "I have come out of a special curiosity—to hear the story of the foreigner who lives with such abundance among our people. I pray you, tell me how it came to be that you, a Jebusite, still live here in the city that was taken from your people so many years ago."

"I would be honored to, my lord." Ornan bowed his head in reverence. "But first, come into the house, I pray you, out of the heat of the day. Come, and my wife will fix you some meat."

Ornan and Gad entered the little house where a small, pretty woman busied herself with her spinning. As soon as her husband let her know that this was the man of God, she hurried to prepare a feast. Her eyes did not focus on her work, but her deft³ hands moved unerringly.

¹tedious—long and tiring
²winnowing—separating the grain from the chaff
³deft—quick and skillful

Ornan the Jebusite 243

Follow-up discussion: page 243

► [interpretive] What does the author mean when she describes the sun as having "anger"? (possible answers: fierce; uncomfortably hot; beating down upon them)

► [interpretive] How do you know that Ornan considers it an honor to have a visit from the prophet? (He says that he had never been "blessed" before by a visit from the prophet.)

Using a strong voice, read aloud the prophet's words.

► [interpretive] What do you think it means that Ornan's wife "did not focus on her work, but her deft hands

moved unerringly"? (Accept any answer. Students may think that she is so used to preparing meals that she does not even have to think about what she is doing and does it automatically, or that something is wrong with her eyes. Later, they will find out that she is blind [p. 253].)

COMPREHENSION

VOCABULARY

Doing the same thing over and over can make any job seem **tedious**. (p. 243)

Sandy knitted with **deft** movements of her fingers. (p. 243)

The sudden storm **compelled** us to go indoors. (p. 249)

Before silent reading: pages 243–47

Motivation

- Who visits Ornan and why?

After silent reading

Overview discussion: pages 243–47

► [literal] Why does the prophet Gad visit Ornan? (to hear the story of how he, a Jebusite, came to live among the Israelites)

► [interpretive] Why were Ornan's parents willing to take a risk and flee to the Israelite camp? (They feared King David and his God.)

► [critical] What was Ornan's reason for thinking that the Israelite God couldn't be real? (He is invisible.) Can you think of any Bible verses that address this question? (possible answers: John 1:18; 4:24; I Timothy 1:17; 6:16; Hebrews 11:27. If the students are not able to recall these verses, take some time to look up and read a few aloud.)

► [interpretive] How would you describe Ornan's character when he was young? (Answers will vary, but elicit that he loved wickedness. He wanted to be like his wicked uncle, and he loved to hear terrible stories.)

Follow-up discussion: page 244

► [interpretive] The prophet says that there are many Jebusite women in Jerusalem, but Ornan is the only Jebusite man. Why do you suppose there are many women? ([The Israelite men have married them.](#))

[interpretive] Why do you think Gad regrets that there are many Jebusite women in Jerusalem? ([The Lord commanded the Israelites not to marry heathen wives, but they have done so anyway. These wives have encouraged their Israelite husbands to worship idols.](#)) [BAT: 1c Separation from the world]

► [interpretive] Why do you think Ornan's family doesn't mind hearing his story again, even though they have already heard it many times? ([Answers will vary, but elicit that probably to them it is a special story of how the Lord has preserved their family.](#))

[appreciative] Do your parents or grandparents like to tell special family stories?

► [literal] Why did the Israelites want to conquer the city of Jerusalem? ([It would be a perfect capital in the middle of their land.](#))

Read aloud Ornan's description of what made Jerusalem the perfect place for the Israelites' capital.

► [interpretive] Why does Ornan say that his uncle only "professed" to worship the gods? ([His uncle cursed their names and laughed as he did so.](#))

Ornan brought oil to anoint the prophet's head. He quickly removed Gad's sandals and washed his feet with water. "Your God has blessed me in allowing me to live as a free man here in the city of my birth," he said with a wry smile, "but He has not blessed me with servants. With a capable wife, though, and four strong sons, I should not complain."

"You have promised to tell me how this came to be," Gad gently reminded him. "There are many Jebusite women in Jerusalem, I regret to say, but I believe you are the only man of that clan who has been allowed to remain."

"And this was not by chance. My story is an interesting one—my wife and sons have heard it many times. But I think they would not be loath⁴ to hear it again." And while the family ate, Ornan talked.

"When I was a child, the Israelites had conquered almost all the land in Canaan. Stories about their greatness—even about their killing giants of the Philistines—I had heard many of these. In my great city of Jerusalem I had even heard stories of a neighboring city, Jericho, that once had belonged to Canaanites. But by then, supposedly because of the strength of their God, Jericho belonged to the Hebrews.

"No one in the fortress of Jerusalem even bothered to worry about the Israelites. For three hun-

dred years, ever since the great Joshua had conquered all the surrounding land and Jericho had fallen, still no one had conquered the walled land we called Jerusalem. Even though they lived all around Jerusalem, they were afraid to try to take it. Of course they wanted it—it would have made a perfect capital, since it was right in the middle of their land, up on a hill, surrounded with strong walls. But it was those strong walls that made even the greatest king afraid to try to take it. It was an impregnable⁵ fortress. I have heard that the very sight of the walls made the Israelites quake with fear.

"I had lived my whole life inside those strong walls, with my father, my mother, my grandmother . . . and my uncle. My father and mother were quiet people. They worshiped the gods faithfully, but not boisterously⁶ and boastingly as my uncle did. More and more I found that it was my uncle I turned to and modeled my life after.

"My uncle was wicked and vile in all his doings. He spat out the names of the very gods he professed to worship and laughed uproariously as he did so. He engaged in wickedness of all types and encouraged me to do the same. He told me stories

⁴loath—unwilling

⁵impregnable—unable to be broken into

⁶boisterously—loudly; noisily

that were so horrible that they made my hair stand on end. But I always asked for more.

"Of course my uncle scoffed at the Israelite God. 'Some god, a god they cannot even see,' he would sneer. And he would put on a funny face and imitate them: 'Oh, our God is greater than even gods of gold or silver.' Then he would say, 'I tell you, I could make a greater god than theirs out of the ashes of wood that are left after I have cooked my supper.' And he would spit into the fire.

"He hated their God, and he hated them, mostly because they claimed to be holy and said that they would not participate in any of the wicked things that our people did. They said that there was only one God, and He

was the only one they should serve. But there were stories that many of the Israelites were starting to worship our idols of wood and clay even as they went through the motions of worshiping Jehovah. This made my uncle despise them even more.

"My parents had taught me to fear every god to keep from offending any god, so I feared the Israelite God too. But I worshiped my uncle at least as much as I worshiped any of the stone gods that sat in the place of prominence⁷ in our home. He bravely stood in defiance of everything anyone held sacred, and I wanted to do the same. I wanted to be able to spit into the fire.

⁷prominence—importance



Ornan the Jebusite 245

Follow-up discussion: page 245

- [interpretive] Why did Ornan's uncle despise the Israelites more after they started worshiping his gods? (Possible answers: They said one thing and did another; they were not true to their word or sincere in their professed faith; they did not trust God enough to forsake the other gods.) [BAT: 4b Purity]

Read aloud the paragraph that describes why Ornan's uncle despised the Israelites even more.

[appreciative] What do you think the world thinks of Christians, especially those whose lifestyle is no different from that of the unsaved? (Answers will vary.) [BATS: 1c Separation from the world; 5c Evangelism and missions]

- [interpretive] Which one of the ten commandments condemns the worship of other gods? (the first one—"Thou shalt have no other gods before me" [Exodus 20:3])

[literal] Why did Ornan fear the Israelite God? (because his parents told him to fear every god to keep from offending any)

[critical] Were Ornan's parents right to "fear every god"? (no) Why or why not? (Elicit that God is a jealous God, and He is the only true God. It does not please God when we worship anything but Him. See Exodus 20:3; Deuteronomy 7:4–5; 27:15; 28:14–15; Mark 12:30.)

Follow-up discussion: page 246

- [literal] What reason did King David give for wanting to take Jerusalem? (to glorify the Lord)

Read aloud confidently King David's words as he yells his warning to the Jebusites.

- [interpretive] What did the Jebusite king do to mock Israel? (placed blind and lame people along the city's wall)

Read aloud the Jebusite king's mocking words to Israel.

[interpretive] Why was the king of the Jebusites not concerned about the Israelites' threat to take Jerusalem? (He was confident that the city walls were strong enough to keep the Israelites back.)

- [literal] What story had Ornan heard about the Israelites that made him afraid that the Israelites might be able to break through Jerusalem's strong walls? (the story of how God brought down the walls of Jericho)

[critical] Do you think it was wise of the Jebusite ruler to be so confident, considering that he, too, had probably heard the story of Jericho? (Answers will vary.)

"Now, as you know, it came about that David, who had been the king of Judah, reigning in Hebron, found that the people wanted him to be king of all of Israel and Judah. I remember distinctly that it was when I was twelve years old that he decided that Jerusalem was the city he wanted as his capital.

"He came against our city with a whole host of Israelites. With them around him, he yelled up to us, 'Listen to my words, O ye Jebusites. This city shall be the Lord's to glorify Him. For who are these uncircumcised Canaanites? They are a people who hate the Lord and who hate all that is right.'

"But the ruler of the Jebusites himself leaned over the huge wall and scorned him. 'You think your God can protect you?' he yelled. 'You will never come in here! The blind and the lame can protect this city!' And for proof, he placed some blind and lame people along the

wall. How well I remember—my grandmother was one of them. My uncle wanted to fight the Israelites and kill as many of them as he possibly could, but the king felt confident that if we just stayed inside our fortress, they would soon grow weary and leave. There they were, encamped on a hill that I could see from the wall. I watched them often, wondering if they were praying to that strange, invisible God of theirs. In truth, I felt some fear in my heart, for I wondered if they would march around the walls until they came crashing down at their feet, as their ancestors supposedly had done to Jericho. I felt some fear, but mostly I felt hatred for a people and a God who wanted to upset my way of life.

"My mother and father, the pragmatic⁸ souls who wanted to worship every god to keep from offending any god—something

⁸pragmatic—interested only in the desired result of an action rather than in the correctness of the action



happened to them after they heard David speak. They acted different. My uncle said it was just fear and that they would get over it soon. How well I remember his words of encouragement: ‘This God cannot conquer the mighty Jerusalem! What god could possibly be stronger than our great city?’ And I agreed. Of course I agreed, for I agreed with everything my uncle said.

“But they *were* afraid. For they knew that this man David was different from the king who had gone before him. This man had slain mighty Philistines, even a giant! He had a power that other men did not have. So that very night, when most of the people in the city were comfortably asleep in their beds without a care, my father and mother paid the watchman to let them sneak out of the huge city gates to the camp of the Israelites. They took me with them, even though I fought to stay in Jerusalem with my uncle. My father was a strong man, and for some reason, they cared enough about me to make me leave. Thus they saved my life.

“‘Who are these approaching?’ an Israelite guard hissed as we trudged up the hill to the camp. ‘You are spies!’

“‘Nay, we are not spies,’ my father said, ‘but only a family who begs for mercy from the same God who showed mercy to Rahab the harlot in the city of Jericho.’ The guard

narrowed his eyes suspiciously, but it must have been the mention of Rahab that made him allow us to enter camp. He awakened one of the other soldiers to stand guard over us until the dawn.

“My parents got little enough sleep that night, I know, and I had no desire to sleep either. I stared at the horizon, at my beloved city. My twelve-year-old mind was logical enough to know that I would probably never be allowed to live there as a free citizen again. If the Israelites were defeated, as surely they would be, both my parents and I would be killed as traitors. And if the Israelites somehow conquered the city, as they seemed to be so determined to do, we would surely be slaves for the rest of our days. That was a chance my parents were willing to take. And I was furious with them for doing it. I couldn’t imagine living the rest of my life as a slave for a people that I hated. My uncle’s words rang in my ears—I knew how he would scoff at us for leaving. But surely he knew how little I wished to be sitting on that hill. . . .

“I decided to wait for an opportunity to escape. I determined to agree with my uncle that this God could not possibly conquer our great city. Any god you could not see had to be a sham,⁹ a hoax.

⁹sham—something that is not real; a fake

Ornan the Jebusite 247

Follow-up discussion: page 247

► [literal] Why were Ornan’s parents afraid of King David? (They had heard that he had slain mighty Philistines—even a giant.)

[interpretive] To whom did Ornan’s parents compare David? (“the king who had gone before him”—Saul)

► [literal] When Ornan and his parents reached the Israelite camp, what did the watchman accuse them of being? (spies)

Read aloud the conversation between Ornan’s father and the Israelite guard. Read the Israelite’s words with suspicion in your voice and read Ornan’s father’s words with a pleading voice.

[critical] Do you think that it was wise for the Israelite guard to allow Ornan and his parents into the camp? Why or why not? (Answers will vary.)

► [literal] What did Ornan believe would happen to him if he stayed with the Israelites? (If Israel were defeated, he would be killed as a traitor to his people; if Israel conquered the city, he would be a slave to Israel.)

[critical] Considering the risk of becoming slaves, do you think it was wise for Ornan’s parents to escape from Jerusalem to the Israelite camp? Why or why not? (Answers will vary, but remind the students that his parents had heard David’s speech, and according to Ornan, they were not the same after they heard it.)

[appreciative] What do you think you would have done if you had been Ornan? Would you have escaped, or would you have stayed with the Israelites? Why?

Before silent reading: pages 248–49

Motivation

- Did Ornan escape from the Israelites to join his uncle?

After silent reading

Overview discussion: pages 248–49

- [interpretive] How did Jeconiah's testimony affect the way Ornan heard the story of Moses? (The story of Moses became more exciting to Ornan because he knew that Jeconiah really believed it and because Jeconiah honored the Lord.)

[appreciative] How does the way you live affect your witness to other people? (Answers will vary, but elicit that we are a much better testimony if our lives show that we love the Lord by obeying Him.)

[interpretive] How did Ornan's attitude start to change? Why? (He became more interested in the God of the Israelites. Elicit that he was under the good influence of Jeconiah and away from the bad influence of his uncle.)

Follow-up discussion: page 248

- [interpretive] Why do you think David sent word not to treat Ornan's family as spies? (Answers will vary. Perhaps David had asked the Lord what to do about the situation.) [BAT: 6b Prayer]

[interpretive] Why could Ornan not tell to which god his parents were praying? (because they worshiped many gods)

[interpretive] Why do you think Ornan's father wanted the guard to tell them stories about God? (Answers will vary, but elicit that he was probably seeking the truth. He wanted to know if Jehovah could do things that his gods of wood and stone were never able to do.)



"When morning came, the messenger of the king came with word that we could stay in David's camp. He told us that he didn't understand the orders he'd been given but that we were not to be treated as spies.

"My parents both breathed a prayer of thankfulness, but I could not tell which god it was they were praying it to.

"As soon as an opportunity presented itself, my father spoke to the guard. He didn't ask him the questions I would have asked—about the strengths and weaknesses of David's army. 'Tell me,' he said, 'about the history of your people. Tell me the stories of how your God has worked miracles for you.'

248

[interpretive] Why do you think Ornan would have asked the guard about the strengths and weaknesses of David's army? (Answers will vary, but elicit that he probably would have wanted to take the information back to the Jebusites if he were able.)

Read aloud the paragraph in which Ornan's father questions the guard.

"I still remember that guard's name—it was Jeconiah. Oh, how his eyes lighted up at my father's question. I imagine now that being out there for battle, he had missed the opportunities to tell those stories to his little ones at home. He delighted to tell us. In fact, he told them with such enthusiasm and emotion that I found myself getting interested in them too. He had a story of the great Flood, just as we did. Even though it was quite different, the points of similarity made me wonder if perhaps our two stories had come from the same source.

"Then we heard of the great father of the Israelites, Abraham, who had been called by their God from a far land. Jeconiah said that Jehovah had talked to Abraham and told him, so many hundreds of years ago, that this very land would belong to him and to his descendants. Tears came to Jeconiah's eyes as he told us the story of Joseph in the land of Egypt—how their God had prepared the relief from famine, even through the harsh cruelty of Joseph's own brothers.

"But he became especially excited when he told the stories of Moses. His voice grew intense. 'Just as the Israelites reached the Red Sea, the Egyptian Pharaoh decided that he wouldn't let them go—he was

going to get them back! And he sent his men out, hundreds of swift chariots, chasing that flock of people in the wilderness. Oh, but the Lord Jehovah is mighty to save! He opened up a path in the middle of the sea for His people to walk across on dry ground!' And Jeconiah sat back, looking up into the sky, overwhelmed by the story that he had probably told a hundred times.

"I realized that this story was even more exciting to me than the story of the River Jordan that I had heard before. Perhaps it was because it was being told by a man who really believed it and honored the God who had done it. That day may have been the beginning of a new way of thinking for me.

"My parents wanted to see how the God of the Israelites would help them win this battle. And I did too. I never dared to make my way back to Jerusalem. Perhaps my cowardly childishness decided I would rather be a living slave than a dead hero. And my curiosity compelled¹⁰ me to watch how the God who had supposedly accomplished so many miracles in the past would now accomplish this one.

¹⁰compelled—forced someone to do something

Ornan the Jebusite 249

WORKTEXT OBJECTIVES

The student will

- Read a map to determine locations and directions.
- Draw a map with a map key.
- Distinguish traits of story characters.

Study skills:

Worktext page 99



Comprehension:

Worktext page 100



Follow-up discussion: page 249

► [interpretive] Why do you think the guard Jeconiah and Ornan's son have the same name? (Jeconiah, the guard, was a good testimony to Ornan, so Ornan probably named his son after him.)

► [interpretive] Why do you think Ornan had also heard a story of the great Flood? (Everyone on earth descended from Noah, and the story was passed down from generation to generation in every culture.)

[interpretive] Why do you think the story Ornan had heard was different from the one Jeconiah told? (Inaccuracies crept into the heathen versions, but God preserved the true account through the "holy men of God" who wrote the Scriptures. See II Peter 1:21.)

[literal] Which story was Jeconiah most excited about sharing with Ornan's family? (the story of Moses)

Read aloud the paragraph in which Jeconiah told the story of Moses. Read it with an intense voice, as Jeconiah would have told it.

► [literal] What kind of character did Ornan admit having when he said he'd "rather be a living slave than a dead hero"? ("cowardly childishness")

[critical] Do you think Ornan was a coward? Why or why not? (Answers will vary.)

Looking ahead

► Did Ornan and his family become slaves?

COMPREHENSION

VOCABULARY

The engine died, leaving the fishermen feeling very **vulnerable** in the shark-infested waters. (p. 250)

The Bible warns us not to **indulge** in sin, even when temptations are strong. (p. 252)

Many people were hospitalized because of the infectious **plague**. (p. 255)

Before silent reading: pages 250–53

Motivation

- When did Ornan accept the one true God?

After silent reading

Overview discussion: pages 250–53

- [interpretive] Why did Ornan throw himself down on the grass and cry? (He was confused. He wanted to hold on to his sinful lifestyle, yet he also wanted to turn to God.)
- [interpretive] At what point did Ornan demonstrate a real change? (when he came to know and love the true God)

[interpretive] Even after seeing evidence of God's power when he was a boy, why do you think it took Ornan so long to accept the one true God as his "one and only God"? (Answers will vary, but elicit that he chose to let sin keep its hold on him.)

[interpretive] Who helped Ornan to accept the one true God? (his wife, Adah) How do you think Adah helped Ornan accept that her God was "more than the gods of wood and stone"? (Accept any answer, but elicit that she told him stories, sharing the testimony of God's power and righteousness.)

Merciful Deliverance

"The next day my father said to Jeconiah, 'I have a word to say to your king. I think I can help him.' I knew not what it was he might say, for I knew that my lowly father was not privy to¹¹ any secrets of the city.

"But when my father emerged from the king's tent, he told us. 'I told the king where the water shaft is,' he said simply, 'and I gave him information about what to do when he enters the city.'

"I groaned inwardly—the water shaft was the secret passageway by which water was brought into Jerusalem. It was the only **vulnerable**¹² spot in the city.

"In return," my father continued, 'he has offered us our freedom when he has conquered Jerusalem.'

"Before long two spies came back into camp with news for the king. 'We have investigated the water shaft, and it is as the Jebusite says. We can enter the city through it.'

"I wondered, why hadn't the people of Jerusalem placed some guards at the entrance of the water shaft? It was as if they didn't care, as if their gods would protect them, perhaps.

¹¹privy to—aware of

¹²vulnerable—exposed to attack



Follow-up discussion: page 250

- [interpretive] Why do you think Ornan's father told King David about the water shaft? (Answers will vary, but elicit that it was probably because he wanted the king to succeed and perhaps grant him and his family mercy.)

[critical] Do you think Ornan's father should have shared the secret of his city? Why or why not? (Accept any answer.)

[interpretive] How did Ornan feel when he heard what his father told the king? (unhappy) Why do you think he felt that way? (He was still loyal to his city.)

Read aloud Ornan's thoughts when he found out what his father told the king.

[interpretive] Why was the water shaft a vulnerable spot? (It was a secret passageway, so the Jebusites wouldn't expect the Israelites to enter there; it was probably the only opening in the walls not closed and locked by a gate.)

"All the Israelites rejoiced while the king retired to pray to his unseen God. While he prayed, I thought. I realized that no matter how many men entered the water shaft, they would have to exit one at a time. If only someone were waiting at the proper place inside the city, they would easily be killed . . .

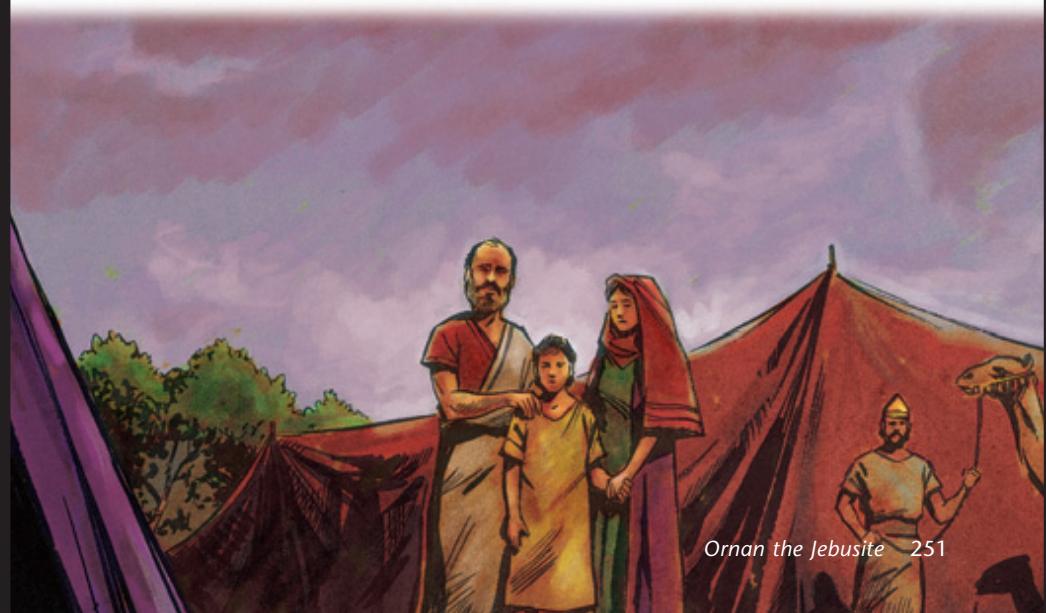
"David came back out of his tent and asked his men, 'Who is willing to climb the water shaft to take the city? That man will be captain of my army.'

"One young man stepped forward immediately. 'I will do it.'

"He was a man that I had noticed before. I had heard his loud, boastful

talk of how he could conquer the city of Jerusalem single-handedly. I knew he must be eager to be the captain of the army—he seemed like one who would enjoy telling others what to do. I didn't really like him, and yet . . . he was brave enough to be the first to enter the water shaft. His name was Joab.

"Several other men volunteered to go with him. They all showed so much faith—either in this man or in the God he professed to serve. Maybe both. But they did not seem afraid to die in their attempt to conquer my city. That very night they sneaked through the water shaft into Jerusalem. I know that they had very



Ornan the Jebusite 251

Follow-up discussion: page 251

► [literal] What risk did the Israelites face by entering Jerusalem through the water shaft? (They would have to exit one at a time and could easily be killed by the Jebusites.)

[interpretive] What do you think Ornan meant when he thought, "If only someone were waiting at the proper place inside the city, they would easily be killed"? (Elicit that he was probably wishing that the people inside knew what was going to happen so they could be prepared. He was still loyal to the city.)

► [literal] Who volunteered to climb the water shaft and lead the Israelite army? (Joab)

Read aloud Ornan's description of Joab.

[interpretive] How does this description of Joab compare with stories that you remember about Joab from the Bible? (The similarity is clear. Joab showed his brashness often, especially in his hasty killing of people that got in his way, such as Absalom, whom the king had expressly requested to be protected. See II Samuel 18 and 19.)

► [interpretive] What characteristics of the Israelite men impressed Ornan? (their faith; their courage) [BATs: 8a Faith; 8d Courage]

[interpretive] Though Ornan was impressed with the men's courage when he realized they were not afraid to die, what shows you that he was still loyal to the city of Jerusalem? (He calls it "my" city.)

Follow-up discussion: page 252

- [literal] To whom did Ornan compare his uncle? ([Jeconiah](#))

[interpretive] How were Jeconiah and Ornan's uncle different? ([Answers](#) will vary, but elicit that Ornan's uncle was a wicked man, whereas Jeconiah obeyed the Lord. Ornan's uncle told wicked stories, whereas Jeconiah told stories of God.)

[interpretive] What type of conflict did Ornan face? (internal conflict—man vs. self; a struggle within himself between wickedness and godliness)

NOTE Types of conflict were presented in Lesson 53. You may wish to use Teaching Visual 17 for review.

Read aloud the paragraph that describes the turmoil that Ornan felt.

- [interpretive] What kept the Israelites pure? ([Those who did not obey the laws were severely punished.](#))

[interpretive] Why do you think Ornan's parents offered sacrifices to God although they did not truly know Him? ([Possible answers: They wanted to fit in with the Israelites; they feared God though they did not know Him.](#))

[interpretive] What does Ornan mean when he says his parents honored God "with their mouths"? (Elicit that they honored Him only with their words and outward appearance, not in their hearts.)

- [literal] Why did Ornan obey his parents? ("for the sake of expediency"; only because he didn't want to be stoned)

[interpretive] Why should we obey our parents? ([because we love them; in order to please God](#))

little trouble taking the city because none of the people expected to be attacked, especially not from the inside!

"I thought of my uncle . . . and I felt strange. I compared that man that I had adored to the guard, Jeconiah. I compared the stories my uncle had told with the stories I had heard from the lips of this Israelite. And though part of me longed to indulge¹³ once again in the wickedness my uncle had encouraged in me, another voice called me away from that. I felt torn inside, and I threw myself down on the grass and cried.

"Hardly anybody escaped the swords of the Israelites. Some people were able to run away and hide in neighboring cities, but even many of them never returned. I never saw my uncle again.

"I was in a daze for weeks afterwards, even as the Israelites entered the conquered city and changed its whole appearance. Most of them began to call it 'the city of David.' Some of them called it 'the city of God.'

"They tore down shrines¹⁴ to our Canaanite gods and goddesses; they destroyed our temples and our high places. Every wooden god was cast into the fire and burned. The stone gods were broken to pieces, and the gods of silver and gold were melted down. The Israelites built new altars to offer praise to their God for the

252

deliverance into their hands of this marvelous city that their forefathers had not had the faith to conquer. I scoffed inwardly. As far as I could tell, it was only because of my parents that the Jews had accomplished anything.

"Part of me still hated the unseen God of the Israelites. But, with my parents, I trembled at the purity of these people. At that time, because the king was living in close communion with the word of his God, those who did not obey the law of God were severely punished. And it was a firm law.

"My parents wanted to do all that they could to fit in with this new way of life. Even though they did not then truly know the one true God, they trembled at His power, and they offered sacrifices to Him every day and honored Him with their mouths. They studied the Law and even began to teach me about this new God. I read enough of the Hebrew law to see that in a Hebrew land, if the child does not respect his father and mother, he is to be stoned to death. So for the sake of expediency,¹⁵ I obeyed my parents. I prayed to the God of the Israelites, and I offered sacrifices to Him, but

¹³indulge—to allow oneself to have something that is desired but not needed

¹⁴shrines—temples; places of worship

¹⁵expediency—effectiveness in achieving a desired end; self-serving

part of my heart still clung to the old Jerusalem, to the wickedness that had been almost all I had ever known before the Israelites had come. No, I never said anything to my parents about it. But it was still in my heart.

"Time passed, and I took Adah to be my wife. All her family was dead, and the sight was gone from her eyes, but she was pretty, and she was deft, so I married her. As it turned out, she loved and worshiped the God of the Israelites, and she taught me about Him. Through her teaching, I came to accept something that I had never wanted to admit before—that the God of this people really was more than the gods of wood and stone. Her stories reminded me of the ones the guard, Jeconiah, told us on the hill that day. Then one day this God of hers became my God too—my one and only God. She helped me to understand that He has worked in mighty ways, not only for the reward of His people but also for their punishment.

"In fact," Ornan sighed, "Adah fears that the Israelites are overdue for judgment because of the wickedness that they have indulged in of late. I have seen evidences of it too. Some of them now worship gods of wood and stone, the very ones that they destroyed when they took this city. Even King David seems not to

walk as closely with the Lord as he once did."

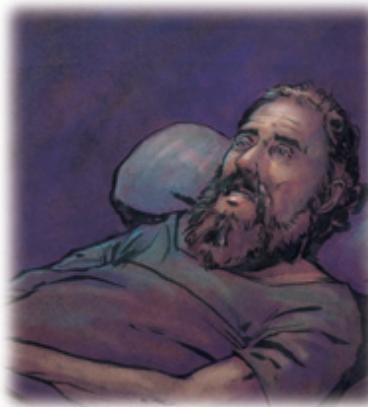
The old prophet nodded his head slowly. "I thank you for taking the time to tell your story. And I regret to say that you and your dear wife have been quite perceptive. The Lord does indeed intend to punish this land for the sin of its king."

Ornan bowed his head, and when he raised it, tears glistened in his eyes. "When?"

"I am on my way even now to inform the king." The prophet rose. "But I trust that we shall meet again." His dark, piercing eyes searched Ornan's soul as he grasped his shoulders.

"Yes. I trust so."

Ornan shaded his eyes from the setting sun as he watched the prophet trudge down the hill. He did not sleep that night.



Ornan the Jebusite 253

Follow-up discussion: page 253

- [literal] What physical problem does Adah have? (She is blind.)

[literal] Why does Ornan's wife believe that the Israelites will receive judgment from God? (They have been involved in wickedness; some worship false gods; King David is not walking as closely with the Lord as he once did.) [BAT: 4a Sowing and reaping]

Read aloud the paragraph in which Ornan sadly tells Gad that Adah fears that the Israelites will receive judgment.

[interpretive] How does the author let you know, without saying it directly, that the prophet is sad about the news he is going to tell David? ("The old prophet nodded his head slowly"; "Ornan . . . watched the prophet *trudge* down the hill.")

[interpretive] Why do you think Ornan can't sleep? (He is concerned because he knows that God plans to bring judgment on the Israelites.)

- [appreciative] Are all the details in this story stated in the Bible? (no) How does biblical fiction help you understand the Bible better? (It adds details that are true to the history and geography of the day so that the reader can visualize the Bible facts more clearly.)

Before silent reading: pages 254–55

Motivation

- ▶ What happens to Israel?
- ▶ Does King David repent of his sin?

After silent reading

Overview discussion: pages 254–55

- ▶ [interpretive] What kind of man is Ornan in his adulthood? How has he changed? (Answers will vary, but elicit that he now loves the Lord and serves Him in purity, rather than just to please men. He no longer desires a wicked lifestyle.)
- ▶ [interpretive] What characteristics of God can we see through His dealings with David? (God is just and will punish sin, yet He is merciful and forgiving.) [Bible Promise: H. God as Father]

[interpretive] What punishment does God send to the Israelites? (pestilence or plague; a disease that spreads throughout the land for three days)

[interpretive] How does the Lord show that He hears David's prayer? (Fire comes down from heaven to consume his sacrifice, and the angel returns the sword to its sheath.)

Follow-up discussion: page 254

- ▶ [interpretive] In Bible times, how did people show their sorrow and repentance by their outward appearance? (They wore sackcloth and ashes.)

Read aloud the paragraph that describes the condition of the Israelites.

- ▶ [literal] Why is Ornan's son Jeconiah frightened? (An angel of the Lord has appeared with his sword drawn.)

News of the pestilence¹⁶ spread quickly. Though it had not struck Jerusalem yet, it had struck all around, and thousands of people were killed the first day. Everyone went about in sackcloth and ashes, petitioning¹⁷ the God of heaven to relieve them of this terror. But the second day was no better. Thousands more died. People blamed the king for his sin of numbering the people.

The wheat could not be left on the threshing floor to rot, so Ornan and his sons still had to work. But even as he worked, Ornan wept and prayed. So the first and second days passed.

The third day as Ornan was working and praying, he heard a terrible gasp and a yell. "Jeconiah, what is it?" he called in terror.

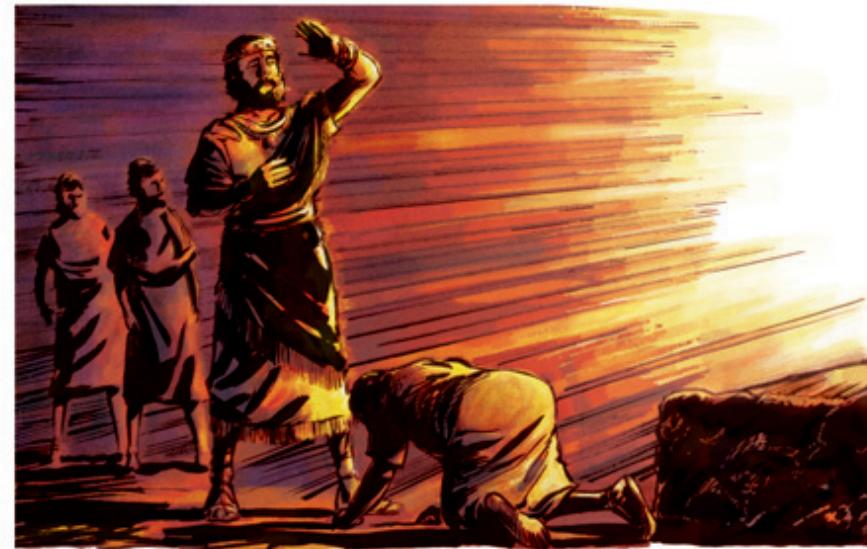
"Father! An angel of the Lord! There!" And Jeconiah ran to hide, his three brothers close behind him. The angel stood with sword drawn. The bright light blinded Ornan's sight as he ran to follow his sons to the safety of the house. There they hid, trembling in terror at the sight they had seen.

When Ornan finally had the courage to look out of his house, he saw a royal procession coming up the hill. It was King David himself! Ornan ran outside and bowed before the king. "Why has my lord come here?" he asked, trembling, although he thought he knew the reason.

King David looked very old. "The Lord has sent me," he said.

¹⁶pestilence—plague

¹⁷petitioning—making a formal request



[critical] Should Ornan and his family be afraid of an angel of the Lord? Why or why not? (Answers will vary, but elicit that although there are instances in the Bible in which angels appear in a non-threatening way, there are times when God uses angels to remind His people of His power and righteousness. When faced with God's power and righteousness, men realize very quickly how weak and sinful they are.)

- ▶ [interpretive] Why does King David look old to Ornan? (because his immense sorrow over his sin shows on his face)

"The angel of the Lord is here. The prophet Gad told me that I must build an altar to the Lord so that the plague¹⁸ will be halted."

Ornan's voice caught in his throat. "Oh, please, my lord, take the threshing floor to use for your altar. Take it, and take these oxen. Please. Offer them as a sacrifice to God. And here. Use these threshing instruments to burn on the altar. And wheat, here, for the meal offering. I give it all. Please, my lord."

"Nay." The king shook his head. "I cannot take it. I cannot offer anything to the Lord that is not my own. Let me buy it, I pray."

Ornan saw his king's determination. "Very well." He watched through something of a haze as King David counted out the money into his hand. "Is that enough?"

"More than enough, my lord." Ornan bowed. "And may God be pleased with your sacrifice."

"He is all-loving and all-forgiving." The king's voice broke,

and tears glistened in his eyes. "Though I have failed Him, oh, so many times, still He will accept the sacrifices of a broken and contrite¹⁹ heart."

David trudged wearily to the threshing floor and built his altar. Ornan stood back with the servants, watching and praying as David prayed aloud to the Lord, crying with tears that the Lord might spare the people. Suddenly a flame of fire struck from heaven and consumed the sacrifice. The angel of the Lord put his sword back into its sheath.

"He has heard me!" David shouted through his tears. "He has heard my prayers!"

"Praise be to God!" Ornan whispered. "Praise His holy name. And may His people return to Him."

¹⁸plague—a very serious disease that spreads rapidly from person to person

¹⁹contrite—repentant

We don't know the reason that the Lord chose to honor the threshing floor of a Jebusite as the place that David was to build his altar. But that very place was also the site on which David's son, Solomon, later built the temple, where Jews for hundreds of years came to worship the Lord.

Ornan the Jebusite 255

WORKTEXT OBJECTIVES

The student will

- Distinguish types of conflict.
- Match words and definitions.
- Identify the sequence of character growth and change.

Literature: Worktext page 101

◀ Types of conflict were introduced in Lesson 53.

Use Teaching Visual 17, *What's the Problem?*, to review types of conflict before the students complete the page.

Comprehension: Worktext page 102



17 What's the Problem?

INTERNAL CONFLICT
Man vs. self—problem within himself

EXTERNAL CONFLICT
Man vs. man—problem with another character

Man vs. society—problem with a group of people or the law

Man vs. nature—problem with something in nature (fire, flood, animals, weather)

Most stories have more than one type of conflict!

SOMETHING EXTRA

Write It: Biblical fiction

Direct the student to research a Bible passage (e.g., the day when Joseph's brothers sold him [based on Genesis 37:17–36]; David's brothers watching as David fought Goliath [based on I Samuel 17:32–51]; several of Esther's maids helping to prepare the banquet for the king and Haman [based on Esther 5:1–8; 7:1–6]) and then write a biblical fiction story based on that passage. Remind the student to stay true to Scripture as he adds fictional details.

SKILL LESSON: BIBLE REFERENCE TOOLS

Materials

- Variety of Bible reference tools such as a Bible commentary, Bible dictionary, Bible concordance, Bible atlas, Bible encyclopedia
- A Bible

Lesson	Reader pages	Worktext pages
60	256–59	103–4

Background information

Scanning—This lesson gives students an opportunity to review and reinforce the study skill of scanning taught in Lesson 12. *Scanning* is defined as “looking over information to locate *specific facts* quickly. Ways to scan include looking for keywords or numbers. It is not necessary to read complete sentences or understand the content of the selection.”

INTRODUCTION

Bible study

Display some Bible reference tools along with the Bible.

- Do you read your Bible every day?

Do you ever study the Bible other than in church and for school assignments?

What are some ways you study the Bible? (Elicit that there are different tools we can use to help us as we study the Bible.)

Allow the students to look briefly at the reference tools you have provided. Make the tools available for the students to examine more closely after they read the selection.

OBJECTIVES

LESSON 60

The student will

- Identify five types of Bible reference tools: Bible concordance, Bible commentary, Bible dictionary, Bible encyclopedia, and Bible atlas.
- Scan to locate specific details in an article.

Correlated Activities

- Connections, Activity 4: Food Frenzy
- Word Work, Activity 5: Watch What You Say

See “Classroom Management for Grouping” in the Appendix.

COMPREHENSION

There are no vocabulary sentences for this lesson.

Scanning: pages 256–59

- [interpretive] If you were asked to scan an article for specific information, what would you look at? (possible answers: headings; italicized words; bold words and phrases; text boxes; bulleted or numbered lists)

[literal] Scan the bold words in the text boxes to find five tools you can use to study the Bible. (concordance, Bible commentary, Bible dictionary, Bible encyclopedia, and Bible atlas)

[appreciative] Which of these tools have you used?

Before silent reading: pages 256–59

Motivation

- Now read carefully to get the author's full message about Bible reference tools.

After silent reading

Follow-up discussion: page 256

- [interpretive] How would a concordance be helpful if you wanted to tell a story about the life of a Bible character? (Possible answer: You would be able to find every place the character is mentioned in the Bible and look up every reference to make sure you have all the facts about the character.)

Read aloud the definition of a concordance.

[interpretive] What is a cross-reference? (Elicit that it is the reference of another verse about the same topic.)

[interpretive] In what way is a commentary arranged like the Bible? (It is organized in the same order of book, chapter, and verse as the Bible.)

Bible Reference Tools



Tammie Jacobs

Suppose that after reading the story "Ornan the Jebusite" you want to know what the Bible says about Ornan or what a threshing floor looked like or why threshing floors were built on high hills. Perhaps you want to find out about all the different kinds of sacrifices or if Ornan had another name. Where could you find this information?

Tools for Bible Study

Five of the most commonly used Bible study tools are Bible concordances, Bible commentaries, Bible dictionaries, Bible encyclopedias, and Bible atlases.

A **concordance** is an alphabetical list of keywords that are found in the Scriptures.

- Lists all the verses that contain a given word.
- Located in the back of some Bibles.
- Available in separate volumes and on computer software.

ORNAN (or'-nan) See <i>ARAUNAH</i> . A Jebusite prince.		
threshingfloor of <i>O</i> the Jebusite	1Chr 21:15	771
threshingfloor of <i>O</i> the Jebusite	1Chr 21:18	771
<i>O</i> tuned back, and saw the angel	1Chr 21:20	771
Now <i>O</i> was threshing wheat	1Chr 21:20	771
And as David came to <i>O</i> , <i>O</i>	1Chr 21:21	771
Then David said to <i>O</i> , Grant me	1Chr 21:22	771
<i>O</i> said unto David, Take it to	1Chr 21:23	771
And king David said to <i>O</i> , Nay	1Chr 21:24	771
So David gave to <i>O</i> for the place	1Chr 21:25	771
threshingfloor of <i>O</i> the Jebusite	1Chr 21:28	771
ORPAH (or'-pah) Daughter-in-law of Naomi.		
the name of the one was <i>O</i>	Ruth 1:4	6204
<i>O</i> kissed her mother in law	Ruth 1:14	6204
ORPHANS		
We are <i>o</i> and fatherless, our	Lam. 5:3	3490

256

Bible commentaries contain explanations of verses of Scripture.

- Include maps, details of Bible customs, and cross-references.
- Organized usually in the order of book, chapter, and verse.

24 By refusing to present an "offering that costs me nothing," David confirmed the truth that God takes no pleasure in the man who yields only what involves no sacrifice. He requires of his followers a totally surrendered life (Rom. 12:1; cf. Luke 21:1-3).

25 So David bought "the site"—*hammāgōm*, which may have included the whole area of Mount Moriah—for 240 ounces of gold (cf. NIV mb.). This was worth about one hundred thousand dollars, on a standard of about 1 ounce to four hundred dollars (cf. comment on 19:6). Second Samuel 24:24 notes a much smaller amount, 20 ounces of silver, for the threshing floor itself (NBCrev. p. 380).

26 God's answer of "fire from heaven on the altar" publicly attested his acceptance, both of the king's repentance and of the altar site (note similar miracles: in the past, in reference to the tabernacle, Lev. 9:24; and yet to be revealed, in Solomon's temple, 2 Chron. 7:1).

27 Furthermore the angel's sword was sheathed and the plague ceased (2 Sam. 24:25).

29 On the tabernacle's contemporaneous location at Gibeon, see the comment on 16:39.

There are several kinds of **Bible dictionaries**.

- Some give simple definitions of words found in Scripture; they provide teaching about the use of a word in Scripture.
- Others give Bible references where a word may be found or an explanation of the meaning(s) of a word in the original language.
- Some are similar to the encyclopedias, providing details beyond a simple definition.

THRESHING FLOOR (Heb. *goren*, "even"). A level and hard-beaten plot in the open air (Judg. 6:37; 2 Sam. 6:6), on which sheaves of grain were threshed (Isa. 21:10; Jer. 51:33; Matt. 4:12; Matt. 3:12). The top of a rock was a favorite spot for this purpose, and the stones were used as a kind of millstone. This was called a moshel practiced especially with the lighter grains, such as fitches or cummin (Isa. 28:27) — but more commonly by oxen. The oxen were either yoked side by side and driven around over the grain, or were yoked to a drag (Lat. *nubilum* or *trahere*), consisting of a board or a block of wood, with stones or pieces of iron fastened to the lower surface to make it rough. This was dragged over the grain, beating out the kernels.

The threshing floors were watched all night to guard against theft of the grain (Ruth 3:3-6, 14); they were often of considerable value, and frequently named in connection with a wine press (Deut. 16:13; 2 Kings 6:27; Hos. 9:2; Joel 2:24), since grain, wine, and oil were the more important products of the soil. They were sometimes given specific names, such as that of Nacon (2 Sam. 6:6) or Chidon (1 Chron. 13:9).

This excerpt comes from a forty-four page entry on Jerusalem. This is a much more in-depth description than a dictionary would contain.

Bible encyclopedias function much like standard encyclopedias.

- Include pictures, maps, diagrams.
- Organized alphabetically or by topic.
- Published in single-volume or multivolume works.
- Provide more in-depth explanations of topics.

JERUSALEM

"Shalem"; cf. its initial Biblical designation as "the walled city" (Gen. 14:18; 14:19 b.c., as "Shalem" (Gen. 14:18; cf. Ps 76:2). **מִשְׁׁלָמָה**, q.v., signifies : complete; prosperous; : peaceful; (cf. Heb. 7:2), though it may also have been the name of a "prospering" Canaanite deity, Shalem. This name was not originally Heb. in its event.

The choice of Jerusalem's location seems to have been dictated by factors of defense and of water. The latter was supplied from the Gihon spring in the Kidron valley, belonging to the G. Gihon 32-30 ft. from which a supply tunnel angled upward to within the city; see below. Correspondingly, the E walls, which were once thought to have run along the eastern edge of the crest, and hence to have restricted the city to a width of about 100 yards, are now known, at least from 1800 b.c. onward, to have lain some 50 yards farther E, two-thirds of the way down the slope, which was crowded with houses. The wide northern wall, over 20 ft. in thickness, was built later, and the area within its area has been closely pin-pointed by K. Kenyon's excavations. They demonstrate that occupation prior to the 10th cent. b.c. began at a point 100 yards S of the present S wall of Jerusalem (op. cit. p. 26). The city may even date about one quarter of a century earlier. Its western wall lay on the summit of the ridge, along its W side. Its total area, thought to have been less than 10 acres, which is still not uncharacteristic of Canaan's towns, is now known to be about 15 acres. Originally, its elevation, while less than Moriah or Gareb, was not so much as impair its security, fire power being limited as it was in those days.

2. Jebusite vs. Israel, to 1003 b.c. Midway in the Late Bronze Age (1600-1200 b.c.) Scripture, in its

records of Joshua's wars at the time of the conquest, writes of the Jebusites, a certain Adoni-zedek, as "king of Jerusalem" (Josh. 10:1). This Amorite, indeed, headed up the confederacy of southern Canaanitish kings that opposed Joshua; and he lost his life, following the capture of Bethshean (10:23, 26; 12:10). But Jerusalem itself seems to have escaped unscathed.

A decade or so later, after the death of Joshua, Jerusalem was captured by the tribe of Judah (Judg. 1:1, 8) only to be recovered by the Canaanites, Jebusites (Judg. 1:21). The eighteenth Dynasty Egypt. Amarna tablets include letters from an Abdi-Hipsu (a Hurrian, or Horite, name), king of *Urusalim* or *Bethshalem*, to the pharaoh Akhenaten (prob. 1379-1361, CAH rev., *Chronology*, p. 19). This king, who had moved his capital to Egypt, mercenary troops in view of the threatening presence of the Habiru (q.v.), possibly the Hebrews. At the time of the Benjaminite outrage early in the 14th cent. (cf. Judg. 20:28; Aaron's grandson was called Benjamin), Jerusalem was dismally described as "the city of foreigners" (19:12), "this city of the Jebusites" (v. 11), though actually its moral standards could not have been worse than those of the Heb. Benjaminite to its N (vv. 18, 22, 25). It remained Jebusite until David's final victory and conquest in 1003 (Josh. 15:63; 1 Chron. 11:5).

During the period of the judges the city carried the corresponding name of **דְּבַרְיָה**, Jebus (Judg. 19:10-11; 1 Chron. 11:5). In the 10th cent. (beginning of the 10th cent., that the Jebusites constructed a series of stone filled platforms down the hilly slope to the wall on the E side of the city; cf. Jerusalem's designation as, "by the valley of the son of Hinnom unto the side [ASVmg., 'shoulder'] of the Jebusite southward" (Josh. 15:8; Chron. 11:5).

Follow-up discussion: page 257

- [literal] How many different types of Bible dictionaries are mentioned in the article? (**three**)

Read aloud the description of the different types of Bible dictionaries.

[interpretive] How would a Bible dictionary help someone who has just become a Christian? (**Answers may vary, but elicit that it would help a new believer understand words that he might never have heard before.**)

- [interpretive] How is a Bible encyclopedia different from a Bible dictionary? (**The encyclopedia gives more details than the dictionary.**)

Follow-up discussion: page 258

► [literal] How are the lands shown in a Bible atlas? (as they appeared geographically during Bible times)

[literal] Look at the map of the Divided Kingdom. What is the name of the Southern Kingdom? (Judah; note that the country of Judah no longer exists)

[interpretive] Why would it be important to show what travel routes specific people or groups of people took? (Answers will vary, but elicit that it would be interesting to trace routes such as Paul's missionary journeys.)

A **Bible atlas** is a collection of Bible land maps as the lands appeared geographically during Bible times.

- Shows how the land was divided at different time periods in the Bible.
- Often indicates the travel routes taken by specific people or groups of people.

The Mediterranean During the Roman Empire



258

Using the Tools

If a library is organized using the Dewey decimal system, you will find Bible reference books in the 220 section of the library. The shelves will contain commentaries, Bible concordances, Bible atlases, Bible encyclopedias, and Bible dictionaries. The tools are usually arranged in alphabetical order or in canonical order, which is the order of the sixty-six books of the Bible officially accepted as Holy Scripture.

Which tool would be best for finding out Ornan's other name?

ORNAN (<i>or'-nan</i>) See <i>ARAUNAH</i> . A Jebusite prince.	
threshingfloor of <i>O</i> the Jebusite	1Chr 21:15 771
threshingfloor of <i>O</i> the Jebusite	1Chr 21:18 771
<i>O</i> turned back, and saw the angel	1Chr 21:20 771
Now <i>O</i> was threshing wheat	1Chr 21:20 771
And as David came to <i>O</i> , <i>O</i>	1Chr 21:21 771
Then David said to <i>O</i> , Grant me	1Chr 21:22 771
<i>O</i> said unto David, Take it to	1Chr 21:23 771
And king David said to <i>O</i> , Nay	1Chr 21:24 771
So David gave to <i>O</i> for the place	1Chr 21:25 771
threshingfloor of <i>O</i> the Jebusite	1Chr 21:28 771
threshingfloor of <i>O</i> the Jebusite	2Chr 3:1 771

What if you wanted to know more about a threshing floor and why God might have chosen to use such a place for such an important event? Where would you look?

THRESHING FLOOR (Heb. <i>goran</i> , "even"). A level and hard-beaten plot in the open air (Judg. 6:37; 2 Sam. 6:6), on which sheaves of grain were threshed (Isa. 21:10; Jer. 51:33; Mic. 4:12; Matt. 3:12). The top of a rock was a favorite spot for this purpose, especially in the desert. The grain was beaten with a flail, a method practiced especially with the lighter grains, such as fitches or cumin (Isa. 28:27), but more commonly by oxen. The oxen were either yoked side by side and driven around over the grain, or were yoked to a drag (Lat. <i>thubulum</i> or <i>trahere</i>), consisting of a board or a block of wood, with stones or pieces of iron fastened to the lower surface to make it rough. This was dragged over the grain, beating out the kernels.	
The threshing floors were watched all night to guard against theft of the grain (Ruth 3:3-6, 14); they were often of considerable value, and frequently named in connection with a wine press (Deut. 16:13; 2 Kings 6:27; Hos. 9:2; Joel 2:24), since grain, wine, and oil were the more important products of the soil. They were sometimes given specific names, such as that of Nacon (2 Sam. 6:6) or Chidon (1 Chron.	

Using different reference tools can help you understand the Bible better, but you need to remember that imperfect men have written these books. The Bible is its own most accurate tool.

Skill Lesson: Bible Reference Tools 259

Where would you look to find out more about Ornan? Hint: A good place to start would be to find out all the places he is mentioned in the Bible. Which reference tool would be best for finding all the verses where Ornan is mentioned?

ORNAN (<i>or'-nan</i>) See <i>ARAUNAH</i> . A Jebusite prince.	
threshingfloor of <i>O</i> the Jebusite	1Chr 21:15 771
threshingfloor of <i>O</i> the Jebusite	1Chr 21:18 771
<i>O</i> turned back, and saw the angel	1Chr 21:20 771
Now <i>O</i> was threshing wheat	1Chr 21:20 771
And as David came to <i>O</i> , <i>O</i>	1Chr 21:21 771
Then David said to <i>O</i> , Grant me	1Chr 21:22 771
<i>O</i> said unto David, Take it to	1Chr 21:23 771
And king David said to <i>O</i> , Nay	1Chr 21:24 771
So David gave to <i>O</i> for the place	1Chr 21:25 771
threshingfloor of <i>O</i> the Jebusite	1Chr 21:28 771
threshingfloor of <i>O</i> the Jebusite	2Chr 3:1 771

Where would you look to find out what the fire from heaven meant when God consumed David's sacrifice?

26 God's answer of "fire from heaven on the altar" publicly attested his acceptance, both of the king's repentance and of the altar site (note similar miracles: in the past, in reference to the tabernacle, Lev. 9:24; and yet to be revealed, in Solomon's temple, 2 Chron. 7:1).

27 Furthermore the angel's sword was sheathed and the plague ceased (2 Sam. 24:25).

29 On the tabernacle's contemporaneous location at Gibeon, see the comment on 16:39.

Follow-up discussion: page 259

► [literal] Where will you find Bible reference books in the library? (in the 220 section of a library that uses the Dewey decimal system)

[literal] What does "canonical order" mean? (the order of the sixty-six books of the Bible officially accepted as Holy Scripture)

► [interpretive] Why is the Bible its own most accurate tool? (Answers may vary. Elicit that the Bible is the inspired Word of God and that God is always true to His Word.) [BAT: 8b Faith in the power of the Word of God]

[interpretive] Why do you need to remember that imperfect men have written these reference tools? (Possible answers: Men can be wrong and make mistakes; the Bible, God's Word, is the only complete authority.)

Guide the students in answering the questions about which tool to use for different situations. (Ornan's other name—concordance; threshing floor—Bible dictionary or encyclopedia; more about Ornan—concordance; "fire from heaven"—commentary) If the students have difficulty determining the correct tools, guide them as they answer the sample questions on page 259, or refer to the examples given on previous pages.

WORKTEXT OBJECTIVES

The student will

- Use a concordance to locate information.
- Locate verses in the Bible.
- Read a Bible atlas map.
- Compare and contrast a Bible atlas map and modern-day map.

Study skills:

Worktext pages 103-4



SOMETHING EXTRA

Study It: Grow in grace

Have available concordances, Bible commentaries, and Bible dictionaries. Challenge the student to think of an area of his life in which he would like to please the Lord more, such as telling the truth, being kind, giving, honoring his parents, obeying authority, and being a good friend. Point out that using Bible reference tools can be very helpful to Christian growth. Instruct the student to look up keywords relating to the area of his life in which he wishes to grow.

SHIPWRECKED!

Shipwrecked and abandoned by the ship's crew—yet the Robinsons' faith and ingenuity sustain them. With salvaged supplies and the animals that were on board, the family settles down on the nearby island and watches for the sails of a passing ship—and rescue.

Lesson	Reader pages	Worktext pages
61	260–65	105–6
62	266–69	107–8

Materials

- A copy of *Robinson Crusoe*
- A copy of *The Swiss Family Robinson*
- Vocabulary sentences for display. Use the prepared sentences from pages 342 and 348 to introduce the vocabulary words in context at the beginning of each lesson.

Background information

The Swiss Family Robinson—Johann David Wyss wrote *The Swiss Family Robinson*, but his son, Johann Rudolph Wyss, edited the book and saw it published in 1812 and 1813. Johann Rudolph Wyss is also the author of the Swiss national anthem.

Robinson Crusoe—It was no secret that many authors modeled their books after Daniel Defoe's *Robinson Crusoe* and adapted it to fit their purposes. Johann Wyss's purpose seems to be to use the adventure to teach morals and character. It was some years later that international copyright laws protected an author's writing. (This subject will be discussed further in Lesson 63.)

INTRODUCTION

Adventure on the seas

Display the copy of *Robinson Crusoe*.

- ▶ Sea travel, a dangerous endeavor, provided a perfect setting for adventure in *Robinson Crusoe*, written by Daniel Defoe and published in 1719. During the 1700s many expeditions left Europe to colonize other countries around the world. The adventure and survival of one man on such an expedition is the subject of Defoe's book.

Display the copy of *The Swiss Family Robinson*.

- ▶ About one hundred years later, Johann Wyss wrote *The Swiss Family Robinson*, a story similar to *Robinson Crusoe* but involving the adventures of a whole family.
- ▶ Suppose your family was on a ship during a fierce storm and was shipwrecked. Think about how each member of your family would respond to such an adventure. Who would have good ideas for survival? Who would be too frightened to be much help? Who would be brave and excited about seeing new things?
- ▶ In the story that we will begin to read today, you will find out how each member of the Robinson family responds and helps.

OBJECTIVES

LESSON 61

The student will

- Identify the narrator and the point of view of the story.
- Relate story content to biblical truth: God's will is perfect.
- Describe the mood of a situation.
- Identify character traits.

LESSON 62

The student will

- Infer cause-and-effect relationships.
- Identify the main conflict: man vs. nature.
- Interpret meaning from context.

Correlated Activities

- Vocabulary Notebook, Activity 1: Word Hunt
- Creative Writing, Activity 1: Prime Time Publications

See "Classroom Management for Grouping" in the Appendix.

COMPREHENSION

VOCABULARY

The musician moved his audience with **transports** of both joy and sadness. (p. 261)

The rich king always requested **sumptuous** feasts for his honored guests. (p. 262)

The boxes of food and clothing in the bottom of the boat were **ballast** that weighted the boat to keep it from tipping over. (p. 265)

Head note

- Read the head note (all of reader page 260) silently to find out why Johann Wyss wrote about a shipwreck.

Why did Wyss write *The Swiss Family Robinson*? (to entertain and instruct his four sons)

Where did Wyss get the idea for his book? (from Daniel Defoe's book, *Robinson Crusoe*)

- What causes the shipwreck? (Elicit from the picture that it is a storm.)

SHIPWRECKED!

from The Swiss Family Robinson
by Johann Wyss,
adapted by Amy Miller
illustrated by MaryAnn Lumm

Johann David Wyss, a Swiss pastor who lived from 1743 to 1818, wrote The Swiss Family Robinson to entertain and instruct his own four sons. Wyss got his idea for this book from reading Daniel Defoe's book, Robinson Crusoe. First written in German, the story about the Swiss family has been translated into English and other languages many times. Even though some of the English translators changed parts of the book, they could not change the message. As you read, you will see how this truly is a story written by a father for his sons.



260

Fixed on the Rock

The seventh day of the raging storm brought despair to all on board the tossing ship. Sailors and passengers alike had but one cry left, pleading for mercy from God and each commanding his soul to his Maker.

My children stood clinging to their mother, trembling with fear in our little cabin, and I endeavored to cheer them by saying, "My children, God can save us if it is His will; if not, we must resign¹ ourselves to what He judges is best for us. To die will be to meet again in a better world, where partings are unknown."

My poor wife on this wiped her tears and became calm, to give courage to her boys. Yet I could scarcely control my own grief, even while attempting to comfort my family.

Together, we knelt in prayer to the Almighty, pleading, yet confident in His will. The cry, "Land! Land!" from above interrupted the prayers of my children with a sound of frantic hope. Almost immediately, though, we felt a shock so violent that I feared the ship had struck on a rock, and should immediately fall to pieces.

My fears were confirmed when the despairing cry came from above, "We are all lost! Lower the boats!"

"Lost!" I exclaimed. "Keep courage!" I shouted back to my fear-

ful children and brave wife as I ran above to see what deliverance might be left.

Wave after wave knocked me about as I witnessed the departure of the last boat, lowered in haste over the side of the ship. Cry and plead as I might, the sound of my voice could not be heard above the crashing waves; and I realized that even if they had heard me, it would be impossible for them to turn back.

As I gathered my strength to bear this news to my family, I observed that the ship was not in so dangerous a position as I had first thought. With renewed hope, I entered the cabin.

"Take courage, my children," I announced. The children eagerly looked at me with worried faces. "All hope is not lost. The ship is fixed between the rocks, and this little place of refuge² is high above the water. Tomorrow, if the wind and waves subside,³ we may be able to reach the land."

The hopefulness of childhood enabled my boys to receive this news with transports⁴ of joy. They passed all at once from despair to unbounded confidence. But my wife could see my hidden anxiety in spite of my calmness. Yet, while I saw this clearly, I

¹resign—to give up

²refuge—a place where one can go for protection

³subside—to sink to a lower or more normal level

⁴transports—strong emotions

Shipwrecked! 261

Follow-up discussion: page 261

- [interpretive] How does the storm affect all the crew and passengers? (They plead to God for mercy and commend their souls to Him.)

[interpretive] How does the father comfort his family? (He reminds them that God can save them, but if they die they will meet again in heaven.) [BAT: 8a Faith in God's promises]

[appreciative] Why shouldn't a Christian be afraid in scary situations? (Elicit that Christians know that God is in control and will do what is best for them.) [Bible Promise: I. God as Master]

[literal] When Father goes on deck, what does he discover that gives him hope? (The ship is lodged between two rocks safely above the water.)

Read aloud Father's cheerful plan as he explains to his family how they will get off the ship.

[literal] How do the boys react to the good news? (They are full of hope and joy.)

Before silent reading: pages 261–65

Motivation

- How does the Robinson family survive the shipwreck?

After silent reading

Overview discussion: pages 261–65

- [literal] Why is the Robinson family left onboard the ship alone? (The crew takes all of the lifeboats while the family is still in their cabin.)

[critical] Would it have been better if the Robinson family had escaped with the crew? Why or why not? (Answers may vary, but elicit that when Father and Fritz later search the island for survivors, they find none. Elicit that they are safer on the ship.)

- [interpretive] How does the Robinson family demonstrate a dependence on God in the midst of trials? (They pray when it seems all hope is lost, but they also give thanks to God when they are safe. They do not despair in the face of death.) [BATs: 6b Prayer; 7c Thankfulness to God; Bible Promise C: Basis for Prayer]

- [literal] What are some creative things the family devises to aid in their survival? (possible answers: swimming belts; a tub-boat made of casks; a cage for the chickens; a mast and sail for the tub-boat)

[appreciative] Would you be able to use creativity and imagination to get out of a difficult situation?

NOTE Encourage the students to read a wide variety of books to stimulate their imaginations.

- [interpretive] Who is the narrator of the story? (the father)

[interpretive] From what point of view is the story being told? (first-person point of view)

NOTE Point of view was introduced in Lesson 5.

Follow-up discussion: page 262

- [interpretive] How do you think Father can tell that Mother's faith in God is unshaken? (She does not show signs of fear.)
- [interpretive] How would you describe the mood of that night spent onboard the ship in the middle of the storm? (possible answers: tense; nervous; scary)

[literal] How does everyone pass the time through the long night? (Some of the boys sleep while Father, Mother, and Fritz make swimming belts for those who cannot swim.)

Read aloud the paragraph that describes the activities of the night.
- [literal] What does the family spend the next day doing? (gathering useful things from the ship while Father makes a boat)
- [interpretive] Why does the family have to postpone their trip to land until the next day? (When the boat is finally ready, it is getting dark.)
- [interpretive] What kinds of food do you think would be found on a ship that has been at sea for weeks or months? (possible answers: smoked meats; dried fruit)

knew by her manner that her confidence in God was still unshaken, and this gave me renewed courage.

She immediately went to search in the steward's room for provisions and met with such success that a plentiful supper was quickly prepared for us.

"Let us take food," she said. "Nourishment for the body gives strength to the spirit, and we may have a very disturbed night."

And so it truly proved. The night passed in prayerful watchfulness, the storm undiminished⁵ in its fury. While the younger boys slept, Fritz, his mother, and I fashioned swimming belts by tying empty flasks together with handkerchiefs. With this accomplished, we tied the belts around my wife and the younger boys who could not swim, should we be forced to leave the safety of the boat.

However, the night passed without further trouble. As the morning advanced the wind lulled, the sky cleared, and with joyful eyes we gazed at the brilliant colors that glowed in the east as the sun rose, foretelling a bright day.

All during that day, the boys and their mother searched the entire ship, bringing their treasures forward, creating such a store of provisions, that I feared we would not be able to take them all. In the meantime, I plotted a way to build some sort of vessel in which to carry my family to the safety of land. As I puzzled over

what to do, Jack piped in, "Can we not sail in tubs? I have often done so on the pond at home."

Spurred on by this thought, four large empty casks were recovered from the lower decks where they floated in the water. Encouraged that they were indeed watertight, I set about to saw them apart through the middle.

A long flexible plank served to fasten the eight half-casks together. With two more long planks along each side, I had formed a narrow boat divided into eight compartments. Upon lowering the heavy tub-boat into the water by means of a lever, I realized that even a calm sea could present danger in capsizing⁶ so unsteady a vessel. So, after the manner of native islanders of whom I had read, I attached a long bar across each end with empty flasks fastened on each side. The balance achieved was enough to excite each of the boys, so that they nearly bounded into the craft immediately. However, I pointed out the setting sun, making them see that the longed-after journey would have to wait until the light of the next day. So, once again, my wife prepared a sumptuous⁷ meal from the ship's stores, and we rested peacefully after a long day of hard work.

⁵undiminished—not diminished or lessened
⁶capsizing—turning bottom side up; overturning
⁷sumptuous—suggesting great expense; lavish

The next morning at daybreak we were all awake, for hope as well as care is no friend to sleep. As soon as we had knelt and offered our morning prayers to God, I said to my children, "I hope now, that with the aid of the Almighty, we shall soon be out of danger. And, first, let us provide enough food and water for the poor animals left on board to last for several days. Perhaps we may be able to return for them, if we succeed in reaching the land."

After feeding the animals, I sorted through the stores collected for our survival. As it was, much was left behind for want of room in my ingenious craft, so only those things of most immediate need were allowed on board.

When all was ready, we knelt once more to ask protection on our perilous⁸ voyage. I then placed the boys each in a cask, and waited for my wife. Presently she returned from the cabin carrying a large well-filled bag, which she threw into the tub with little Frank, and I imagined that she only intended it to form a

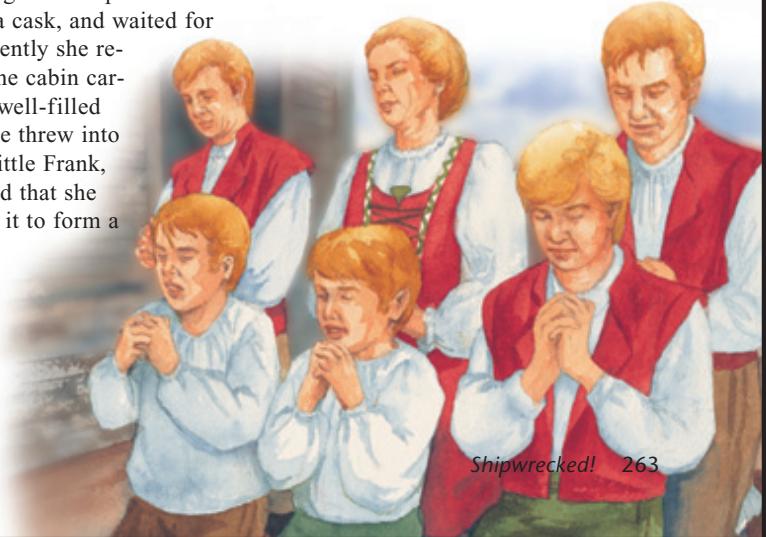
more comfortable seat for her youngest boy.

We were about to follow the children into the boat, when all at once we noticed the sound of cocks crowing and hens clucking in such a mournful manner; it seemed they were complaining at being left behind.

"I think we might manage to take them with us," I said, "for if they are not cared for now, we cannot expect them to be of use to us by and by."

All in all, several chickens were kept in a half-cask by fastening a cage over the top. The ducks, geese, and pigeons were released, and we set off. The two large dogs, which Jack had discovered in the captain's cabin, bounded into the water and followed us to shore.

⁸perilous—dangerous



Follow-up discussion: page 263

- [literal] When does the family wake up? (at daybreak)

Read aloud Father's statement about why they woke so early.

[interpretive] What does Father's statement mean? (It is hard to sleep when you are hopeful that something good might happen or when you are anxious that something bad might happen.)

- [literal] What is the first thing the family does after waking? (They pray.) [BAT: 6b Prayer]

[interpretive] Do you think this family prays only in a time of crisis, or is praying normal behavior for them? Explain your answer. (Elicit that it is likely normal behavior for the family to direct their thoughts toward God. It would have been much easier and more natural to wake and be in a hurry to get to work so as to get on shore sooner.)

[appreciative] Do you pray only in a time of crisis, or are your thoughts directed toward God in every circumstance?

- [literal] Why can't the family take everything they want to take? (There isn't enough room in the tub-boat.)

[appreciative] What would you take in this situation? Explain your answer.

Follow-up discussion: page 264

► [interpretive] Why do Father and Fritz first search for survivors or other humans when they get to the island? (possible answers: to look for help or to give help; there could be natives that are hostile or friendly.)

► [interpretive] When Father makes the signal post, what kind of danger do you think he is anticipating? (Answers will vary, but elicit that on an island like this they have no way of knowing what kinds of dangers there are, whether from beasts, man, or even bad weather.)

Read aloud the paragraph that tells you what Mother and the other sons are to do in case of an emergency.

► [interpretive] Why would Father and Fritz take guns with them on the boat? (in case of danger)

[appreciative] Would you expect to need a gun when traveling by sea? Why or why not?

► [literal] Why is it fairly easy for Father and Fritz to sail to the wrecked ship? (The river current takes them most of the way.)

► [interpretive] Why do you think the animals on the ship are happy to see Father and Fritz? (Elicit that they must be tame, or domestic, animals that are used to humans caring for them.)

Upon our safe arrival on shore, we immediately set up camp within sight of the wreck. On the day following our deliverance, Fritz and I explored the surrounding area to see the lay of the land and detect whether any survivors from our ship or other humans might be present. With no trace of humans in sight, my wife and I decided that a return trip to the wreck must be made. It was agreed that Fritz should accompany me to retrieve more supplies while we could.



264

Before our departure the next day, I erected⁹ a signal post and hoisted a strip of sailcloth as a flag. Our plan was that, in case of danger, three shots were to be fired and the flag lowered.

All was now ready, and warning my wife that we might find it necessary to remain all night on the vessel, we tenderly bade *adieu*¹⁰ and embarked. Except our guns and ammunition, we were taking nothing so that we might leave as much space as possible for the large cargo we expected to bring back.

We had not gotten far from the shore when I noticed that a current from the river went directly toward the wreck. Though my nautical¹¹ knowledge was not great, I was able to steer the boat into the favorable stream, which carried us nearly three-fourths of our passage with little or no effort on our part. Then, by force of hard pulling, we finally reached the wrecked ship. Our first care once on board was to see the animals, which greeted us with joy—lowing, bellowing, and bleating as we approached. Not that the poor beasts were hungry, for they were all still well supplied with food, but they were apparently pleased by the mere sight of human beings.

⁹erected—built or constructed; put up
¹⁰adieu (ə dyōō')—French for “farewell”

¹¹nautical—of ships, sailors, or navigation

"Now," said I, "we have plenty to do. Where shall we begin?"

"Let us fix a mast and sail to our boat," answered Fritz.

"Why do you wish to begin there? It seems to me there are many more important things to attend to first."

"Well," he said, "while we crossed this morning, I noticed that the wind blew strongly in my face, yet the current carried us on in spite of it. When we return, the current will not help us, but the wind would if we had a sail. Besides, our boat will be heavy when we have all our cargo on board."

"Excellent idea," I replied. "Let us set to work at once."

By the time the sail was completed, the day was so far advanced that I knew we would never make it to shore before nightfall unless we returned with an empty boat. We signaled our intention of remaining on board overnight, and then spent the rest of our time in taking out the stones we had placed in the boat for ballast,¹² and stowed in their place heavy articles of value to us. The ship had sailed for the purpose of supplying a young colony. Therefore, everything we could desire in our present situation could be found. Remembering that the ship could break to pieces with the first storm, we took what we thought most val-

able in the event that we would not be able to return again.

Fritz reminded me that our beds in the tent were hard and cold at night. We therefore added to our cargo the contents of several hammocks and a few woolen coverlets. This, along with two hams we had discovered, supplied our few indulgences¹³ in comfort. Otherwise, the tub-raft was heavily laden¹⁴ with all manner of arms and ammunition, cooking utensils and vessels, gardening supplies, and various other things deemed necessary.

As may be supposed, the night came on before we had quite finished our work. I was therefore delighted to see the blaze of a large fire on the rocks, which our dear ones had lighted to prove that all was well. In return we attached four ship's lanterns to the wreck as a signal that we were safe, and the report of two guns from the shore told us that it was recognized and understood.

After our heartfelt prayer for the safety of our dear ones on shore, we retired to our boat, and Fritz, at all events, was soon sound asleep. For a while I could not sleep; the thought of my wife and children—alone and unprotected, except for the great dogs—disturbed my rest.

¹²ballast—any heavy material carried in a vehicle to give it weight to control balance

¹³indulgences—things that are desired but not needed

¹⁴laden—loaded or filled with something

Shipwrecked! 265

WORKTEXT OBJECTIVES

The student will

- Recall facts and details.
- Interpret word meaning from context.
- Locate verses in the Bible.
- Apply biblical truth to story content.

Comprehension: Worktext page 105



Study skills: Worktext page 106



Follow-up discussion: page 265

- [literal] Does Father agree with Fritz's idea of building a mast with a sail at first? (no) Why or why not? (He thinks there are more important things to do.)

Read aloud Fritz's thoughtful reason as to why they need a mast and a sail.

- [interpretive] Why are there so many useful things on the ship? (The ship had sailed for the purpose of supplying a young colony where there would not be any stores or frequent ships carrying supplies, so the ship had all the things a place like this island would need.)

[interpretive] Why do you think Fritz and Father choose gardening supplies as one of the first necessities? (If they are not rescued, they will need to grow food.)

- [literal] How does Father know that the family members back on the island are safe? (He sees a large fire burning.)

[literal] What concerns Father throughout the night? (thoughts of his unprotected wife and children on the island)

Looking ahead

- What else will Father and Fritz decide to take with them as they leave the ship?

COMPREHENSION

VOCABULARY

Tom and his friends used ropes to **devise** a way to get down the steep hill. (p. 266)

The army sergeant likes his men to act properly and do everything in **due course**. (p. 269)

For our picnic in the woods, Dad **improvised** a picnic table from some long pieces of wood. (p. 269)

Before silent reading: pages 266–69

Motivation

- ▶ Read the chapter title. What freight do you think it is referring to?

After silent reading

Overview discussion: pages 266–69

- ▶ [interpretive] What unusual freight do Father and Fritz take from the boat? (live animals)
- ▶ [interpretive] How would you describe the family after seeing how they adjust to a different type of living? (Answers may vary, but elicit that they are resourceful and industrious.) [BAT: 2e Industriousness]

[interpretive] How does the family make the best of their circumstances? (Elicit that they look for ways to use what they have and do not complain about the things they do not have.) [BAT: 7d Contentment]

- ▶ [interpretive] What is the main conflict the Robinson family faces? (man vs. nature) Explain your answer. (Each incident focuses on how the family overcomes the dangers of nature—first on the ship, leaving the ship, setting up a temporary home in what could be a hostile environment, and facing the dangers of the water again.)

NOTE Types of conflict were introduced in Lesson 53.

A Living Freight

The night at length passed away. At daybreak Fritz and I arose and went on deck. I brought the telescope to bear upon the shore, and with pleasure saw the flag still waving in the morning breeze. While I kept the glass directed to the land, I saw the door of the tent open, and my wife appear and look steadfastly toward us.

I at once hoisted a white flag, and in reply the flag on shore was dipped three times. Oh, what a weight seemed lifted from my heart as I saw the signal!

"Fritz," I said, "I am not now in such haste to get back, and begin to feel compassion for all these poor beasts. I wish we could devise¹⁵ some means for getting them on shore."

"We might make a raft," suggested Fritz, "and take off one or two at a time."

"True," I replied; "it is easy enough to say, 'make a raft,' but to do it is quite another thing."

¹⁵device—to form or arrange in the mind; plan; invent



Follow-up discussion: page 266

- ▶ [interpretive] What causes Father to feel better in the morning after a restless night? (He sees the signal from Mother and knows that everything is fine on the island.)

[interpretive] Why does Father decide to try to take the animals to shore? (With the rest of the family safe, he thinks there is enough time to try to figure out a way.)

Read aloud Father's wishful remark about saving the animals.

- ▶ [interpretive] What does Father mean when he says "It is easy enough to say 'make a raft,' but to do it is quite another thing"? (Elicit that making a suggestion is far easier than making a raft.)

"Well," said Fritz, "I can think of nothing else, unless indeed we make them swimming belts like the ones made for the children."

"Really, my boy, that idea is worth having. I am not joking, indeed," I continued, as I saw him smile; "we may get every one of the animals ashore in that way."

So saying, I caught a fine sheep, and proceeded to put our plan into practice. I first fastened a broad piece of linen round its belly, and to this attached some corks and empty tins. Then, with Fritz's help, I flung the animal into the sea—it sank, but a moment afterward rose and floated famously.¹⁶

"Hurrah!" exclaimed Fritz. "We will treat them all like that." We found that the small swimming belts would not support the weight of the cow and the donkey. However, we soon found some empty casks and fastened two to each animal like pack baskets on each side.

The cow, sheep, and goats followed the donkey one after the other, and then the sow¹⁷ alone remained. She seemed, however, determined not to leave the ship; she kicked, struggled, and squealed so violently, that I really thought we should be forced to abandon her. At length, after much trouble, we succeeded in sending her out of the port after the others. When once in the water, such

was the old lady's energy that she quickly outdistanced them, and was the first to reach the shore.

We had fastened to the horns or neck of each animal a cord with a float attached to the end, and now setting off, we gathered up these floats, set sail, and steered for shore, drawing¹⁸ our herd after us.

Delighted with the success of our task, we got out some biscuits and enjoyed a midday meal. Then, while Fritz amused himself with the animals, I again pointed my telescope toward the shore to observe my family. They had shown themselves just before we started on our homeward voyage, but I had seen no trace of them since.

But our efforts in saving the poor animals from the wreck would have been useless if the sharp eyes of Fritz had not discovered a threatened danger in time.

"Father!" he exclaimed, all at once. "We are lost! A monster fish is coming towards us!"

"Lost! How?" I cried in alarm.

But as Fritz seized his gun and loaded it, I saw the creature approaching, and followed his example. The monster fish was making for one of the finest sheep. He turned on his side to seize his prey, and as the white of

¹⁶famously—excellently

¹⁷sow—a female pig that is fully grown

¹⁸drawing—pulling or hauling

Shipwrecked! 267

Follow-up discussion: page 267

► [literal] Who comes up with the idea of how to get the animals to the shore? (Fritz) What is his plan? (to tie swimming belts around them)

[interpretive] Why do you think the sow is so hard to manage? (Possible answers: She is stubborn; she is scared of jumping into the water.)

[interpretive] How do Father and Fritz make sure that the animals won't swim away? (by tying a cord with a float attached to it to the horns or neck of each animal and gathering up the cords when they are ready to set sail for shore)

► [literal] What threatens the lives of the animals? (a monster fish)

Read aloud Fritz's alarmed cry when he spots the fish.

Follow-up discussion: page 268

► [literal] How does Fritz save the animals? (He shoots the fish.)

[interpretive] What could have happened to the boat if the fish had caught one of the animals? (Answers may vary, but elicit that with the cords attached to the animals it could have dragged the boat out to sea.)

Read aloud Father's praise of Fritz's shot.

[appreciative] How would you feel if you had saved your pet or another animal from death?

► [interpretive] Why do you think the rest of the family is so happy to see Father and Fritz? (Elicit that they were probably worried about them while they were on the ship and are glad that they are back safely.)



his belly appeared, Fritz fired. The shot took effect, and our enemy disappeared, leaving a crimson path on the calm water.

"Well done, my boy," I cried. "You will become a crack shot one of these days. But, I trust you will not often have such dangerous game to shoot." Fritz's eyes sparkled at his success and my praise, and reloading his gun, carefully watched the water. The monster fish did not reappear, and borne onward by the breeze, we quickly neared the shore. Steering the boat to a convenient landing place, I cast off the ropes which secured the animals and let them get ashore as best they might.

There was no sign of my wife or children when we stepped on land, but a few moments afterward they appeared, and with a shout of joy ran

toward us. We were thankful to be once more united. My wife was astonished at the manner in which we brought the animals on shore.

"How clever you are!" said she.

"I am not the inventor," I replied; "the honor is due to Fritz. He not only thought of this plan for bringing off the animals but also saved one, at least, from a most fearful death." And I then told them how bravely he had encountered the monster fish.

My wife was delighted with her son's success, but declared that she would dread our trips to the vessel more than ever, knowing that such savage¹⁹ fish inhabited the waters.

As we began to unload our cargo and set the animals free, our

¹⁹savage—1. not tamed; wild 2. cruel and fierce; ferocious; frightening

thoughts were turned toward supper. "Fritz, let us have a ham," I said.

"Ernest," said my wife, smiling, "let us see if we cannot scrounge up some eggs."

Fritz got out a splendid ham and carried it to his mother triumphantly, while Ernest set before me a dozen white balls with parchmentlike coverings.

"Turtles' eggs!" said I. "Well done, Ernest! Where did you get them?"

"That," replied my wife, "shall be told in due course²⁰ when we relate our adventures. Now we will see what they will do toward making a supper for you. With these and your ham, I do not think we shall starve."

The meal that awaited us was very different from our first on this lonely

island. My wife had improvised²¹ a table of a board laid on two casks; on this was spread a white damask table-cloth, on which were placed knives, forks, spoons, and plates for each person. A tureen²² of good soup first appeared, followed by a capital omelet, then slices of ham; and finally some Dutch cheese, butter, and biscuits.

While enjoying this great feast, Fritz and I completed the tale of our journey to and from the wreck. As the sun drew closer to the horizon, we settled in to hear the promised report of the adventurers who had stayed on land.

²⁰due course—in proper order

²¹improvised—built or made from whatever things or materials are around

²²tureen—a deep dish, usually covered

Later, the father, Fritz, and Ernest make another trip to the wreck and discover the monster fish washed up on shore. Upon close examination, they find it to be an enormous shark. This is only the beginning of adventures for the Swiss Family Robinson as they continually improve their living conditions on the island and make new discoveries. After finally emptying the wrecked ship of all its valuable contents, they settle into a pleasant life of survival and teamwork, all the while keeping a lookout for some ship's sail.

Shipwrecked! 269

WORKTEXT OBJECTIVES

The student will

- Recall facts and details.
- Identify cause-and-effect relationships.
- Match words and definitions.

Comprehension: Worktext page 107



Vocabulary: Worktext page 108



Follow-up discussion: page 269

► [interpretive] Why is Mother smiling when she asks Ernest to see if he can scrounge up some eggs? (Elicit that she already knows about the eggs and wants to surprise Father.)

[appreciative] Do you think you would like to eat turtle eggs?

► [interpretive] How is the meal similar to one the family would have if they were at home? (There is a tablecloth, silverware, dishes, and some typical food.)

[interpretive] What do you think the family's first meal on the lonely island was like? (Accept any answer.)

NOTE The details of the family's first meal are described at length in the book *The Swiss Family Robinson*. Mother has only a large kettle and a soup paste. The boys find oysters and use the shells to dish out the soup, burning their fingers in the process. Allow the students to try to imagine what the meal would have been like.

Read aloud the description of the great feast the family enjoys after Father and Fritz arrive.

Epilogue

► Read the epilogue (at the bottom of reader page 269) silently to find out about the family's adventures on the island.

What kind of fish does the family discover that Fritz shot? (a shark)

What kind of life does the family settle into? ("a pleasant life of survival and teamwork")

SOMETHING EXTRA

Write It: What would you do?

Ask the students the following question.

If you were shipwrecked on a deserted island, would you stay close to shore and look for a ship of rescue or would you learn to live comfortably on the island?

Direct each student to write about what he would do and how he would live.



In Unit 4, “The Adventures of Alexander Selkirk,” reader pages 338–59, tells the true story of a man who has to make this choice.

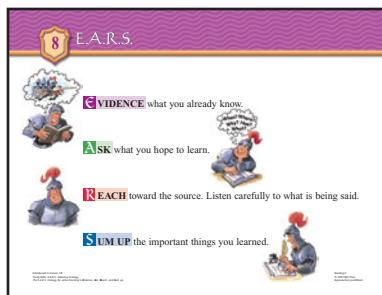
AUTHOR SCRAPBOOK

Materials

- Teaching Visuals 8 and 9: E.A.R.S. and *Listen and Learn*
- Student reader for each student

Background information

Daniel Defoe—A prolific writer, Defoe wrote political pamphlets and novels, some of which contain inappropriate content and therefore should not be recommended to your students. Because of Defoe's prominence in English literature, this author lesson will focus on him rather than Johann Wyss, who modeled his work after Defoe's. (See background information and introduction activity in Lesson 61.)



DANIEL DEFOE

1 Skill development: Visual 8—E.A.R.S.

Display the visual and discuss each step.



See the discussion of the visual in Lesson 18 of this teacher's edition.

Daniel Defoe

Illustration from 1766 edition of Robinson Crusoe

Daniel Defoe was born in London, England, probably in the year 1660. His exact birth date is unknown. Defoe is known as the author of the first English novel. Prior to the publishing of English novels, stories were usually written as long poems or plays. Defoe chose to write his novels as autobiographies. He didn't sign his name in his novels, and he wrote as if he were someone keeping a journal of the events of his life. He wanted his readers to think that these fictional stories were actually true. Daniel Defoe died in 1731.

Defoe's home outside London

© 2013 SII Press. Reproduction prohibited.



Reading 6: "Author Scrapbook: Daniel Defoe," Lesson 63
Study skills: E.A.R.S. Listening Strategy

275

Lesson	Worktext pages
63	275–78

OBJECTIVES

LESSON 63

The student will

- Use a strategy for listening with comprehension.
- Recall facts and details.
- Develop a sense of history.
- Take notes and make drawings to aid in listening.

2

Skill development: Worktext pages 275–76



Allow the students to look at the pictures and read the paragraph on worktext page 275 to find out about Daniel Defoe.

- Why is Daniel Defoe one of the most important authors in English history? (He is known as the author of the first English novel.)

Why do you think it isn't known for sure what year Mr. Defoe was born? (Possible answers: Records were not kept as carefully then as they are now; he probably was not born in a hospital, where the birth would have been recorded.)

- On worktext page 276 you will see the E.A.R.S. listening strategy.

Be aware of what you are doing as you listen. Taking notes helps you pay closer attention.

What are some ways to take notes? (Elicit that taking notes involves writing facts that deal with the main idea or answer your questions, writing words or phrases rather than whole sentences, and drawing sketches as reminders.)

Direct attention to the titles of some books written by Daniel Defoe.

- After learning more about Daniel Defoe today, you may want to read one of these books.

LESSON 63

AUTHOR SCRAPBOOK

3 Skill application: Worktext page 277



Display Visual 9, *Listen and Learn*, and guide the students in completing the worktext page as it is discussed.

- Look at the illustration on worktext page 277.

Read aloud the caption below the illustration.

- What is the first step in the E.A.R.S. strategy? (Evidence what you already know.)

Based on what you've read and heard of Daniel Defoe and the picture on this page, what do you already know about him? (Accept any answer.)

Allow adequate time for students to discuss and record their ideas.

- What is the second step in the E.A.R.S. strategy? (Ask what you hope to learn.)

What are some things you would like to know about Daniel Defoe? (Accept any answer.)

Encourage the students to discuss and share good questions.

- What is the third step in the E.A.R.S. strategy? (Reach toward the source.)

As I read the story about Daniel Defoe, what are some things you can do to help you learn more about Mr. Defoe? (Possible answers: Take notes; write facts about the main idea; write facts that answer my questions; write words or phrases; draw sketches. [The students may also mention the suggestions listed with the "Reach" step on worktext page 276.])

The First English Novel

Name _____

Possible answers are given.

E evidence

What do you know about Daniel Defoe? _____

*Defoe is known as the author
of the first English novel; he wrote fictional works, but he wanted his
readers to believe his stories; his stories
were written like autobiographies.*

A sk

Write two questions about what you hope to learn about Daniel Defoe.

1. *What was the title of Defoe's*

first novel? Was the first

English novel popular in

its time?

2. *Why didn't he sign his name*

as author of his books?

R each

Look and listen carefully as your teacher reads some information about Daniel Defoe.



Illustration from Daniel Defoe's
Robinson Crusoe

© 2003 BJU Press. Reproduction prohibited.

Reading 6: "Author Scrapbook: Daniel Defoe," Lesson 63
Study skills: E.A.R.S. Listening Strategy

277

9 Listen and Learn	
E VIDENCE what you already know.	_____
A SK what you hope to learn.	<ol style="list-style-type: none"> 1. _____ 2. _____
R EACH toward the source. Listen carefully to what is being said.	
S CUM UP the important things you learned.	<ol style="list-style-type: none"> 1. Did you learn the answers to your questions? _____ 2. If so, what was the answer to one of them? _____ 3. What are the three most interesting things you learned? <ol style="list-style-type: none"> a. _____ b. _____ c. _____

4

Listening story: “The First English Novel”

Direct the students to turn to page 338 in their readers. Read aloud the head note on the reader page as the students follow along.

- ▶ Today you will see how the true story of Alexander Selkirk had long-lasting effects, starting with the author of the first English novel.

Read the following to the students.

Daniel Defoe was probably born sometime in the year 1660. His exact birth date is unknown. His birth was not written in the record books, and when he married, he wrote on his marriage license that his age was “about 24.” Daniel Defoe’s real last name was *Foe*, but as he got older, he desired a more prestigious name and changed his last name to *Defoe*.

Defoe’s most famous work, *Robinson Crusoe*, was inspired by the surprising adventures of Alexander Selkirk. Selkirk was left on a deserted island for four years and managed to survive to tell his story, which you will read about in Unit 4 of your reader. The captain who rescued Selkirk and others who heard Selkirk’s story firsthand wrote their own accounts of what Selkirk told them. These true accounts of fascinating adventure spread quickly throughout England. Defoe was inspired by Selkirk’s story to write of a man who was shipwrecked and survived on his island for twenty-eight years, originally titled *The Life and Strange, Surprising Adventures of Robinson Crusoe, of York, Mariner, as Related by Himself*. No book had ever been written as a fictional narrative in the English language before *Robinson Crusoe*. It is considered to be “the first English novel.”

When Defoe published *Robinson Crusoe*, the story was very popular, and because there were no international copyright laws in those days, many “copycats” copied his novel in various forms. Some took just the ideas from Defoe’s novel, while others actually used variations of Defoe’s title. Some of these copycats are *The Arctic Crusoe*, *The Dog Crusoe*, and a title that is more familiar to us, *The Swiss Family Robinson*.

Interestingly, just as the exact date of his birth is unknown, the exact date of Defoe’s death is also unknown. He died on either April 24 or 26, 1731.

5

Skill application: Worktext page 278



- What is the last step in the E.A.R.S. listening strategy? (Sum up the important things you learned.)

Direct the students to answer questions 1 and 2 under the “Sum Up” step.

- What are three interesting things you learned from listening to the story about Daniel Defoe?

Allow the students adequate time to discuss and record their ideas. Encourage them to work independently in forming logical sentences to sum up what they learned.

6

Time line:

Worktext page 278



Discuss the period of time in which Daniel Defoe lived. Note the time period of Defoe as it relates to Howard Pyle’s life span.



Sum Up

Answers will vary.

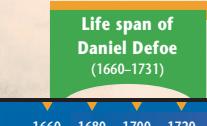
► Write the important things you learned.

- Did you learn the answers to your questions?

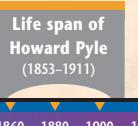
- If so, what was the answer to one of them?

- What are the three most interesting things you learned about Daniel Defoe?

**Life span of Daniel Defoe
(1660–1731)**



**Life span of Howard Pyle
(1853–1911)**



1660
1680
1700
1720
1740
1760
1780
1800
1820
1840
1860
1880
1900
1920
1940
1960
1980
2000
2020

1670
1674
1678
1714
1687

Isaac Watts, English hymn writer, was born
John Bunyan's *Pilgrim's Progress* (Part I)
Newton explained his theory of gravity; 3 laws of motion
Fahrenheit constructed a thermometer

278

© 2003 BJU Press. Reproduction prohibited.

Reading 6: "Author Scrapbook: Daniel Defoe," Lesson 63
Study skills: E.A.R.S. Listening Strategy

THE QUISLING HUNT

Poachers in the woods! And a quisling, too—giving the poachers inside information. Chris is close to their secret, but she needs Tim's help to stop them.

Materials

- Pictures of endangered animals
- Vocabulary sentences for display. Use the prepared sentences from pages 358 and 364 to introduce the vocabulary words in context at the beginning of each lesson.
- Teaching Visual 16: *PQ3R* (for Lesson 65)

Background information

Vidkun Quisling—World War II began when Adolf Hitler and the Nazis of Germany tried to expand their power in Europe. The Nazis invaded many European countries and overthrew their governments, replacing them with “puppet” governments that did anything Hitler dictated, no matter how much the people disliked it.

Vidkun Quisling, a Norwegian, betrayed his country during World War II by helping Hitler plan his invasion and attack of Norway. When Norway was conquered, Quisling became the puppet governor. For nearly five years, Quisling oppressed his fellow Norwegians, imprisoning or executing all those who dared to oppose him. At the end of the war when Germany was overthrown, the Norwegians convicted Quisling for betraying his country. He was put to death before a firing squad only five months after the war ended. His name has become a synonym for the worst kind of traitor.

INTRODUCTION

Snatched snakes

Display pictures of endangered animals.

- Many people today are concerned about the protection of animals. Laws have been passed to protect animals, especially those that are endangered. People who break those laws and steal or hunt animals illegally are called poachers.
- What do you think of people who are poachers?
What would motivate people to poach animals?
- The story we will begin reading today is about some poachers and a young girl’s attempts to catch them.

Lesson	Reader pages	Worktext pages
64	270–75	109
65	276–82	110–12

OBJECTIVES

LESSON 64

The student will

- Evaluate the characters’ responses.
- Infer unstated facts and details.
- Describe traits of story characters.
- Compare and contrast story characters.

LESSON 65

The student will

- Identify the types of conflict in the story: man vs. self; man vs. man; man vs. nature.
- Interpret the types of conflict in the story.
- Note the author’s use of foreshadowing.
- Infer and recall story details.
- Recognize character growth and change.
- Relate story content to biblical truth: God is sovereign and He makes no mistakes.

Correlated Activities

- Recreational Reading, Activity 2: All Boxed Up
- Spelling Practice, Activity 2: Jumbles

See “Classroom Management for Grouping” in the Appendix.

LESSON 64

POACHERS IN THE PINES

COMPREHENSION

VOCABULARY

Jeff is **appraising** my baseball card collection to see how much it is worth. (p. 270)

The **poachers** were convicted of selling animals that are on the endangered species list. (p. 271)

The **traitor** was responsible for the capture of five fellow soldiers. (p. 271)

Before silent reading: pages 270–72

Motivation

- ▶ Why is Chris interested in the poachers in the Pines?

After silent reading

Overview discussion: pages 270–72

- ▶ [interpretive] Why has Chris been spending most of her time in the Pines? (She is trying to find some clues that would identify the poachers; she is trying to do the job her dad would have done as game warden.)

[critical] Do you think it is wise for Chris to go looking for the poachers by herself? Why or why not? (Answers will vary.)

[interpretive] What characteristics does Chris show by searching for the poachers by herself? (possible answers: boldness; bravery; determination; recklessness)

[critical] Are the poachers the biggest problem Chris has? Explain your answer. (Elicit that her attitude toward God is her biggest problem.) [BAT: 7d Contentment]



The QUISLING HUNT

Gloria Repp

illustrated by Kathy Pfug

Poachers in the Pines

Someone was following her; she was sure of it now. Chris rounded a bend in the trail, still listening to the telltale rustle behind her. She spoke softly to her dog and slipped out of sight into a thick clump of laurel bushes. While she waited, she shook back her long brown hair impatiently. It was hard enough getting out of the house without standing here, wasting time.

A young boy, hurrying around the bend in the trail, slowed his pace, as if he were puzzled by her disappearance. Chris gave him a quick, **appraising**¹ glance. He wasn't more than twelve years old, and a city kid at that, judging from the pale face that was several shades lighter than her tanned one.

She stepped onto the trail in front of him and was amused by the surprise that flickered into his blue eyes. He stumbled backwards, almost falling.

"Better get on home," she advised him coldly. "You shouldn't be out in these woods alone—it's too easy to get lost."

He regained his balance and gazed up at her in admiration. "Hi,

270

I'm Tim Branson, we just moved here to New Jersey, I was hoping you'd stop and talk to me," he said all in one breath. "You're Crystal Holdring, aren't you, and you've lived in the Pine Barrens all your life—I heard about your dad being a game warden—"

Sharply she interrupted him. "My name is Chris, and I didn't stop to talk to you. I don't like people following me. Listen, it's dangerous in the Pines when you don't know your way around. So you'd better go back."

The happy flush faded from his face, and he swung away from her awkwardly, his lips set in a tight line that looked oddly grown-up. Chris felt sorry for him, until he called over his shoulder, "Maybe I'll see you tomorrow. Sure is a nice black Lab you've got there."

Next time he wouldn't be so easy to get rid of, she thought gloomily. "Come on, Charcoal." She hurried down the sandy trail with the black dog trotting easily at her side. Right now she had more important things

¹appraising—estimating or judging the value of

Follow-up discussion: page 270

- ▶ [interpretive] Why is Tim hoping that Chris will stop and talk to him? (He is new in the area, and he wants someone to be his friend and show him how to get around in the Pines; he knows that Chris has lived in the Pine Barrens all her life and would be a good guide.)

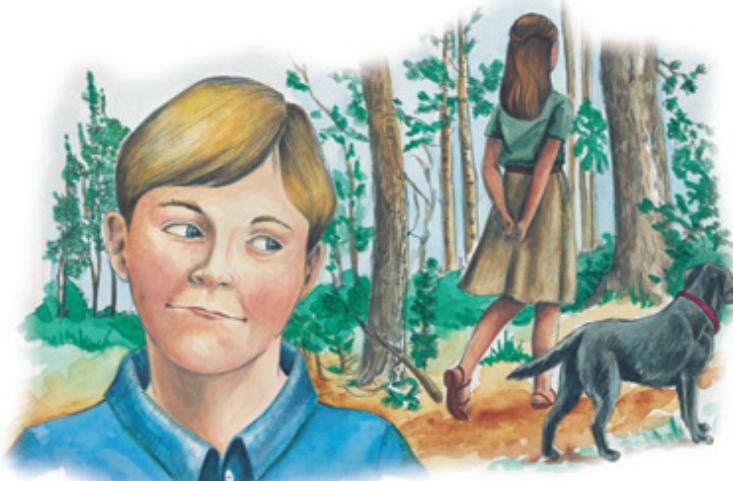
[interpretive] How do you think Tim has heard about Chris and her dad? (Possible answers: People have been talking about her dad's accident; Chris is his neighbor and other neighbors might have told him about her.)

[interpretive] Why do you think Chris isn't interested in making friends with Tim? (Answers will vary.)

Read aloud sharply Chris's words as she tells Tim to go away.

- ▶ [interpretive] How would you describe Tim's character? (possible answers: kind; patient; friendly) Explain your answer. (Even after Chris is rude to him, Tim answers her kindly, saying that he hopes to see her the next day.) [BAT: 5a Kindness]

[appreciative] How would you feel if you had been treated so unkindly by Chris? Would you want to see her the next day? Why or why not?



to think about than that kid. Ever since she'd overheard the new game warden talking about the problems he was having lately with poachers,² she'd spent every spare minute in the Pines.

Not that it would help any, as far as Dad was concerned. An aching sense of loss quivered inside her, and with it came the bitterness, so dark and strong that she could almost taste it. Poachers! How she hated them, the way they came sneaking into these beautiful woods. It was bad enough that they shot the animals and spoiled the precious wilderness. But now Dad had been crippled because of them. Even though the police said that the stray bullet was an accident, it didn't change anything. The doctors didn't think he'd ever walk again. And it would be months before he could

even come home. The Pine Barrens had lost its best game warden, and she had lost more than anyone knew.

She bit her lip hard to make herself stop thinking about Dad and grabbed for Charcoal's red collar. "We're going to find those poachers, boy," she whispered brokenly into one of his cocked ears. "And we'll find that quisling too."

Her father had suspected that someone in their small town was helping some of the poachers operate by keeping them informed of the game warden's plans. To anyone who loved the Pines, that man was worse than a traitor.³ Dad had called him a quisling.

Chris slowed her pace as she caught sight of a small peaked roof

²poachers—those who hunt illegally

³traitor—a person who betrays his or her country, a cause, or an idea

The Quisling Hunt 271

Follow-up discussion: page 271

► [interpretive] How do you think Chris's dad was shot? (Possible answers: The poachers might have thought he was an animal; he may have learned where the poachers were and had come to arrest them.)

[interpretive] Where is Chris's father? (in the hospital)

Read aloud with a quiet, determined voice the paragraph that includes what Chris whispers to Charcoal.

► [interpretive] How is the person Chris calls a quisling helping the poachers? (He doesn't actually do any of the poaching, but he helps the poachers by giving them information about the game warden's plans.)



Share the background information about Vidkun Quisling with the students.

[interpretive] Why is the quisling of the Pines worse than a traitor? (A quisling is a traitor who does harm to his own country or people by his traitorous activity; the quisling of the Pines is aiding those who are harming the region rather than protecting the region from them; this quisling also betrayed Chris's father, causing him to be shot.)

Follow-up discussion: page 272

► [critical] Do you think it is wise for Chris to leave Charcoal a distance away from the cabin? Why or why not? (Answers will vary, but elicit that it probably is wise since he might make some noise.)

► [literal] What is the dry, whispering sound that Chris hears? (snakes)

[interpretive] When does Chris realize what the poachers are after? (when she sees the snakes under the tarpaulin)

Read aloud the paragraph in which Chris peeks under the tarpaulin to try to identify the dry, whispering sound.

[interpretive] Why are the poachers after the snakes? (so they can sell them and make a lot of money)

► [literal] Is there a lot of traffic on the gravel road in the Pines? (only one truck is mentioned)

Read aloud the paragraph that describes the dusty road and the limited traffic.

NOTE Students will note later that the mention of Tom Crockett was an incident of foreshadowing.

half-hidden in the forest. That must be the old piney cabin she had heard about. She crept through the under-brush, leaving Charcoal behind. He was still a young dog, and she wasn't sure how he'd react if she took him near the cabin. At least he'd been trained well enough to wait for her on the path.

The tiny cabin seemed to be lost in the tall bushes that crowded against its dark, unpainted walls. If it weren't for the trampled weeds and tire tracks in the sandy clearing behind it, she would have thought that it was another of the ruined buildings so common in the Pines. Chris slipped along one splintery wall of the cabin and reached a dirty back porch that was propped up by cement blocks. Anxiously she gazed across it. How could she tell who lived here? Poachers would have rifles and hunting equipment, but all of that was probably inside.

A sound reached her, and she froze. It was a dry, whispering sound, like nothing she could identify. It seemed to be coming from under the gray tarpaulin⁴ that had been dropped on the porch. Cautiously Chris edged toward it and lifted one corner. She had time for only one glance before she heard the thump of footsteps from inside the cabin. She ducked back around the corner into the bushes as the cabin door creaked open.

Someone stepped onto the porch, which shuddered under his weight. He must be a big man. She could hear the heavy rasp of his breathing, and then the popping sound of a can being opened. She listened to the gurgle of his drinking as she crawled away through the sheltering bushes.

Her heart lifted as she thought about what she had seen. Snakes! It had been a mistake to think that the poachers were after deer. A glance into that cage had changed her mind. Those pine snakes and corn snakes were endangered species in New Jersey, and it was illegal to trap them. But poachers could sell them to pet stores in New York and make a lot of money. When she reached the path, Charcoal jumped up and licked her face. She hugged him. "I think we've got 'em, boy. Let's get going." Maybe she still had time to talk to the game warden before dark if she could catch him at home.

After a long hike they left the path and turned down a narrow gravel road. Chris was pulling her bike out of its hiding place in the bushes when a brown pickup truck roared past. Through the dusty haze she glimpsed the bald head of Tom Crockett, the jeweler. As she pedaled toward the game warden's house, she wondered briefly what the jeweler was doing this far out in the Pines, but she forgot about him when she arrived at the game warden's house.

⁴tarpaulin—waterproof canvas cover

The game warden listened attentively to her report, and Chris hurried home through the twilight with growing excitement. When she burst into the kitchen, her mother looked up from the carrots she was peeling. "Now where have you been? I expected you to have supper started by the time I got home."

Chris hardly listened. "Oh, Mom!" Chris wanted to throw her arms around the tall, thin woman, even though her mother wasn't the hugging kind. "Mom, I think I've caught some poachers in the Pines. I talked to the warden, and he said he'd check on them."

Her mother pushed a lock of gray hair off her forehead and shook her head. "I've told you I don't like you wandering around in those woods. And you've brought that dog into the house again." She sent a disapproving glance toward Charcoal, who was sprawled happily on the worn linoleum. "He's got fleas and who knows what else. Please take that dog outside."

Silently Chris took Charcoal out onto the porch. She shouldn't have said anything about those poachers, anyway. It had just reminded her mother of what had happened to Dad.

Later that evening when the warden phoned, she wished she hadn't told him about the poachers either. The warden had driven out to the

cabin and found a tall man there, all right. But the man said that he and his teenage son were tourists visiting the Pine Barrens for a few weeks. The cage on the back porch was empty. They claimed that they kept it for their little terrier to travel in.

Chris sighed with dismay as she hung up the phone. Slowly she finished drying the dishes, puzzling over the warden's report. What had happened to those snakes, anyway? The tall man wouldn't have let them go; he must have moved them to another place.

By the next afternoon, she had stopped thinking about poachers: Charcoal was missing. He sometimes disappeared on an overnight prowl, but he never failed to return by sunrise. Chris trudged up and down the gravel road beside her house, gazing into the forest that suddenly looked dark and impassable. If only she could go and look for him! But where to start? He might be anywhere in hundreds of square miles of wilderness. He could be hurt; he could be in terrible trouble.

"Hey, what's going on? You look as if you lost your best friend." Tim Branson's voice spoke from behind her.

Chris didn't even feel like telling the kid to get lost. "He is my best friend," she said miserably. "It's Charcoal. He's been out all night and hasn't come back."

The Quisling Hunt 273

Follow-up discussion: page 273

► [interpretive] What responsibility does Chris have at home? (She is expected to start supper for her mom.)

[appreciative] Is this similar or different from your responsibilities at home?

► [interpretive] How do you know that Chris's mom isn't very fond of Charcoal? (She calls him "*that dog*" and doesn't want him inside.)

Read aloud Chris's mother's disapproving words about Charcoal.

[critical] How do you think Chris's mom has responded to her husband's injury? (Since she doesn't want to be reminded of the poachers, it seems that she is having a difficult time with it.)

► [literal] What causes Chris to stop thinking about the poachers? (Charcoal is missing.)

[appreciative] Have you ever had a pet missing? How did you feel while your pet was gone?

Before silent reading: pages 273–75

Motivation

- Will the game warden catch the poachers?

After silent reading

Overview discussion: pages 273–75

► [literal] What does the game warden find on the back porch of the cabin in the woods? (an empty cage)

[interpretive] What do you think has happened to the snakes that Chris saw earlier? (Accept any answer.)

NOTE Allow students to draw conclusions without giving away the end of the story. They will find out what happened later in the story.

[interpretive] What causes Chris to change her mind about having Tim around? (Tim's pulling the porcupine quills out of Charcoal's muzzle) Why does this change Chris's attitude toward Tim? (Elicit that Tim has impressed her with his ability; he has shown that he is more mature than she thought.)

► [interpretive] What is Chris's attitude about her father's accident? (She is bitter against God.) [BAT: 7d Contentment]

Follow-up discussion: page 274

► [interpretive] How does Tim try to console Chris about her missing dog? (He assures her that his dog was missing for three days but was fine.)

► [interpretive] Why do you think Charcoal allows Tim to handle him? (Answers will vary, but elicit that Tim is gentle with him. Dogs can sense if people are going to be kind to them.)

Read aloud the paragraph that describes how Tim takes care of the porcupine quills in Charcoal's muzzle.

[interpretive] How would you describe Chris's reaction to Tim when he is trying to help her? (She is being selfish and immature.) [BAT: 6c Spirit-filled]

► [interpretive] How are Chris and Tim different? (Elicit that Tim has a good attitude about circumstances while Chris has a bad attitude; Tim behaves more maturely than Chris even though she is older; Tim is patient with Chris when she treats him badly, while Chris is impatient with Tim even though he is always kind to her.)

"My dog stayed out three nights once," Tim said cheerfully. "And he was O.K."

"Yes, but the Pines are different." Chris started to explain, but the sight of a dark shadow in the trees stopped her. "Charcoal!" she cried.

"Oh, what's the matter?"

His legs were caked with mud from exploring the cedar swamps—that was nothing new—but the black dog was not his usual joyous self. He limped toward her, wagging his tail in piteously slow circles.

"Charcoal, how could you?"

She stared at the dozens of white-tipped porcupine quills sticking out of his muzzle. The dog rubbed the side of his face on the ground and whined. "Silly dog, don't you know enough to leave porcupines alone?" Chris groaned. She could see that the barbed ends of those quills were deeply embedded. "Now what are we going to do?

Mother will never let me take you to a vet." She bent over him, worrying. Vets cost too much money, and Mom didn't like Charcoal, anyway.

Tim knelt beside Chris and reached toward Charcoal's head.

"Don't do that," she warned hastily. "He hates for people to handle him, except me."

But Charcoal was standing still, allowing Tim to turn his head gently as he examined the quills.

"Have you got a pair of pliers?" he asked finally.

"Yes, but—"

"Good. I think we can take care of these."

Chris ran for the pliers, and Tim set to work. It seemed like a long time before Tim got the last quill out, but Charcoal endured it with only a few whimpers. He licked Chris's face happily when Tim was finished.

"How did you know what to do?" she asked, hugging Charcoal thankfully.



"I've watched Dad do it; he's a vet." The boy stood up and faced her with a pleading grin. "Hey, you sure know a lot about the Pine Barrens; will you show me around? I really like it here."

It was a return favor that he was asking, but Chris didn't mind, not after what he'd done for Charcoal. Besides, the kid acted pretty old for his age. He might not be such a pest after all. "Sure," she agreed. "I'll show you the fire tower first—it's fun to climb."

It was during their hike up to the fire tower that she first noticed Tim's limp. When he stumped slowly up the metal steps of the tall orange structure, it was obvious that he had one stiff leg. Trying not to stare, Chris leaned over the railing at the top while she waited for him.

Tim pulled himself up the last step and stood next to her without saying anything for once. Together they gazed at the billowing green forest below, with its spidery network of sandy white roads. Suddenly he exclaimed, "Don't you love it, living here?"

She glanced at him in surprise. "Yes," she admitted softly. "I do love it. If only—" She made herself stop.

"If only what?"

"Well, my dad got hurt in an accident a couple of months ago, and

it's not the same without him." Slowly she added, "In fact, sometimes I hate it, because if he hadn't been a game warden trying to protect the Pines, he'd never have been crippled. Yeah. Sometimes I hate it."

Forgetting about the boy beside her, she muttered, "And I almost hate God sometimes too."

"Why?" His question startled her.

"He let it happen, didn't He?" she demanded fiercely. "He's supposed to be so powerful, but He let my dad get shot. I don't think His love's so great, either, if that's what it is."

Tim's voice was calm. "God doesn't make mistakes." He took a deep breath and asked suddenly. "Chris, do you know about Jesus, how He died for your sins?"

"Yes," she said, wondering why he had asked. "I accepted Him as my Savior a long time ago."

The boy's face brightened. "Then how can you say God doesn't love you? He punished His Son for your sake."

Chris answered impatiently. "This is different. You don't understand how it feels to have something taken away from you like I have. Dad will never be the same again. Let's forget it, O.K.?" To her relief, he let the subject drop, and they started down the fire tower together.

The Quisling Hunt 275

WORKTEXT OBJECTIVES

The student will

- Match words and definitions.
 - Write sentences to convey word meanings.
 - Distinguish character traits and actions.
- • • • • • • • • • • •

Comprehension: Worktext page 109



Follow-up discussion: page 275

► [interpretive] Why does Chris try to avoid staring at Tim when he limps? (Possible answers: She knows it shows bad manners to stare; she knows it could hurt his feelings; she isn't sure what to think of his limp.) [BAT: 5a Love]

► [interpretive] Why does Tim's face brighten when Chris says that she has already accepted Christ as her Savior? (Tim is a Christian, and he is glad that Chris is one too.) [BAT: 5e Loyalty]

► [interpretive] Chris tells Tim that he doesn't understand how it feels to have something taken away as she has experienced. Do you think he might understand more than she realizes? Why or why not? (Accept any answer, but elicit that he has a crippled leg and has faced some kind of trial in his life even though he doesn't complain about it.)

Read aloud Chris's impatient words as she tells Tim that he doesn't understand.

[critical] Do you think that Tim is right to drop the conversation about Chris's bitterness toward God, or should he continue to talk to her about it? Explain your answer. (Answers will vary.) [BATS: 7d Contentment; 7e Humility]

Looking ahead

► Will Tim help Chris to overcome her bitterness?

COMPREHENSION

VOCABULARY

Karen made a **nuisance** of herself by complaining so much. (p. 276)

Because dolphins **intrigued** me, I wanted to learn all I could about them. (p. 277)

John's plane was **taxiing** down the runway when we arrived at the airport. (p. 280)

Before silent reading: pages 276–79

Motivation

- What information does Tim's mother reveal to Chris?

After silent reading

Overview discussion: pages 276–79

- [interpretive] What does Chris learn about Tim that makes her wonder about him? (Tim's mother mentions that he was in an accident and has had several operations on his leg, and Tim has never mentioned it to Chris.)
- [interpretive] Why does Chris finally decide to trust the Lord with her problems? (She thinks Tim has been kidnapped and perhaps dumped into the swamp. She also keeps remembering Tim's voice saying, "God doesn't make mistakes." The Holy Spirit brings this thought to her so that she will confess her sins and receive peace and courage again.) [BATs: 6e Forgiveness; 8d Courage]
- [interpretive] Why do you think Tim decides to go after the poachers alone? (Accept any answer.)



The last question will be answered in the next silent reading section. Allow the students to make guesses here.

No Mistakes

For the next two days, Chris was kept too busy by her mother to do anything about the poachers. In her spare minutes she showed Tim the main trails through their part of the Pines and a few of her favorite places, like the hidden rock where the turtles sunned. He learned quickly and soon could identify most of the animal tracks that she pointed out.

On her next trip to the grocery store, Chris met a tiny blonde woman who stopped her with a smile. "You must be Chris. I'm Tim's mother. He talks about you all the time." The woman chattered on, just like Tim did when he was excited. "I

hope he isn't a *nuisance*,⁵ but I'm glad he's found a friend. He's had such a rough time. Did he tell you about the car accident and his leg and all those operations?"

Seeing the surprise on Chris's face, she added, "No, I guess he wouldn't have said anything. Well, you've really been good for him. I appreciate it."

She moved away with a friendly nod, but her words raised a question that haunted Chris for the rest of the day. How could Tim feel so sure about God's love when something like that had happened to him?

She ventured to ask him about it the next morning on their way to ex-

⁵nuisance—someone or something that annoys or is not convenient; a bother



276

[interpretive] How does Chris know that Tim has been at the poachers' cabin? (She sees his footprints and evidence that he might have been tied up.)

Follow-up discussion: page 276

- [interpretive] How is Tim's mother similar to Tim? (She chatters when she gets excited, as Tim does.)

Read aloud Tim's mother's words with an excited, chatty voice.

► [interpretive] Why do you think Tim hasn't told Chris about his accident when she has told him about her father's accident? (Possible answers: He hasn't wanted to sound like he is complaining after hearing about Chris's dad; he has settled it with God and does not feel the need to tell everyone about it.) [BAT: 7d Contentment]

plore a cranberry bog. Her question didn't seem to bother him. "I guess it's part of His plan for my life," he said simply.

Chris felt like shaking him. "How can you say that?" she demanded. "It's cruel of God to let your leg get smashed like that."

"Nope." He shook his head. "You've got to look at it from another angle. Remember Joseph in the Bible, how everything seemed to go wrong for him?"

Chris nodded. Joseph was one of Dad's favorite characters.

"Well, after the car accident I felt pretty sorry for myself. But then I decided that I wanted to be like Joseph." Tim straightened his narrow shoulders. "I asked God to help me trust Him like Joseph did. He changed the way I felt about my leg." He glanced up at her. "God says to 'trust in the Lord with all thine heart and lean not unto thine own understanding.' He showed me that it was better to wait on Him. And just waiting has helped me to trust Him more."

Chris saw the confidence in his blue eyes, and she felt a stir of longing. What would it be like to trust God like that? Abruptly she switched to another subject. "I've been hunting some poachers," she announced. "Pretty soon I'm going to catch them

too." Tim looked so *intrigued*⁶ that she went on to explain how her father had suspected that somebody in town was giving inside information to the poachers.

"Why, that guy's a traitor," exclaimed Tim hotly.

Chris nodded in agreement. "My dad said there's a name for a man like that. He calls him a quisling."

"A quisling." Tim repeated the word approvingly. "That's a good name for a traitor. Sounds sort of slippery and slimy."

Chris went on to tell him about the old cabin and the snakes that had disappeared. He flushed red. "Chris, I've got to—"

"O.K., O.K.," she interrupted him with a smile. "I know you're dying to find out where it is. I'd planned to go back again, anyway. How about tomorrow afternoon?"

He agreed immediately, but he had a troubled look on his face. She remembered it the next day when he didn't meet her by the crooked oak tree as they had planned. After waiting there for a long half an hour, she trotted down to his house.

Tim's mother smiled at her from the doorway. "He left over an hour ago, all excited. Said something about a cabin and a surprise for

intrigued—caught the interest or increased the curiosity of; fascinated

The Quisling Hunt 277

Follow-up discussion: page 277

► [literal] What Bible character does Tim look to as an example to help him trust the Lord about his leg? (*Joseph*)

Read aloud the paragraph that tells why Tim changed his attitude about his leg. [BATs: 8a Faith in God's promises; 8b Faith in the power of the Word of God]

[appreciative] If you had an accident that crippled you for life, how would you react? [Bible Promise: I. God as Master]

► [interpretive] Why do you think Chris changes the subject abruptly as she begins longing to trust the Lord as Tim does? (*Answers will vary, but elicit that she is probably still angry about her dad's accident and is not ready to give up her anger and bitterness. She thinks she knows what is best; she is not willing to trust God.*)

[interpretive] Which type of conflict is Chris facing? (*man vs. self; a struggle within herself between bitterness against God and trusting God's will*)

 Types of conflict were introduced in Lesson 53.

► [interpretive] Why do you think Tim has a troubled look on his face as Chris tells him about the poachers she discovered at the cabin? (*Accept any answer, but elicit that he must know something that he does not tell her.*) Do you think the author is trying to give you a hint here about something that might happen? (*yes*) What is this technique called? (*foreshadowing*)

Follow-up discussion: page 278

► [interpretive] Why do you think Chris doesn't want to show concern to Tim's mom? (Answers will vary, but elicit that she isn't sure if there is anything wrong and probably does not want to worry her.) Who does she share her worry with instead? (Charcoal)

Read aloud Chris's words as she shares her worry with Charcoal.

[critical] Should Chris tell Tim's mom about the cabin and the poachers? Why or why not? (Answers will vary, but elicit that it might have been better for her to tell his mom so that if there were any danger, help could be on the way.)

► [literal] How does Chris know that Tim has been to the cabin? (She sees small footprints. One foot of the prints has a furrow that would have been made from Tim dragging his injured foot.)

[appreciative] Would you be able to analyze footprints as Chris does?

you." Her blue eyes darkened. "Is anything wrong?"

"No," Chris said hastily. "I think I know where he is."

She shared her worry with Charcoal as he trotted along beside her through the pine forest. "He probably went hunting for that cabin. I sure hope he didn't get himself lost on the way."

When they finally reached it, the old piney cabin looked dark and unfriendly, as if it had gathered all the afternoon shadows to itself. She left Charcoal by a clump of turkey-beard grass and crept through the bushes. As she carefully set each foot

down, she noticed tracks in the sand that were not her own. The tracks looked like small sneakered feet and had an odd feature—a slight furrow in the sand at the tip of one foot. Was that made by a dragging foot? They must be Tim's tracks. For some reason he had tried to sneak up to the cabin too. Where was he now?

She checked the small clearing behind the cabin. The weeds had been recently trampled.





There were fresh tire tracks in the sand. The cabin seemed to be deserted, though, and its dusty windows were blank. She stepped across the empty porch and through the back door, which hung carelessly ajar. The single room inside was bare.

Alarm pounded through her. Quickly she retreated to the sandy clearing and studied the maze of tracks once more. It looked as if a car or a truck had pulled in and backed out. Two cages had left the imprint of their sharp corners in the sand while they waited to be loaded. Someone heavy, wearing boots, had walked here, and so had a lighter person. But there was no sign of Tim.

Unless . . . ? She gazed at a shapeless imprint left in the sand by some kind of bundle. Had Tim been tied up there while they cleared out the cabin? She stared at the imprint, and her mind filled with terrifying pictures. The poachers had caught Tim trying to spy on them. They had loaded him on the truck and dumped him into some cedar swamp. . . . It was her fault, too, with all her talk about catching poachers. Maybe she would never see him again.

Chris sat down on the porch steps with a thump. Something inside her ached unbearably. How could God let this happen?

God doesn't make mistakes. Tim's voice was so clear in her memory that she gave a start. She shook her head, but the high, boyish voice rang through her mind. *I asked God to help me trust Him.* Chris sprang to her feet, arguing with herself. She didn't have the kind of faith that Tim had. And anyway, how could she expect God to help her, especially after all the things she'd said about Him since Dad's accident?

She buried her face in her hands. Suddenly she was talking to God for the first time in months. "Lord, you know how awful I've been. But You saved me, and Your Word says You still love me, and I need to trust You—now." She added in a choked whisper, "Please help me; I've got to find Tim."

For a moment Chris stood still; then she shook back her hair and eyed the tracks in the sand with new determination. It looked as if the poachers had loaded up in a hurry. But where were they going, and what had they done with Tim? The quiet woods seemed to mock her questions, and she fought back a creeping sense of despair. "Lord, I'm going to start trusting You now. Show me what I need to do," she exclaimed.

The Quisling Hunt 279

Follow-up discussion: page 279

► [interpretive] How does Chris figure out that one heavy person and one light person have been at the cabin? (*She checks the tracks very carefully; a heavy person's footprints sink deeper into the dirt than a lighter person's tracks do.*)

► [interpretive] What does it mean that "the quiet woods seemed to mock her questions"? (*Everything is so still and quiet that it isn't giving her any clues about where Tim is.*)

[interpretive] Why does Chris expect to get answers from the woods? (*Answers will vary, but elicit that she is used to figuring things out by the hints given by the woods, figuratively speaking, such as footprints, broken twigs, and noises.*)

[literal] Who does Chris realize she needs to look to for help? (*God*)

[interpretive] Why is Chris's attitude toward God different now? (*Elicit that she is now faced with a situation she cannot solve, and because of Tim's testimony, she looks to God instead of getting angry or frustrated.*) [Bible Promise: D. Identified in Christ]

Read aloud the paragraphs in which Chris remembers what Tim said about God and then prays to God herself.

► [appreciative] How would you feel if you knew that your friend had been taken away by people who might harm him?

Before silent reading: pages 280–82

Motivation

- Does Chris find out who the quisling is?

After silent reading

Overview discussion: pages 280–82

- [interpretive] How does the author let you know earlier in the story that the jeweler, Tom Crockett, is involved with the smugglers? (At the beginning of the story Chris sees him driving up toward the old piney cabin. The author uses foreshadowing.)
- [interpretive] How does Chris's character change by the conclusion of the story? (She changes from being bitter toward God to trusting in God; she learns that God makes no mistakes.) [Bible Promise: I. God as Master]
- [interpretive] What types of conflict has Chris, the main character, faced in this story? (man vs. self; man vs. man; man vs. nature)

[appreciative] What situations represent each of these conflicts? (Chris has inner conflict as she struggles to continue in her bitterness against God or to trust God; Chris has conflict with Tim, her mother, and the poachers; the Pine Barrens represent a danger, or conflict, to Chris and to her newfound friend, Tim.)

Chris whistled for Charcoal. While he plunged through the bushes to join her, she gazed thoughtfully at the place where Tim's body had left an imprint. What was that odd scratching in the sand beside it?

"Charcoal, sit," she commanded. She knelt by the smudged markings in the sand. Was that the outline of an airplane? If it was, then Tim had left her a message: the poachers were going to fly out of the Pines. And Tim was still alive. At least he had been.

She headed back to the path, calling for Charcoal. Taggart Road. They had to be going there. It was the only road anywhere nearby that was wide enough, and it had one straight stretch that was just long

enough for a small plane to use for a runway. She raced down a shortcut trail, wondering if she would get there in time. But even in her hurry she was conscious that the bitterness inside her had disappeared, and in its place was a comforting sense that she wasn't alone anymore.

As she splashed across a creek beside the far end of Taggart Road, the sound of an engine warming up confirmed her conclusion that the poachers were using an airplane. She was too late. By the time Chris reached the trees at the edge of the road, the plane was already rolling past her, taxiing⁷ for takeoff.

⁷taxiing—moving slowly over the surface of the ground or water before taking off or landing



Follow-up discussion: page 280

- [interpretive] How does Chris know that Tim was alive when he left the cabin? (He scratched an outline of an airplane in the sand.)

Read aloud the paragraph in which Chris discovers the outline of an airplane in the sand.

- [interpretive] Why has the bitterness disappeared from Chris's heart? (She has asked God for forgiveness and for His help, and He has answered her prayer.) [BATs: 6e Forgiveness; 8a Faith in God's promises; 8d Courage]

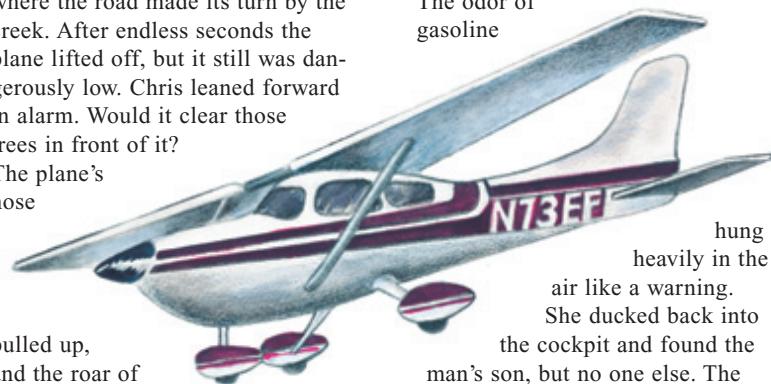
- [interpretive] How has the conflict in the story changed? (It is now man vs. man—earlier it was man vs. self as Chris struggled with bitterness toward God.)

- [literal] How does Chris know that the poachers must have headed to Taggart Road? (It is the only road nearby that is wide enough and that has one straight stretch long enough for a small plane to use for a runway.)

- [interpretive] How do you think Chris feels as she watches the plane taxiing for takeoff on Taggart Road, knowing that she is too late? (Answers will vary.)

She stood there, panting, and watched helplessly. The little plane rushed down the length of the gravel road. It was getting closer and closer to the end of the straightaway,⁸ where the road made its turn by the creek. After endless seconds the plane lifted off, but it still was dangerously low. Chris leaned forward in alarm. Would it clear those trees in front of it?

The plane's nose



pulled up, and the roar of its engines sounded frantic in her ears. At last it began climbing. Not enough, she thought. It's going to crash. She began to run.

The plane hit the dark wall of trees with an agonizing screech of metal against wood. The engine died. The wings tore off, the tail crumpled, and the plane's body fell through splintered branches to the ground.

Minutes later Chris reached the wingless, twisted hulk. In the dead silence she could hear her own heart pounding. And then a groan.

She jumped for the pilot's door and wrenched it open. The tall man staggered out with a dazed look on

his face. Still groaning, he allowed her to lead him away from the plane. As she turned back, she saw a thread of black smoke curling up from below the engine.

The odor of gasoline

hung heavily in the air like a warning.

She ducked back into the cockpit and found the man's son, but no one else. The teenager was unconscious. Hastily she yanked up the metal flap to release his seat belt and tried to lift him out of the plane. His limp body was heavier than anything she'd ever tried to carry. Anxiously she glanced at the smoke. Now it was a thick black column fed by an orange flame. She had to get him out before the flame reached the gas tank. With a desperate effort she heaved the boy clear of the plane and struggled with him to the trees.

Beside her, Charcoal pranced and whined, but she ignored him. All she could think of was Tim. Why wasn't he in the plane? She ran to throw handfuls of white forest sand onto

⁸straightaway—the straight part of a road or track

Follow-up discussion: pages 281–82

- [interpretive] How does Chris know that the plane is going to crash? (It isn't climbing high enough.)

Read aloud the paragraph in which Chris watches the plane and realizes that it isn't going to make it over the trees. Read with a sense of urgency.

- [interpretive] Why is the odor of gas a warning after the crash? (It means that gas is leaking, and the plane could explode if a spark from the fire were to ignite it.)

- [interpretive] What character traits does Chris show as she rescues the men from the plane? (possible answers: bravery; quick-thinking; compassion)

[interpretive] Why does Chris throw sand onto the fire coming from the engine? (Elicit that there is no water around and sand or dirt is a safe way to smother a fire.)

[critical] Should Chris ignore Charcoal's whining? (no) Why or why not? (He is showing her that he has found something important.)

The Quisling Hunt 281

Follow-up discussion: page 282

► [interpretive] How does Charcoal know where Tim is? (Dogs have a keen sense of smell, and he probably got a whiff of Tim's clothing when he was around the plane.)

► [literal] What reason does Tim give for going out to the cabin? (to make sure that Tom Crockett is the quisling)

► [literal] What confession does Tim make to Chris about why the snakes were gone when the game warden visited the poachers? (Tim had let the snakes out of the cage; he hadn't known that Chris was calling the game warden.)

Read aloud Tim's words as he explains how he let the snakes out of the cage and what happened when he went out to the cabin the second time.

► [interpretive] Why had Tim believed that Chris would find the airplane message he had left for her in the sand? (He had faith in God.) [BAT: 8a Faith in God's promises]

► [interpretive] What important lesson does Chris finally understand by the end of the story? (God makes no mistakes.) [Bible Promise: I. God as Master]

WORKTEXT OBJECTIVES

The student will

- Use the PQ3R method of study.
- Draw conclusions.
- Identify the importance of details to the story plot.

Study skills: Worktext pages 110–11

 The PQ3R study method was introduced in Lesson 43.

Use Teaching Visual 16, *PQ3R*, to review the method of study before the students complete the pages independently.

Literature: Worktext page 112

the fire. Charcoal was a nuisance, nudging at her. He turned and dashed toward the rear of the plane, barking in excited yips.

"Yes, they've probably got snakes back there, Charcoal," Chris muttered distractedly. "I've got to put this fire out." But she stepped over to take a quick look through the door of the baggage compartment. Half-hidden under a tangle of boots, cages, and supplies, she saw a brown sneaker. She dived toward it. "Tim!" He was tied hand and foot, and his mouth was taped shut, but the blindfold had slipped off, and his blue eyes were sparkling at her.

She grabbed his bound hands and dragged him to safety, laughing with relief. "Wait there; I'll be right back." She hurried to throw more sand on the smoking engine. At last the flames seemed to be dying down.

She heard the welcome clatter of a car on the road and turned toward it. The game warden's truck braked to a halt, scattering gravel, and two men leaped out. She ran to meet them.

"Thought I heard a plane go down," the warden said as she rapidly explained. The other man checked on the poachers while the game warden cut Tim's ropes and removed the tape.

"I found that quisling, Chris," Tim burst out. "He's Tom Crockett. That's why I had to come out to the

282

cabin—to make sure. They've got snakes in the plane too."

The game warden was already leaning into the plane. "Whew, what a load. No wonder they went down. Look at all this stuff." He lifted out a cage of snakes.

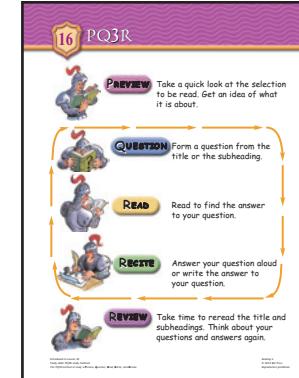
Tim hoisted himself to a sitting position, and his words tumbled out in a rush. "Chris, I've got to tell you something. I'm the one who let those snakes out of the cage at the old cabin—I followed you there. I thought it was mean of them to trap them, and I didn't know you were going to call the game warden."

Before she could say anything, he hurried on. "See, I heard a guy say something about Tom Crockett in the grocery store, and it made me pretty sure that he was the man your dad wanted to catch. So when I knew he was going to warn the poachers, I went out to the cabin too." His face fell. "Only they caught me, and then I didn't know what to do. But I prayed a lot."

Chris understood what he meant. "I found your message."

His eyes lit up. "The airplane? I knew the Lord would show it to you. Hey, Chris, He made it turn out O.K. in spite of me. No mistakes—right?"

"No mistakes," Chris agreed. She blinked away happy tears and grinned at him. "I'm learning about that."



SOMETHING EXTRA

Investigate It: Tracking prints

Invite a parent or another adult to prepare the following activity in a location outside your classroom.

Spread loose dirt or sand over a wide surface (on the ground or in a box). Allow various small animals, lizards, or insects to walk over the surface. If the surface is outside, place birdseed on it to lure birds to walk over it. When several prints have been made in the sand or dirt, provide the students with pencils, notebooks, and rulers. A field guide or wildlife guide would also be helpful.

Allow the students time to examine the various footprints, using the following steps.

1. Look closely and pick out one set of prints to examine.
2. Measure the length and width of one footprint and record the measurements.
3. Make a drawing of one footprint.
4. Measure and record the distance between the footprints in the set.
5. Determine what animal made the footprints. (The student may make a good guess or refer to a field guide if one is available.) Record the name of the animal.
6. Analyze the direction and changes in directions of the footprints in relation to the footprints of other animals that are nearby. Try to guess what behavior the animal might have engaged in, whether stopping to observe something, changing positions in indecision, or running away from some threat. Record all findings.

This initial activity could lead to a field trip activity in the woods or on a farm. Before the field trip, guide the students in researching information about tracking footprints. They should use the following six questions to track footprints: *Who?* (what kind of animal); *What?* (what was it doing); *Why?* (why did it behave this way); *How?* (imagine what the animal was feeling); *When?* (how long ago was it here); and *Where?* (where was it going, where was it coming from).

If your school is not in a rural area, examining human footprints on the playground and around the school would be an alternate activity and would use the critical thinking skills required in analyzing the six questions above.

A VISIT WITH A MYSTERY WRITER: GLORIA REPP

Lesson	Reader pages	Worktext pages
66	283–85	113–14

Gloria Repp shares her love and technique for writing children's mystery stories. She says it's like "putting a puzzle together, only even more fun because you actually get to make the puzzle yourself."

OBJECTIVES

LESSON 66

The student will

- Identify a characteristic of a good mystery story.
 - Infer unstated details from the mystery writer's answers.
 - Relate the mystery writer's statements to examples in her writing.
 - Demonstrate an understanding of how an author plans for consistent and interesting characters.
-

Materials

- A puzzle, uncompleted and in its box
- Vocabulary sentences for display. Use the prepared sentences from page 373 to introduce the vocabulary words in context at the beginning of the lesson.

Background information

Gloria Repp—Gloria Repp's love of nature manifests itself in her many stories highlighting the out-of-doors. Having grown up on the Pacific Coast, Mrs. Repp draws upon its charms, as well as those of the Atlantic coastline. Her missionary stories take her readers even farther afield and help them develop an appreciation for the Lord's people in other parts of the world. Mrs. Repp, who loves to read, has written a number of children's books and mysteries.

Books by Gloria Repp—

MYSTERIES

- Night Flight*
The Mystery of the Indian Carvings
The Secret of the Golden Cowrie
The Stolen Years
Trouble at Silver Pines Inn

OTHER

- A Question of Yams*
Mik-Shrok
Noodle Soup
Nothing Daunted
The Spelling Window

INTRODUCTION

Puzzling

Show several pieces of a puzzle and then the box cover of the puzzle.

- Do you like to put a puzzle together?
- A mystery story is like a puzzle. It's fun to put the pieces together and enjoy the picture when you're finished.

You know you've read a good mystery when the last piece is put in place and you say, "I should have thought of that ending—all the pieces were there."

You know you've read a poorly constructed mystery when the author has to give you brand-new information near the end of the story to make things work out. There should be no new puzzle pieces at the end—just pieces you didn't know how to use until the end.

- Today we will read an interview with Gloria Repp, an author who enjoys writing mysteries.

Correlated Activities

- Word Work, Activity 1: Grammar Master
- Creative Writing, Activity 4: Smart Chart

See "Classroom Management for Grouping" in the Appendix.

A Visit with a Mystery Writer: Gloria Repp

Eileen M. Berry



Interviewer: How long have you been writing mysteries?

Repp: About fifteen years.

Interviewer: What first caused you to become interested in mystery writing?

Repp: I've always liked to read anything, and especially mysteries. I wanted to write for children, and I knew that children like mysteries. Writing mysteries is kind of like putting a puzzle together, only even more fun because you actually get to make the puzzle yourself.

Interviewer: Do you have a favorite place to be when writing?

Repp: I have a big old brown chair at home where I like to sit. It has a table next to it where I can set all my stuff. I also write at a computer sometimes, but I like to do my rough draft in longhand. Somehow I can think better with a pencil in my hand rather than staring at a screen.

A Visit with a Mystery Writer: Gloria Repp 283

Follow-up discussion: page 283

- [literal] To what does Mrs. Repp compare writing a mystery? ([putting a puzzle together](#))
- [appreciative] Do you have a special place where you like to go to read or to do homework? Where is it?

[interpretive] Why do you think that Gloria Repp likes to write her rough draft on paper rather than on the computer? ([She feels more comfortable writing on paper.](#))

[appreciative] Do you think that most young people prefer to write a rough draft with paper and pencil or on a computer? Why might that be

different from previous generations? ([Elicit that many younger people are used to using computers and prefer to write a rough draft on the computer because changes can be made easily. Many older people did not grow up using computers, so it is more comfortable for them to use a pencil and paper.](#))

Read aloud Mrs. Repp's response to where she likes to be when writing.

COMPREHENSION

VOCABULARY

There is always a traffic jam where the two highways **intersect**. (p. 284)

My teacher asked me to **analyze** each problem carefully and record the correct answers in the margin. (p. 285)

Before silent reading: pages 283–85

Motivation

- What things does Gloria Repp do before she starts writing a mystery?

After silent reading

Overview discussion: pages 283–85

► [literal] What kind of planning does Gloria Repp do before writing a mystery? ([She fills out a character sketch form for each character and plans the mystery ahead of time, starting at the end. She does a lot of research and keeps a notebook for each book while planning.](#))

► [interpretive] Mrs. Repp says that one of her biggest challenges is keeping the mystery from being trite or stereotypical. How is Tom Crockett, the jeweler in "The Quisling Hunt," different from a stereotypical criminal in a story? ([Possible answers: He does not have a scar or drive a black van; he is a normal citizen of the town who appears to be like everyone else.](#))

► [interpretive] Why do you think that Gloria Repp believes it's important to read widely in order to be a good mystery writer? ([Elicit that we can learn from the examples of writing that we read.](#))

Follow-up discussion: page 284

► [appreciative] Is Gloria Repp's amount of planning for a novel different from what you would expect? Why or why not? (Answers will vary. Most students may not realize the amount of planning an author does before writing a novel.)

[interpretive] In what ways does writing a story involve more than just writing an interesting plot? (The writer must also develop the characters' personalities and create a problem for the main character.)

[interpretive] Gloria Repp says that in her mystery stories the character's main problem must intersect with the mystery. In "The Quisling Hunt," how does Chris's main problem intersect with the mystery? (She is bitter toward God for allowing her father to be shot by poachers. Because of this, she wants to try to figure out who the poachers and the quisling are.)

Read aloud Mrs. Repp's explanation of how much planning she does before she starts writing a mystery.

► [interpretive] Why do you think that Mrs. Repp usually doesn't change the way a mystery turns out once she starts writing it? (probably because she has done so much planning that the ending is already well thought out)

[interpretive] Why do you think the minor details sometimes change? (probably because she hasn't planned those as carefully)



Interviewer: How much planning do you do before you start writing a mystery?

Repp: Oh, I do a *lot*. I get my character in mind first—I even have a character sketch form that I fill out for my main character and all the other major characters. For example, in "The Quisling Hunt," I decide what the main character's exterior and interior characteristics will be—everything from age and hair color to how the character reacts when other people cry. I make sure I have a clear understanding of the main character's spiritual condition and what the problem is. The character's main problem must intersect¹ with the mystery.

Interviewer: How much of the mystery do you plan ahead of time, and how do you keep track of all those clues and details as you write?

Repp: I plan the mystery itself, starting at the end. It's easier to plan the events leading up to the crisis² if I already know how it will turn out.

I make a notebook for each of my books while I'm still in the planning stages. I put all my ideas in there—character sketches, articles I've read on my topic, notes I've taken from research material or written to myself as I think about the book. Sometimes I even glue in little scraps of paper or napkins that I've jotted ideas on. I also make a lot of charts to help me keep track of the plot and the spiritual growth of the characters.

Interviewer: Do you ever change the plan as you're writing?

Repp: Sometimes. But I don't usually change the way the mystery turns out, just the minor details.

Interviewer: Do you draw your characters and plots from imagination, real life, or a combination of the two?

Repp: A combination of the two, plus research that I've done on the

¹intersect—to come together or cross

²crisis—the turning point in a story; the highest point of intensity



topic. Once I got an idea for the criminals in a mystery from an article I read while waiting in the dentist's office.

Interviewer: What is the average length of time it takes you to write a mystery novel?

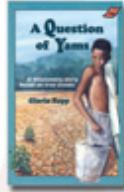
Repp: About two years, from the start of the planning stage to the end of the writing.

Interviewer: What do you find most challenging about writing a mystery?

Repp: Two things. First, keeping it from being trite³ or stereotypical⁴—you know, having the criminal be the guy with the scar on his face who drives the black van. The plot and characters have to be unique. The other thing is making the characterization⁵ and spiritual growth of the characters convincing.

Interviewer: In your opinion, what makes a mystery worth reading?

Repp: The interaction of the *character* with the plot. It has to be more than a superficial,⁶ plot-driven story.



A Visit with a Mystery Writer: Gloria Repp 285

WORKTEXT OBJECTIVE

The student will

- Conduct and record an interview.



Study skills:

Worktext page 113

Read aloud the information about interviews at the top of the page.

► You will be interviewing a friend. Think of five questions you could ask to find out about his favorite family vacation or his favorite hobby.

If necessary, guide the students as they write five questions they will ask in the interviews.

A Visit with a Mystery Writer: Gloria Repp

Interviewer: Do you have a favorite mystery or a favorite mystery author?

Repp: Phyllis Whitney is my favorite author of children's mysteries. I read a book of hers on writing for children, and it got me interested in reading some of her fiction. I like her mysteries because they focus on a character with a problem, not just a suspenseful plot.

Interviewer: What advice would you give young writers who would like to write mysteries?

Repp: Of course they should read widely. And they should analyze⁷ while they read. Note the characterization, and if it is a mystery, try to figure it out as you go along. Think about why you liked the book when you finish it.

³trite—lacking interest because of overuse or familiarity

⁴stereotypical—a fixed view of something which doesn't allow individuality

⁵characterization—the way an author represents a character in writing

⁶superficial—only presenting the obvious; shallow

⁷analyze—to examine very carefully

Gloria Repp has also written several missionary stories.

Follow-up discussion: page 285

► [literal] What are the challenges of writing a good mystery? (keeping the mystery from being trite or stereotypical; making the characterization and spiritual growth of the characters convincing)

► Mrs. Repp says that a quality of a good mystery is that the character's problem intersects with the plot. Listen as I read this summary from the back of her novel *The Stolen Years*. Notice how the story involves more than just an interesting plot; even in the summary of the story, we can see that she has developed her main character and his problem.

David Durant and his sister Susan arrive in St. Louis at the invitation of a cryptic letter given to him by an aunt before she died. Instead of the welcome he had hoped for, however, he faces an embittered grandfather, the mysterious disappearance of his family's silver pistols, and the fear-filled memories evoked by a small airplane named *55 Charlie*.

As David searches for the pistols and wrestles with his private fears, he learns about trusting God—first to take control of his life, and then to heal the bitterness of the years that have been stolen from them all.

[interpretive] Based on the book summary, how is David's problem woven into the plot of the story? (He has fearful memories that are evoked by the small plane; as he searches for the pistols, he learns to trust God, who heals his bitterness.)

► [interpretive] Why is it important to analyze as you read? (Elicit that in analyzing, one is breaking the whole into parts. One can learn how an author writes by looking at the individual parts that make up the whole.)

NOTE A plot-driven story is a story that depends only on the action of the plot. The characters are not well developed, thus producing a shallow story. Many modern action-adventure storylines lack literary quality for this reason.

SKILL OBJECTIVES

The student will

- Identify irrelevant information.
 - Identify the main idea of a paragraph.
-

STUDY SKILLS

Relevant and irrelevant information

- When you write a story or a report, be sure that all you write is related to your main topic. If you are not careful, you may include something that is interesting but not important. This unrelated, nonessential information is called *irrelevant information*.
 - When you try to figure out word problems in math, do you ever find irrelevant information? (yes)
- Why do you think unnecessary facts are given in word problems? (Elicit it is so that students can have practice picking out and using only the details necessary to solve the problem.)
- Listen for the main idea and any irrelevant information as I read this paragraph to you.

The largest animal that has ever lived on earth is the great blue whale. It is far bigger than any dinosaur or elephant. Man values elephant tusks because they are ivory. The great blue whale can be a hundred or more feet long and can weigh one hundred fifty tons. Only the vast spaces of the sea could hold these creatures. Usually slate blue on top with a white or yellowish underside, the blue whale can blow a spout of water twenty feet high from the blowhole in the top of its head. It is remarkable that these giants of the sea eat only the smallest plants and animals in the water.

- What is the main idea of the paragraph? (The great blue whale is the largest animal in the world.)

What irrelevant information was included in the paragraph? (the sentence about elephant tusks—the third sentence)

Should this sentence be taken out of the paragraph? (yes) Why or why not? (It is not related to the main idea.)



Study skills: Worktext page 114

WORKTEXT OBJECTIVES

The student will

- Identify irrelevant information.
 - Identify the main idea of a paragraph.
-

SOMETHING EXTRA

Write It: Letter to an author

Instruct the student to think of questions that he would like to ask the author of a book he has enjoyed reading. Allow him to write a letter to the author, including the questions he would like to ask along with his reasons for enjoying the book.

YEOMAN KNIGHT

Geoffrey sets out to be a knight with courage for his armor, his wits for a helmet, and duty for his steed. In all the trials he faces, his dream of knighthood spurs him on until his dream becomes reality—and he's a yeoman no more!

Lesson	Reader pages	Worktext pages
67	286–93	115–16
68	294–300	117–18

Materials

- Wooden hoe and a real or toy sword
- Vocabulary sentences for display. Use the prepared sentences from pages 378 and 386 to introduce vocabulary words in context at the beginning of each lesson.
- Teaching Visuals 1 and 17: *The Author’s Purpose* and *What’s the Problem?* (for Lesson 68)

Background information

Yeoman—For more information about yeomen, refer to the article on worktext page 116.

INTRODUCTION

Yeoman or knight

Display the hoe and the sword.

- What would you use these items for?

Do you think someone who worked with a hoe in the Middle Ages—medieval times more than 500 years ago—would know much about using a sword? (probably not) Why or why not? (Elicit that during the Middle Ages, the class system in Europe prevented poor people from rising above their farm work to do anything a nobleman would do.)

Do you think someone trained to fight with a sword would know much about using a hoe?

- Look at the title of the story on page 286 of your reader.

What is a knight? (Elicit that a knight was a member of a special class of trained soldiers in the Middle Ages, trained to use a sword and fight on horseback.)

What do you think a yeoman is? (Students will probably infer that he is someone who uses a hoe, therefore a farmer. Share with the students some of the information about yeomen on worktext page 116.)

- In this story you will read about a yeoman who desires to go from using a hoe to wielding a sword.

OBJECTIVES

LESSON 67

The student will

- Recognize the character traits of wit, courage, and duty.
- Relate story content to biblical truth: A Christian must put on the whole armor of God.
- Note how a character’s actions reveal character traits.

LESSON 68

The student will

- Recognize the character traits of wit, courage, and duty.
- Identify a simile.
- Relate story content to biblical truth: Those who are faithful in small things can be trusted with greater responsibilities.
- Recognize the author’s use of imagery.
- Note the author’s use of setting to reflect the character’s emotions.



HERITAGE STUDIES Connection

Lessons 67 and 68 can be linked to the study of the Middle Ages.

Correlated Activities

- Vocabulary Notebook, Activity 5: Category Capers
- Recreational Reading, Activity 3: Fun Time Fillers

See “Classroom Management for Grouping” in the Appendix.

COMPREHENSION

VOCABULARY

Will mounted his trusty **steed** and galloped across the field. (p. 286)

Carrie watched Pa skin the deer, anticipating the **venison** they would have for supper. (p. 288)

Pete's job was to **roust** the crabs from their holes in the sand. (p. 293)

Before silent reading: pages 286–89

Motivation

- How will the yeoman find his next job?

After silent reading

Overview discussion: pages 286–89

- [literal] What event gives the yeoman an opportunity to come into contact with the duke of Arandale? (**He steps in to stop a robbery.**)

[interpretive] How does Geoffrey prove himself to be courageous, witty, and dutiful in the short time he has known the duke? (**He fights the robbers, thinks quickly when Tanlin is rude to him, and does not want a reward for rescuing the duke, Brith, and Tanlin.**)

[interpretive] How is Geoffrey's good deed rewarded? (**The duke asks Geoffrey to work for him.**)

- [literal] What does Geoffrey dream of becoming? (**a knight**)

[critical] Do you think this is a realistic dream? Why or why not? (**Answers will vary.**)

[critical] Is it good to have high hopes, or should our dreams be realistic? (**Answers will vary, but elicit that there should be a balance.**)

Yeoman Knight

Dawn L. Watkins
illustrated by Chris Koelle and John Bjerk

Courage, Wit, and Duty

The knights flashed past on their horses, their armor glinting in the late afternoon sun. Geoffrey leaned on his wooden hoe, watching the plumes on the shiny helmets until he could not see them any longer.

"That's what I'm going to be," he said to the boy next to him. "A knight in the service of the king."

The other boy laughed as though he had seen a jester at the fair. "And what will you use for armor?" he asked.

Geoffrey looked down at his tattered yeoman's¹ leggings and his poorly shod feet. "Courage," he said, looking up again brightly.

"And what will you use for a helmet?" his companion continued.

"My wits," Geoffrey answered unabashed.²

The other yeoman boy shook his head. "And what, Sir Geoffrey, will you use for a **steed**?"³

Geoffrey straightened his shoulders. His handsome face, tanned and

¹yeoman—a commoner who works the land
²unabashed—not embarrassed
³steed—horse

286

- [interpretive] What character traits does Geoffrey demonstrate? (**possible answers: loyalty; hard work; cheerfulness; unselfishness; courage; wit; duty**)

Follow-up discussion: pages 286–87

- [interpretive] Why does the other boy laugh when Geoffrey tells him that he is going to be a knight? (**It is very unrealistic that a yeoman could become a knight.**)

Read aloud the conversation between the two yeomen. Demonstrate Geoffrey's confidence and the other yeoman's disbelief as you read.

- [critical] Do you think that courage, wit, and duty are suitable armor, helmet, and horse for a knight? Why or why not? (**Answers will vary, but elicit that these character traits are more important than physical armor.**)

[interpretive] What kind of figurative armor does Ephesians 6:13–17 tell Christians to put on? (**loins girt about with truth, breastplate of righteousness, shield of faith, feet shod with the preparation of the gospel of peace, helmet of salvation, the sword of the Spirit**) [BATS: 8c Fight; 8d Courage]



smooth, was smudged with dirt from the field. "Duty, my friend. Duty spurred by loyalty."

Before the other boy could make any answer, Geoffrey shouldered the worn hoe and strode away toward the road the knights had taken to the west.

The sun was going down, and as Geoffrey walked along, he thought briefly of the supper he had left behind.

"Well, no matter," he said to himself. "A knight learns to do without supper and sleep, if he is to be any kind of a knight at all."

He stopped at a brook to wash his face and hands, thinking that perhaps he should find a good place to rest, but as he turned to go deeper into the woods, he heard riders coming on the road. He could make out three riders, their horses trotting easily. Suddenly two more riders, one on each side of the road, raced out from the trees. Before he could blink, these two riders knocked one of the first three from his horse.

Geoffrey burst forward, yelling as he did when he chased the wild boars to the hunters. The two riders whirled in surprise, but the yeoman was already upon them, brandishing⁴ his hoe. The robbers' horses reared, throwing one robber to the ground. The second lashed at Geoffrey with his club, but Geoffrey ducked neatly

and sprang up, charging the man with his hoe handle.

"Oooghf," the robber said, as he slipped sideways on his mount, the hoe handle in his ribs.

The free horse whinnied and galloped away. The fallen robber pulled himself up behind his off-balanced companion, and on one snorting horse they escaped.

Geoffrey turned back to the riders behind him. "Anyone hurt?"

"No, young fellow," said an older man dressed in a rich blue riding cape. A younger man, the one who had been knocked from his horse, was dusting off his velvet cap.

"Wretches!"⁵ said the young man, putting the cap on his head. "They had the advantage, certainly, taking us by surprise."

"We are grateful to you," said the older man. "What reward do you require?"

"Why, none, sir," said Geoffrey, surprised.

The third rider put back a cape hood and spoke for the first time. "Surely you are no mere yeoman, sir."

Geoffrey looked up in amazement. The speaker was a beautiful girl about his own age with thickly braided bronze hair.

⁴brandishing—waving about as a weapon

⁵wretches—evil or wicked persons

Yeoman Knight 287

Follow-up discussion: page 287

► [interpretive] Where is Geoffrey going as he follows the road that the knights had taken? ([off to follow his dream of becoming a knight](#))

[interpretive] How does Geoffrey practice being a knight right away? ([Possible answers: He plans to cheerfully go without food and sleep; he protects people in trouble.](#))

► [literal] How does Geoffrey defend the three riders from the robbers? ([He chases the robbers and jabs one of them with his hoe.](#))

Read aloud the paragraph that describes Geoffrey fighting off the robbers. Read with excitement in your voice.

[interpretive] Why does Geoffrey take it upon himself to help the riders who are attacked by the robbers? ([He is courageous and has a sense of duty to help others.](#))

[interpretive] Why is Geoffrey surprised when the older man offers him a reward? ([He doesn't think he has done anything worthy of a reward; he did what he considered to be his duty.](#))

Follow-up discussion: page 288

- [interpretive] Why does Geoffrey suddenly become shy when Brith asks him a question? (He thinks she is beautiful; he has probably never spoken to a lady before.)
- [interpretive] When the duke says, “And bring your lance,” why does everyone laugh? (because Geoffrey’s lance, or spear, is just an ordinary hoe, although it has proven to be a valuable weapon)
- [interpretive] What does the phrase Geoffrey’s “hunger had now outrun his modesty” mean? (He was too hungry to be polite and refuse the offer.)

[interpretive] Why does Tanlin compliment the duke on his choice of inns? (He is jealous of the attention being given to the yeoman, and he wants to boast about his world travels in hopes of impressing the duke and his daughter.)

[literal] How does Tanlin try to embarrass Geoffrey? (He asks Geoffrey if he has done any traveling even though it is obvious that Geoffrey is too poor to have ever traveled.)

Read aloud in a snobbish voice Tanlin’s question to Geoffrey. Then read aloud Geoffrey’s response with a humble honest tone.

[critical] What do you think of Tanlin’s attitude? (Answers will vary.)

[interpretive] How does Geoffrey use his wit with Tanlin? (He does not let Tanlin’s rudeness bother him; he instead smiles at Tanlin and answers his question honestly and cleverly.)
[BATs: 4c Honesty; 5a Courtesy]

“I used to be a yeoman,” he said, suddenly shy. “I am starting a new life.”

The old man smiled. “And a good start it is too. I am the duke of Arandale. This is my daughter, Brith. And this is Tanlin, a scholar who joined us earlier today. And you are?”

“Geoffrey, Your Grace.” He bowed low. Had he been trained all his life in court manners, he could not have made a more proper answer.

“Then, Geoffrey,” said the duke, “ride on with us to Glennon Inn and let me buy your supper.”

Geoffrey, whose hunger had now outrun his modesty, agreed happily.

“And bring your lance,” said the duke. “We may need it yet again.”

Everyone laughed. Geoffrey got up behind Tanlin, and away they rode toward Glennon, the hoe making a long, dark silhouette against the falling evening.

“Have more venison6 said the duke later. Geoffrey would have liked to, but he had eaten more already than he had ever believed he could. The inn’s fire blazed heartily at the other end of the room, and a man played a lilting tune on a pipe while everyone ate.

Brith sat quietly by her father, her hair more beautiful in the fire-light than it had been under the setting sun. The former yeoman stole only occasional glances at her. But somehow, each time, she happened to be looking at him.

288

Tanlin, growing a little weary of the attention shown to the ragged farmer, said, “Your Grace, I must compliment you on your choice of inns. This is the finest I’ve seen in this country.”

“You are much traveled then?” asked the duke.

“I’ve been to France and Spain, and sailed some on the open sea.”

“Indeed,” said the duke, “travel educates a man, does it not?”

Tanlin turned a rather snobbish gaze to Geoffrey. “Have you done any traveling?”

For a moment, there was only the snapping of the fire and the high, thin music of the pipe to be heard. Brith looked at her father, who was looking disapprovingly at Tanlin. Anyone could see the boy was poor, and only someone bent on embarrassing him would have asked such a question.

Geoffrey put down his cup and smiled at Tanlin unwounded. “I have traveled more today than ever I have in my life—as you count travel. But there are other kinds of travel, and in those I am experienced enough.”

Both the duke and Brith looked toward Geoffrey, the duke in mild but pleased surprise and Brith with open admiration.

“And what ways might those be?” said the scholar, not to be bested by some farmer.

⁶venison—the meat of a deer

"Well," said the boy, "I have traveled much through conversation. I have talked with wise men and poor men and men who have learned from experience. I have been where they have been by careful listening. I have done such traveling even today with my lord the duke and you."

"Well said," replied the duke, and Brith nodded.

"A rather common travel," said the scholar, taking refuge in rudeness.

"And," Geoffrey continued, "I have been to ports and palaces everywhere and nowhere—"

"Nowhere?" Tanlin broke in.

"By imagination." Geoffrey looked past Tanlin, as if to one of those places he had often traveled to when he worked in the fields.

The scholar laughed aloud.

"Tell me about one of the ports of nowhere," said the pretty Brith, and Tanlin stopped laughing.

After supper, Geoffrey thanked his host and made ready to leave the inn.

"Hold a moment," said the duke. "Would your new life include any service to a duke?"

"Sir?"

"Would your plans allow you to serve me for a while?"

"I would gladly serve you, sir, were I fit. But I have much to learn and no means with which to serve."

"You have courage and wit and good sense. These things are means enough. What training and materials you lack, I can give you. What do you say?"

"Thank you, my good lord," he answered, bowing.



Follow-up discussion: page 289

► [interpretive] What does the author mean when she says that Tanlin takes "refuge in rudeness"? ([Tanlin tries to elevate himself and make himself look good to others by ridiculing and belittling Geoffrey.](#))

[appreciative] Have you ever known anyone who liked to put other people down in order to try to bring himself up? What do you think about that kind of person? [BAT: 7e Humility]

[interpretive] How has Geoffrey's imagination helped him? ([His imagination helps him to make life's experiences more exciting and the hard times easier.](#))

[interpretive] Why does Tanlin stop laughing when Brith asks Geoffrey to tell her about one of the "ports of nowhere"? ([He realizes that Brith is genuinely interested in Geoffrey's "travels."](#))

► [interpretive] Why does the duke invite Geoffrey to work for him? ([He recognizes Geoffrey's potential and likes him.](#))

[interpretive] Why doesn't Geoffrey believe that he's fit to serve the duke? ([He is just a farmer, and farmers generally do not work for dukes. He does not have any training in manners or the ways of the nobility.](#))

[interpretive] What character trait does Geoffrey exhibit by his answer to the duke? ([humility](#)) [BAT: 7e Humility]

Read aloud with humility Geoffrey's answer to the duke's invitation for service.

Before silent reading pages 290–93

Motivation

- How does Geoffrey fit into life at the castle?

After silent reading

Overview discussion: pages 290–93

- [literal] What is Geoffrey's job at the castle? (stable boy)

[interpretive] Why does Geoffrey sometimes wonder whether he is more suited for the plough than for working for the duke? (There are so many rules and so many exceptions to learn, and it is hard for him.)

- [critical] Do you think that Geoffrey is suitable to become a knight? Why or why not? (Accept any answer.)

[interpretive] How does Geoffrey try to make his dreams come true? (He tries to learn all he can by observing the guard and looking at the coats of arms.)

[critical] How important is it to work hard to make your dreams come true? Explain your answer. (Answers will vary, but elicit that it is very important. God expects us to set goals for our work and to use the special abilities He has given us.) [BATs: 2d Goal setting; 3a Self-concept]

At Arandale Manor, Geoffrey received a handsome pair of leggings and a stiff linen shirt with wide shoulders and full sleeves. All of the duke's servants were dressed well, Geoffrey noticed as he looked around.

"Now you be sure to bring this to me when it gets dirty," said the old woman who had given him the shirt. "The duke won't have his servants smudged up like ploughboys."

Geoffrey winced at her words.

"What's your job to be here?" she asked.

"Stable boy, I think."

"Pah!" she said with a short shake of her head. "You'll be coming up here twice a day to get your shirt washed. Here"—she tossed him another shirt—"wear one and then the other and don't be coming to me saying you don't have a clean shirt."

Geoffrey laughed a little. "Thank you," he said, and left.

He was assigned his duties and was happy to learn that he already knew how to do much of the work. So he could do his work and still take notice of how the guard mounted their horses, carried their weapons, and put on their gear. He even had time some late afternoons to look at the coats of arms along the walls of the armory.

"Hello, boy," said the white-bearded man who kept the armory.

290

"Here again, are you? Let's see what you remember."

Geoffrey came up boldly, sure of his memory.

"Now then," said the man, "who bears the long bow and arrows on a field of gules?"

"The duke of Wilcom."

"Who bears a silver deer on an azure⁸ field?" The man turned as he spoke to look at the banner on the stone wall.

"The prince of Barlanty."

"Well done, my boy. Now," the old gentleman continued, "who bears the gold dove over three trees?"

Geoffrey could not remember having learned that one. He quickly swept his gaze around the armory, but he could not find the banner. "I don't know," he said at last.

"Well, of course you don't," said the man, chuckling. "I made it up to see what you would say."

Under orders from the duke, Geoffrey was taught courtly manners and the rules of speaking to the nobility. There were so many rules, and so many exceptions, that Geoffrey began to wonder if he were not after all more suited to the plough.

Before sunrise Geoffrey would muck⁹ out the stables and curry¹⁰ the

⁷gules—vertical lines that indicate the color red on a coat of arms

⁸azure—light to medium blue

⁹muck—to clean the dirt or manure from

¹⁰curry—to groom with a special comb

Follow-up discussion: page 290

- [interpretive] Why does Geoffrey wince at the laundry woman's words when she says that "The duke won't have his servants smudged up like ploughboys"? (because he was once a ploughboy himself)

[interpretive] How would you describe the laundry woman? (possible answers: fussy; bossy; good-natured; helpful)

Read aloud with a fussy voice the laundry woman's words to Geoffrey as she tosses him another shirt.

- [interpretive] Why does the white-bearded man make up a question that Geoffrey can't answer? (to see if Geoffrey will try to make something up to make himself look good) [BAT: 4c Honesty]

great horses that the duke's guard rode. They were massive iron-gray horses, capable of carrying a man in full armor at a gallop. But as Geoffrey brushed them they stood docile¹¹ as kittens, snorting now and then as if to thank him for his efforts.

"Good morning, boy," said the captain of the guard as he strode into the stables. "Up before all but the nightwatch again, are you? I fear the horses don't even wake as early as you."

"I have much to learn," the boy answered. "I want to finish my work so I can watch the horsemen and practice fencing."

The captain, a large man with a close-cropped black beard, merely chuckled. "Boy, you had best be content with polishing the armor—do not plan to wear any." And saying, "Ho, ho," he walked on, slapping the rump of the horse Geoffrey was standing beside.

Geoffrey took hold of the horse's halter and pulled the great head down. "I will be a knight," he said to the horse. The horse tossed his head and nickered.

"Geoffrey! Geoffrey, my lad." It was the duke himself come to the stables.

"Yes, my lord," answered the boy from a deep bow.

"Tell the captain I want my best hunting horses made ready. I've promised some of my guests a boar hunt, and this morning the air feels right for it."

"Yes, it does," said Geoffrey before he remembered that he should make no answer unless asked a question.

The duke ignored the breach of courtly rules. "Do you know about boar¹² hunts?"

"I was once employed by a man who had me run the boars far more often than plough the fields."

"Indeed. Then you shall surely come with us today. See that six of my light horses are well harnessed and waiting by morning bells." He turned to leave but stopped. "And get yourself a leather chestpiece from the armory." Then he went on, calling for a page to get down the spears and daggers.

Geoffrey flew to his work, and by morning bells, six perfectly equipped horses stood in the courtyard, pawing the cobbles and bobbing their heads. The duke came out in his riding gear, followed by four noblemen and one noblewoman.

"Well done," the duke said to Geoffrey, who held the bridle as the duke mounted. "Go on ahead now and stay with the captain."

¹¹docile—easy to handle or train

¹²boar—a wild pig with a thick coat of dark bristles

Yeoman Knight 291

Follow-up discussion: page 291

► [literal] Why does Geoffrey get up early every morning? (so that he can get his work done and have time to watch the horsemen and to practice fencing)

► [interpretive] How does Geoffrey respond when the captain of the guard laughs at him and tells him that he'll never be a knight? (He doesn't let it discourage him; he feels even more determined to be a knight someday.)

Read aloud with a condescending voice the captain's words to Geoffrey.

[interpretive] How does the author imply that even the horse doesn't think Geoffrey will ever become a knight? (After Geoffrey tells the horse that he will become a knight, the horse tosses his head and nickers.)

[critical] Do you think that Geoffrey should be content to be a stable boy for the duke and to never become a knight? Why or why not? (Answers will vary.)

► [interpretive] What new opportunity does the duke give Geoffrey to prove himself? (chasing the boars on the boar hunt)

[interpretive] Why do you think the duke ignores Geoffrey's "breach of courtly rules"? (Answers will vary, but elicit that he likes Geoffrey, realizes Geoffrey doesn't mean to be disrespectful, and is interested in Geoffrey's response to his question about boar hunts.)

Read aloud the conversation between the duke and Geoffrey, using the duke's powerful, friendly voice and Geoffrey's eager voice.

Follow-up discussion:
page 292

► [interpretive] How does Geoffrey know that a boar is probably at the end of the swath? (He had gone on many boar hunts before and recognizes the signs.)



The boy ran forward toward the wood, and the handsome company rode at a walk behind. The men carried spears and daggers and wore strung bows over their shoulders. The lady wore a longbow over her left shoulder and a leather quiver of arrows on her belt. She rode easily, a light veil drifting out and back from her cap in the early morning breeze.

292

The runners fanned out as they entered the wood. Geoffrey paused a moment in the stillness, looking keenly around. He saw a rough swath¹³ off to the left, and experience told him a boar was probably at the end of it. He trotted away from the path at a diagonal for several

¹³swath—a strip cut through grass or trees, as if by a mower

yards and then straight across to it. Out again at a diagonal he ran and then straight across, always brightly alert and listening.

When the duke entered the wood, he saw his young servant and said to one of his companions, “See that boy there? He knows how to roust¹⁴ up a boar without endangering himself or us too much.” The other man looked at Geoffrey and nodded.

The seventh time Geoffrey ran toward the swath, he saw the large, dark form of a sleeping boar. He stopped short, trying to see which way the animal was turned. It was headed away from the riders. Geoffrey signaled to the duke that he had come upon a boar. The riders halted some way back and readied their weapons.

Geoffrey devoted his full attention to the boar. He circled to the right and stamped the ground and yelled loudly. The animal grunted once and slightly lifted its head. Geoffrey yelled again and ran farther around toward the head. The surprised boar shoved its weighty bulk up and began to swing his head back and forth.

“Yah! Yah!” Geoffrey hollered. Another servant had come in on the other side. The boar, distracted, lunged first at Geoffrey and then at

the man on the left. Both sprang back out of easy range.

The duke and his party made an uneven circle within twenty yards. “Lady Gwendolyn shoots first,” cried the duke. The lady, her bow at the ready, waited for the runners to turn the boar. Geoffrey glanced swiftly up to see whether the hunters were prepared. He caught a brief glimpse of the woman before he had to look back to the animal.

“Now!” he yelled to his companion. They charged forward together. The boar, confused, pulled back and suddenly wheeled around. As he did, an arrow came humming from the lady’s bow. It struck him behind the shoulder and stayed in. The boar roared once before a spear took him. He quivered briefly and fell dead.

A cheer went up from the whole party. “Excellent!” shouted the duke. “Splendid!” said two of the other men together. “Let’s have another,” said a third.

By the end of the day, a tired company went home with four fine boars borne on poles before them. The duke, breaking a rule of court himself, let Geoffrey ride with him as a reward for his skillful work of the day.

¹⁴roust—to wake; stir up

Yeoman Knight 293

WORKTEXT OBJECTIVES

The student will

- Recall and infer facts and details.
- Determine word usage from context clues.

Comprehension: Worktext pages 115–16



Follow-up discussion: page 293

► [interpretive] Why does Geoffrey glance up to see whether the hunters are prepared? (Answers will vary, but elicit that if they hadn’t been ready and he had given the signal to yell, the boar could have rushed toward them and frightened the horses, and someone could have been thrown.)

[interpretive] How does Geoffrey show his wit during the boar hunt? (He thinks quickly and still keeps everyone safe as he rousts up the boar.)

Read aloud the paragraph that describes how Geoffrey confuses the boar, allowing the lady to shoot it.

► [interpretive] How do we know that the duke likes Geoffrey? (He breaks a rule of court himself by letting Geoffrey ride with him on his horse.)

[interpretive] How do you think Geoffrey feels to be riding with the duke? (possible answers: pleased; thankful; honored)

Looking ahead

► What special event will take place at the castle?

LESSON 68

TEST OF A LOYAL HEART

COMPREHENSION

VOCABULARY

I was in a **quandary**, not knowing which way to turn. (p. 294)

Brenda **aspires** to be in the orchestra, but she knows it will take a lot of practice. (p. 296)

Mom was **incredulous** when I first told her, but in the end she believed me. (p. 298)

Before silent reading: pages 294–97

Motivation

- How is Geoffrey's loyalty tested?

After silent reading

Overview discussion: pages 294–97

- [interpretive] What honor does Brith offer Geoffrey? (**the honor of the scarf; to tie her scarf to the bridle of his horse—an honor worthy of knights and gallant men**)

[critical] Should Geoffrey have asked the duke for permission to join the games? Did he make the right choice? Why or why not? (Elicit that it would have been improper for him to ask for permission; therefore, he made a wise decision.)

- [literal] Who approaches Geoffrey in the stable? (**Lady Gwendolyn's husband; a nobleman**)

[literal] What does the nobleman offer Geoffrey to try to get Geoffrey to work for him? (**He tells him that he would not keep Geoffrey in the stable during festival and that he can help Geoffrey become a knight.**)

Test of a Loyal Heart

The next week there was a huge feast at the castle. The duke had invited dozens of noblemen and their ladies to the opening banquet and to the week of games and contests after. The whole castle was scoured and swept, aired and shook out, lit with torches and hung with tapestries and colorful swags of velvet. The manor servants were dressed in blue and gold, and every window held a laurel wreath.

Geoffrey in all his days and in all his imagination had never seen such brightsome splendor. He gazed into the interior halls from the kitchen, his eyes adazzle. Behind him in the kitchen, puddings and sauces bubbled over the fires and sent thick, sweet smells through the whole house.

Outside, whole wild boars turned slowly over open fires, nearly roasted now. They had been put upon the spits two days ago, basted with honey and herbs, and smoked well over green wood. Two or three times a day, Geoffrey passed by to see how things developed.

Officers of the guard burnished¹⁵ their greaves¹⁶ and breastplates and oiled the joints of their kneepieces and pauldrons.¹⁷ Geoffrey watched them intently, wishing he were among them.

As it was, he polished the leather chestpiece that the duke had allowed him to keep. He shined it until it was almost brighter than the metal of the armor. Brith came to him on an af-

294

ternoon as he buffed the leather for yet the thirtieth time.

"Good day, Geoffrey," she said. She smiled like a field of daisies, he thought.

He stood up and bowed to her. "Good day, Lady Brith."

She looked down briefly at the leather. "Will you be playing in the games?"

"I think not," he said, hoping his disappointment did not show.

"Did you ask Father?"

"No, my lady."

"You needn't fear him. He likes you."

Geoffrey blushed. "To ask a special favor from your father the duke would not be suitable. Favors are not asked for, but given. He would think me rude."

Brith drew a silk scarf from her sleeve. "Should you decide to ask," she said, "I would like you to tie my scarf to the bridle of your horse." She laid the bright blue scarf down and left without more words.

Geoffrey was left in a **quandary**.¹⁸ The honor of the scarf dismayed him. Only proven knights and gallant men were worthy of such things. He wanted desperately to ask the duke for permission to join the games. He considered long and hard. At last,

¹⁵burnished—polished

¹⁶greaves—armor that covers the leg below the knee

¹⁷pauldrons—armor that covers the shoulder

¹⁸quandary—a perplexing situation

Follow-up discussion: page 294

- [literal] For what event is the castle being prepared? (**a huge feast; a banquet and a week of games and contests**)

- [interpretive] What simile describes Brith's smile? (**"like a field of daisies"**)

[critical] Why do you think Geoffrey compares Brith's smile to a field of daisies? (**Answers will vary, but elicit that a field of daisies implies "sunny" and "cheerful."**)

[interpretive] Is Geoffrey expecting to participate in the games? (**no**) What is Brith assuming by giving

Geoffrey her scarf? (**Brith thinks Geoffrey will get to participate in the games.**)

Choose two students to read aloud the conversation in which Brith encourages Geoffrey to ask to play in the games. Instruct them to demonstrate Geoffrey's embarrassment and Brith's kindness.

► [interpretive] Which of Geoffrey's virtues does Brith's offer challenge—courage, wit, or duty? (**his sense of duty**)



against his better judgment, he went to where he knew the duke would be sure to pass.

As he waited by the gate, two serving women went by. "You'd think the king was coming," said one.

"Never have there been such preparations in this place. Did you see those wonderful imported tablecloths?" said the other.

"Oh, yes, and the gold platters for the goose!" Their voices could not be heard after they turned the corner. Geoffrey thought his heart would burst with excitement. What splendor

there was to be seen and what pleasure to be enjoyed for a week!

Soon, just as he had thought, the duke on his way to the falcon keep turned through the gate where Geoffrey was standing. He nodded to the boy.

Geoffrey summoned up his voice but could not use it. The duke hesitated. "Something, my lad?"

The moment of opportunity hung in the air like a fragile bubble, shimmering and brief.

"No, my good lord," said Geoffrey, and the moment was gone forever. He thought of the scarf in his pocket. "Your pardon, sir; there is something."

"Well?" said the duke, looking keenly down at this boy he liked.

Geoffrey drew out the scarf admiringly and held it out. "Sir, your daughter . . ."

"Yes?"

"Your daughter left this in the stable earlier. It is not my place to return it. I thought perhaps, if you would be so good, sir, you might give it to her."

"Very well," said the duke.

Geoffrey bowed and stepped back.

Yeoman Knight 295

Follow-up discussion: page 295

► [literal] What details described by the serving women let you know the preparations are unusually elaborate? (imported tablecloths; gold platters)

[appreciative] Would you have the same idea about the preparations if the serving women had just said, "What grand preparations they are making!?" (no) Why or why not? (Elicit that the details help your imagination to picture the setting.)

► [critical] Do you think it is wise for Geoffrey to stand where he knows the duke will pass even though it is "against his better judgment"? (Answers will vary, but elicit that we should not put ourselves in a position to be tempted to do something wrong.) [BAT: 4d Victory]

► [literal] To what does the author compare the moment of time between the duke asking Geoffrey whether he needs something and Geoffrey's response? ("a fragile bubble")

Read aloud the simile that describes Geoffrey's moment of indecision.

[appreciative] Why does the author describe that moment of indecision as she does? (Elicit that a bubble lasts for only a short time just as the moment of indecision does.)

[interpretive] Why doesn't Geoffrey ask the duke for permission to join the games? (It would not be proper to ask for a favor; favors are given, not asked for.)

[interpretive] Is Geoffrey dishonest with the duke when he gives Brith's scarf to him? (no) Explain your answer. (He is honest, but he is careful not to say anything that would make the duke's daughter look bad in her father's eyes.)

Read aloud Geoffrey's words to the duke as he returns Brith's scarf.

Follow-up discussion: page 296

► [interpretive] How does Geoffrey feel about all the banquet preparations once he learns that he will not be able to attend? (*The things that were magnificent to Geoffrey suddenly become terrible to him because he cannot enjoy them as he had expected to.*)

Read aloud the author's words as she describes the details of the setting in a different way to show that all the festivities lose their appeal to Geoffrey.

[appreciative] How would you feel if you were Geoffrey and had hoped to attend the banquet, only to find out that you are going to take care of the horses instead? (*Accept any answer.*)

► [interpretive] When the nobleman offers Geoffrey a job, what does he mean by saying that he has "the king's ear?" (*The king listens to what he says.*)

[interpretive] Why do you think the nobleman comes when Geoffrey is at his lowest point of discouragement? (*Answers will vary, but elicit that Geoffrey would more likely be tempted to turn against the duke when he is discouraged.*)

[appreciative] What lesson can we learn as Christians about discouragement and temptation from Geoffrey's reaction? (*Answers will vary, but elicit that even when we are discouraged, we should keep doing what is right and not give in to temptation.*)
[BATs: 4a Sowing and reaping; 4b Purity; 4d Victory]

The duke said, "I want you to tend the stables during the festival here. Keep all the horses as you keep mine, and I will be well pleased."

"Yes, Your Grace," said the boy.

"I will see to it that your meals are brought to you," the old man said.

Geoffrey's heart fell. He had nourished a hope that he could attend the banquet. What then had all those lessons in courtly manners been for? The tears threatened, but he mastered them. "Yes, sir," he said.

"Come not to the house unless you are sent for," the duke said, and went away.

The cheery lights faded, and the great halls lost their color in Geoffrey's mind. The sweet smells turned repugnant,¹⁹ and the wreaths seemed now black circles of some poisonous weeds. The yeoman returned to the stables and sat down on the cobbles before the door. Had not the desire to be a knight still been deep in his heart, he would have let a tear or two escape him. Instead he made an intense study of the stones and straw around him.

From this dismal reverie,²⁰ he was pulled by a deep voice. "Are you Geoffrey? Geoffrey of boar-hunting fame?"

Geoffrey looked up to see he was being addressed by a nobleman. He stood up, brushed himself off, and answered. "I am Geoffrey, sir."

296

"I am Lady Gwendolyn's husband. She tells me you are the best runner she has ever seen in the field."

"The lady is too kind, sir," said the lad.

"And you are well-mannered, as well, I see. At any rate, I've come to ask you to work for me."

Geoffrey could not conceal his surprise. "I am in the service of His Grace the duke, sir, thank you."

"Ah," said the nobleman, "you must give this more thought. I will treat you well—not keep you in the stable during festival."

Geoffrey hesitated only a moment. "With respect, sir, the duke treats me well and gives me more than ever I had. I cannot leave his service; it would be most disloyal of me."

"I hear you aspire²¹ to be a knight."

Geoffrey felt his ears get red, but he made no answer, nor did he have to, since he had not been asked a question.

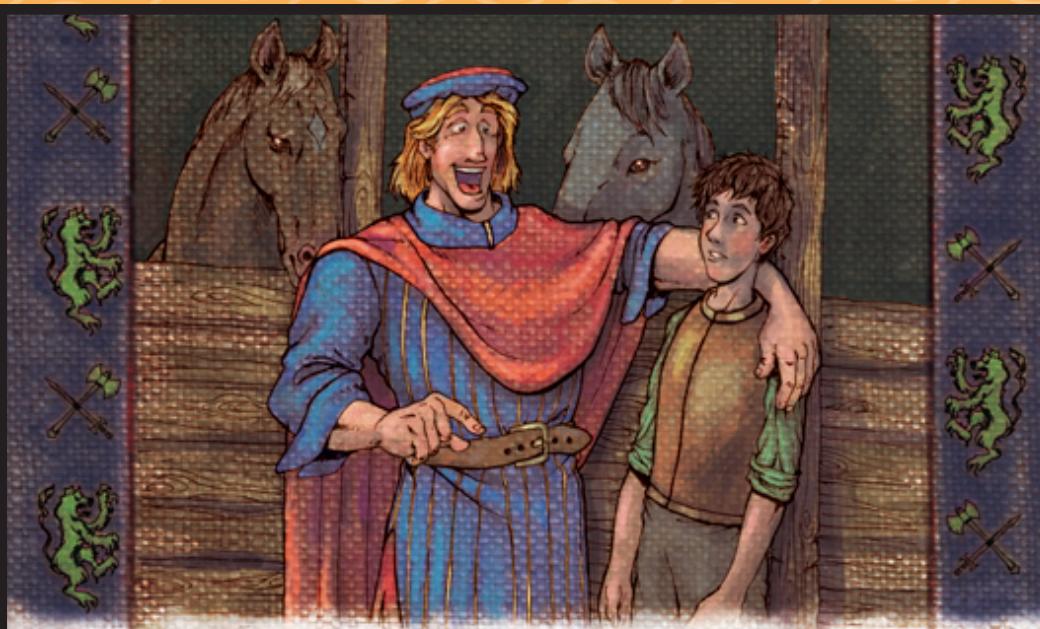
"I can help you," the man continued. "I have the king's ear."

"You are kind to offer," said Geoffrey. "But were I to leave the duke after he has been only kind to me, I would not be worthy to be a knight."

¹⁹repugnant—repulsive; disgusting

²⁰reverie—daydream

²¹aspire—to have a great ambition; strive toward



"I would give you yet another chance," said the nobleman. "I will make you captain of all the hunts at my manor. What do you say?"

"Sir, you are generous. But my service is here. If my lord requires me to keep the stable, I shall keep the stable as though it were the king's treasure room and count myself honored to serve so gracious a master." Geoffrey's face in this last had assumed the same handsome determination it had that day some time ago when he had left the field.

The nobleman only smiled and nodded. He said nothing further, leaving Geoffrey to his work at the stable.

The guests began to arrive, lords and ladies with brightly garbed entourages²² on well-trimmed and high-stepping horses. Some of the ladies' horses had tiny bells braided into their manes, and these mounts made a shimmering little music as they came.

Geoffrey found pleasure in unharnessing the grand horses and in wiping the dust from the silver-and-leather saddles. There was so much to do to attend to all these horses that Geoffrey almost forgot that he was not going to see the celebration in the manor.

²²entourages (ĕn' tōō rāzh' ēz)—groups of attendants or friends following someone

Yeoman Knight 297

Follow-up discussion: page 297

- [appreciative] What would you do if you were Geoffrey and were offered the opportunities that the nobleman offers him?

Read aloud with a very persuasive voice the nobleman's final offer to Geoffrey.

- [interpretive] What does the Bible say about those who are faithful in little things? (They can be trusted with greater responsibilities because they will also be faithful with the greater things. See *Matthew 25:23*.)

[interpretive] How does Geoffrey show faithfulness in little things? (He says that if the duke requires him to keep the stable, he will keep it as if it were the king's treasure room and count himself honored to serve such a gracious master.)

- [critical] Do you think it is unkind of the nobleman to try to take Geoffrey away from the duke? Why or why not? (Answers will vary.)

- [interpretive] What kind of attitude does Geoffrey have about taking care of the horses rather than attending the celebration? (He finds pleasure in his work and stays so busy that he almost forgets about the celebration.) [BAT: 2e Work]

Before silent reading: pages 298–300

Motivation

- Will Geoffrey's loyalty to the duke be rewarded?

After silent reading

Overview discussion: pages 298–300

- [literal] How has the duke tested Geoffrey's loyalty? (He sent his friend to try to lure Geoffrey away from the duke's service.)

[critical] Do you think that it is right for the duke to test Geoffrey's loyalty as he has? Why or why not? (Answers will vary.)

[critical] Do you think the duke's test is an accurate test of Geoffrey's loyalty? Why or why not? (Answers will vary.)

[interpretive] How is Geoffrey rewarded for his loyalty and obedience to his master? (He is asked to be a knight in the king's palace; he is invited to participate in the games; he is allowed to sit with Brith at the banquet table.)

[critical] Is the reward for Geoffrey's loyalty worth the difficult test the duke put him through? (Answers will vary, but elicit that the test is a small price to pay for the privilege of becoming a knight.) [BAT: 4a Sowing and reaping]

On the afternoon before the banquet, there was suddenly a stir and a bustle in the stables, uncommon in even these uncommon times. Geoffrey ran out to the main stable to see what had happened. The captain, dressed in his best, was proudly leading a black horse covered with a purple silk. From two leather-and-gold straps hung a diamond-shaped medal, engraved with words and set with gems. It was the most magnificent sight the boy had ever seen.

"Whose horse is this?" he asked another stableman who was sharing the vantage point of the same tack rail with him.

"Why, the king's!" was the *incredulous*²³ answer.

Geoffrey stared in wonder. Ah! The king had indeed come. If only he could catch sight of him. But what chance would there be of that? When the shining horse had been closed in his special stall and Geoffrey could not see anything but grooms running here and there, he went back to his work with only a little less pleasure than before.

Late that evening, from his window over the stable, Geoffrey could hear the lovely pipe and string music and see the warm light given off by the fireplaces and the torches. He even thought he could smell the rich meats and sauces and the bubbling, thick puddings. He strained to gather

all he could with his senses, and his quick imagination supplied the rest.

He imagined himself seated by Lady Brith, dressed in fine clothes, and eating some of the boar he had helped to bring down. It was so real to him that when his meal was brought by one of the manor servants, he almost said that he had already eaten. The smell of real food, however, quickly changed his opinion. He got up, put on his clean shirt, and ate his small plate of food alone.

Sometime later, one of the officers of the guard appeared in the stable. "His lordship sends for you," he said. "Go directly to the banquet hall. Another servant will meet you and show you in."

Geoffrey ran out, nearly knocking the officer off his feet. He ran all the way to the hall and stopped briefly to catch his breath. He collected himself and entered the side outer hall. A servant somewhat older than himself motioned for him to come along. Geoffrey followed.

They passed through a bustling of serving women and cooks. They went on past the neatly dressed serving men and right up to the huge double doors, all carved with scenes of hunting and feasting. Here they paused as the servant said something to the man at the door. The man nodded and swung open the door.

²³incredulous—shocked and unbelieving

298

Follow-up discussion: page 298

- [literal] Why is there such a stir in the stables on the day of the banquet? (The king has come.)

- [interpretive] How does Geoffrey use his imagination to help him enjoy his time in the stable? (He imagines that he is at the banquet, sitting with Brith, enjoying the meal.)

- [appreciative] To which of the senses does the author appeal in order to help you feel a part of the scene at the stable window with Geoffrey? (sight; smell; hearing)

Read aloud the paragraph that describes how Geoffrey's imagined meal seems very real to him.

[interpretive] How do you know that Geoffrey is excited about being summoned to the banquet? (He runs out, nearly knocking the officer off his feet, and runs all the way to the hall, stopping only briefly to catch his breath.)

For a moment, Geoffrey was nearly blinded by the lights within. Every iron bracket held a magnificent glowing torch. Two huge fireplaces, larger than whole houses Geoffrey had known, blazed up with fires that looked as though they would never die out. The air was filled with the mingling aromas of garlands of wild flowers, basted meats, and rich spices. The tables were covered with blue and gold tablecloths and set with more gold and silver pieces than the boy had believed existed in the world.

He followed the servant in a daze and arrived after no small walk be-

fore the duke. Geoffrey by great effort remembered his manners. He bowed and said, "At your service, my good lord."

The duke smiled. He turned to the man beside him who wore a velvet of deep purple. "This is the boy, Your Majesty," the duke said.

Geoffrey gasped audibly. He bowed, twice, but could not think of what to say. So he said nothing.

The king looked kindly at the boy. "It is told me you want to be a knight. Is that so?"

"Yes, Your Majesty," Geoffrey answered, barely above a whisper.



Follow-up discussion: page 299

► [interpretive] When Geoffrey arrives at the banquet hall, how do you know the lights were bright? ("Geoffrey was nearly blinded by the lights within.")

[appreciative] Would torches and fireplaces be as bright as the electric lights we are used to? (no) Why does the light seem so bright to Geoffrey? (Possible answers: He has never seen the brightness of electric lights; he has spent the whole evening in the stable with little or no light.)

► [interpretive] What thoughts do you think are going through Geoffrey's mind as he takes the long walk across the room to the duke? (Answers will vary.)

Read aloud the paragraph that describes all the things in the banquet hall that dazzle Geoffrey's senses.

► [interpretive] How does Geoffrey react when he realizes that he is in the king's presence? (He gasps, bows twice, and can't think of anything to say.)

[interpretive] What kind of man do you think the king is, based on his appearance and what you have read about him? (Answers will vary, but elicit that he is kind and wise.)

Follow-up discussion: page 300

► [interpretive] What do you think would have happened if Geoffrey had accepted Lord John's offer to work for him? (Geoffrey would have received the benefits that Lord John had offered, but he probably wouldn't have become a knight because his loyalty would have been questionable.)

Working for Lord John would have been as nothing compared to working for the king.)

NOTE You may also want to discuss how, when we give in to temptation, we miss the far greater blessings of being in God's will. [BAT: 4d Victory]

[interpretive] Do you think that Geoffrey is surprised to be asked to be a knight even though he has been so determined to become one? (probably)

[interpretive] Do you think Geoffrey would have become a knight eventually, even if he had never met the duke? Why or why not? (Answers will vary.)

► [appreciative] What qualities do you admire in Geoffrey? Why?

"I have heard of your courage with robbers and of your wit with haughty scholars and wild boars. How may I know you are loyal?"

"Pardon, Your Majesty," said the duke. "I can tell you of that."

"Say on, then," said the king.

"I have learned that my daughter encouraged this boy to ask a favor of me. He graciously refused without giving offense anywhere. Then I told him to keep the stables when I had let him believe he would be allowed to see the feast. He obeyed without a word or look of displeasure."

"He is well-mannered to be sure—but is not loyalty more than proper speech?" asked the king.

"That is so, Your Majesty," said the duke. "So I tested his heart. I sent my friend, Lord John, to lure²⁴ the boy away from my service with promises of position and plenty."

The king turned to Lord John, who sat with the Lady Gwendolyn farther down the same table. "What answer did you receive, John?"

"Right gladly would I have kept my promises to the lad," Lord John replied, "but he said he could not leave the service of so kind a lord. He said that he would keep the duke's stable as if it were your grace's treasure room and count it an honor to do so, Your Majesty."

There was a general murmur of approval around the table.

"Well answered," said the king. "Geoffrey, I have your master's leave to ask you a question."

Geoffrey, still amazed at what he had just heard about the events of the day which he had counted so miserable, waited.

"Will you leave the duke of Arandale to train at my palace to be a knight?"

Geoffrey felt his face redden and looked quickly to the duke. The duke nodded his permission.

Geoffrey turned back to the king. "I will, Your Grace."

The king looked pleased and leaned back in his chair. The duke said, "Come, lad; my daughter has kept a place for you at her table. In the morning we will talk a bit further."

"Perhaps he would like to join the games tomorrow," said the king.

"Certainly, Your Majesty," said the duke.

Geoffrey bowed his best bows, first to the king and then to the duke. He stepped back without turning, but he could not keep from smiling.

As Geoffrey took his seat, the duke called for more music and more venison and more light. The former yeoman looked about him. And for the first time in his life, the reality was greater than his dream.

²⁴lure—to attract; tempt

300

WORKTEXT OBJECTIVES

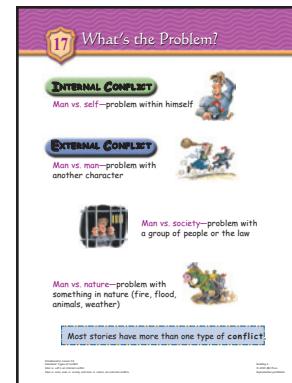
The student will

- Identify types of conflict.
- Determine word usage from context clues.
- Identify the author's purpose for writing.

Literature: Worktext page 117

 Types of conflict were presented in Lesson 53.

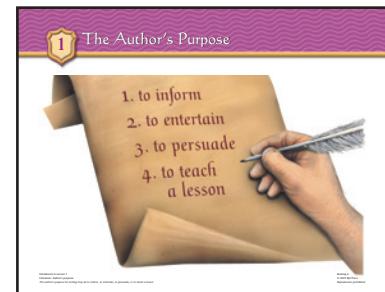
Use Teaching Visual 17, *What's the Problem?*, to review the types of conflict.



Literature: Worktext page 118

 Authors' purposes for writing were presented in Lesson 1.

Use Teaching Visual 1, *The Author's Purpose*, to review authors' purposes for writing.



SOMETHING EXTRA

Write It: Virtues

Discuss the biblical virtues listed below. Instruct the student to choose the three virtues that he thinks are most important. Encourage him to write a paragraph about each virtue he has chosen, explaining why he thinks each one is important, how the virtue affects others, and what he can do to develop the virtue in his own life.

- | | |
|---------------|----------------|
| honesty | lovingkindness |
| faithfulness | unselfishness |
| patience | meekness |
| longsuffering | diligence |

Lesson	Worktext pages
69	252–53

OBJECTIVES

LESSON 69

The student will

- Determine word meanings from prefixes, suffixes, and Latin and Greek roots.
- Determine the etymology of a word.
- Build words based on etymologies.

1 Introduction:

Appendix page A45



Give each student a copy of “Mystery Meanings,” Appendix page A45. Read aloud the first question and the choices given.

- Which of the three choices do you think is the correct one? Mark it on your paper.

After the students mark their choices, take a survey to find out how many students thought each choice was the correct one. Then tell the students the answer. Repeat the procedure with the remaining questions. (1. b; 2. a; 3. c; 4. b)

- You have just learned the etymology of four words, or terms, we use today. The etymology of a word is the word’s history or how it came to mean what it means.

► The word *etymology* comes from two Greek words: *etym* means “true meaning or real,” and *ology* means “the study of.” So *etymology* means “the study of the true meaning of the word.”

The purpose of studying etymologies is to find out the history of words and how they came to mean what they mean, and to use the roots of words to find their true meaning.

Materials

- A copy of “Mystery Meanings,” Appendix page A45, for each student
- Write for display: *bicycle*, *bicentennial*, *biweekly*, *biathlon*, *bilingual*, *bifocal*
- Teaching Visual 19: *Word Equations*

Background information

Etymologies—Etymology is the origin and history of a word. Included in the etymology of a word are the basic elements or roots and affixes of the word and their meanings, the languages the word developed from, and when the word was first used, if that is known.

ETYMOLOGIES

2 Skill development: Visual 19—Word Equations

Read the following paragraph to the students.

Are you a fearful person? In math class, do you struggle with solving the problems because you have a bad case of numerophobia (nōō’ mə rə fō’ bē ə)—fear of numbers? Maybe you can’t give answers in class because when you open your mouth to speak you are overwhelmed with phonophobia (fō’ nə fō’ bē ə)—fear of speaking aloud. Lunch offers no relief because once again your mom packed peanut butter and jelly for you. Doesn’t she know that you have arachibutyrophobia (ə răk’ ē bə tī’ rə fō’ bē ə)—fear of peanut butter sticking to the roof of your mouth? Your teacher does care about your problems, and she insists that you keep a good book in your desk to read when you are done with your work so you can’t claim that you have thaasophobia (thā’ sə fō’ bē ə)—fear of being bored. Yes, it is a fearful life that you lead. You would go to the doctor, but, of course, you’re afraid of him too!

- Maybe you have already guessed what the four unfamiliar words in the paragraph have in common. They all have the suffix *phobia*, which means “fear” or “fear of.” When you know the meanings of prefixes, suffixes, and Greek and Latin roots, a whole world of word meanings opens up for you.

Call attention to the list of six words displayed. Read the words aloud.

- What do all of these words have in common? (Elicit that they all start with *bi*.)

What does the word *bicycle* mean? (Elicit that it is a means of transportation that has two wheels—*bi* means “two” and *cycle* means “circle.”)

What does the word *bicentennial* mean? How do you know? (Elicit that it stands for two hundred years—*bi* means “two” and *centennial* stands for “hundred years.”)

Continue the procedure with the remaining words. (*biweekly*—two weeks; *biathlon*—two contests or events; *bilingual*—two languages; *bifocal*—two points of focus)

- You can see from all these words that the prefix *bi* means “two.” *Bi* comes from the Latin word meaning “two.” However, not every word that starts with *bi* has a meaning involving “two,” such as *Bible*, *bite*, *biology*, and *bias*.

If you look carefully at many of our English words, you will find parts of the words that come from words in other languages. You can use these word parts to deduce the meanings of words.

(continued at top of next page)

Word Work

Etymologies

Prefixes	Meanings
bene-	good
centi-	one hundred
micro-	small
peri-	around
tele-	distant

Suffixes	Meanings
-ion	state of
-ology	study of
-phobia	fear of
-ty	state of

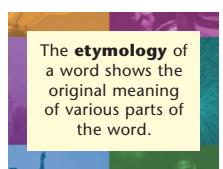
Latin Roots	Meanings
anima	life or breath
fract	break
liber	free
vide	to see

Greek Roots	Meanings
bio	life
graph	things written
hydro	water
phone	sound, voice
scope	to see

► Use the etymologies to find the parts relating to the given words. Write the parts and their meanings. Then write a simple definition. The first one is done for you.

1. hydrophobia = hydro + phobia = water + fear of = fear of water
2. biology = bio + ology = life + study of = study of life
3. microscope = micro + scope = small + to see = to see small things
4. telescope = tele + scope = distant + to see = to see distant things
5. periscope = peri + scope = around + to see = to see around things
6. graphology = graph + ology = things written + study of = study of things written
7. hydroscope = hydro + scope = water + to see = to see water
8. hydrology = hydro + ology = water + study of = study of water
9. fraction = fract + ion = break + state of = state of having a break
10. liberty = liber + ty = free + state of = state of being free

252



© 2003 BJU Press. Reproduction prohibited.

(continued from previous page)

Display Visual 19. Point out the different prefixes, suffixes, and Greek and Latin roots and discuss their meanings.

- What words do you know that are made up of some of these parts? (Answers will vary.)

Allow time for the students to mention several words from each of the four sections of the visual. Encourage them to combine a prefix or suffix listed with a root listed (e.g., telephone; biology; microscope; fraction; unicycle).

- How do the meanings of the word parts affect the meaning of the whole word? (Elicit that you can usually figure out the meaning of the word if you know the meanings of its word parts.)

3 Skill application:

Worktext page 252



Direct attention to the worktext page. Read the directions aloud.

► Look at the first word. The Greek root *hydro* and the suffix *phobia* make up the word *hydrophobia*. *Hydro* means “water,” and *phobia* means “fear of.” When you put the two word parts together, the meaning is “fear of water.”

► Look at the next word. What two word parts make up *biology*? (*bio* and *ology*)

What does each part mean? (*Bio* means “life,” and *ology* means “study of.”)

Write these meanings in the blanks. When you put these two word parts and their definitions together, what is the meaning of *biology*? (“study of life”)

Guide the students in completing the page.

4 Skill practice:

Worktext page 253



19 Word Equations

PREFIXES	
bi-	good
tri-	two
centi-	hundred
micro-	small, short
peri-	all around
tele-	not
uni-	one
SUFFIXES	
-scale	small
-est	one who
-est	full of
-ation	state or quality of
LATIN ROOTS	
ambul	walk, go
anim	life
aud	hear
beav	short
GREEK ROOTS	
auto	air
ast	star
bio	life
cycl	circle, ring
RELATIONSHIP	
-scope	relating to
-philia	study or science of
-fer	feared
-fract	break
liber	free
vide	see
hydr	water
phon	sound
scop	see

Illustration: © 2003 BJU Press. Reproduced by permission of BJU Press.

LITERATURE LESSON: PLOT

Lesson	Reader pages	Worktext pages
70	301–4	119
71	301–4	120

OBJECTIVES

LESSON 70

The student will

- Skim to get the general idea of an article.
- Identify elements of plot.
- Describe how conflict affects plot.
- Describe how a good plot supports a theme.

LESSON 71

The student will

- Recognize the function of plot.
- Brainstorm and record ideas about plot and how it is developed.
- Determine a plot sequence in preparation for writing a story.

Materials

- A sheet of paper and a pencil for each student
- Fifteen dominoes
- Vocabulary sentences for display. Use the prepared sentences from page 397 to introduce the vocabulary words in context at the beginning of Lesson 70.
- Student reader for each student (for Lesson 71)
- Each student's composition notebook, including worktext pages and compositions from Lessons 30 and 52 (for Lesson 71)

Background information

Skimming—Lesson 70 gives students an opportunity to review and reinforce the study skill of skimming taught in Lesson 12. *Skimming* is defined as “reading quickly to get the *general idea*. Ways to skim include reading headings, subheadings, and other words that are bold or italicized, and reading the first sentence of each paragraph.”

INTRODUCTION

Domino effect

Direct the students to number their papers with the hours of the day starting with 7 A.M. and ending with 9 P.M.

- Think about yesterday. Next to the hours listed on your paper, write the events that happened to you yesterday.

If you were to write a story about your day yesterday, do you think you could use the information you just wrote down as the plot of your story?

Line up fifteen dominoes (one for each hour listed on the students' papers) so that when you push the first one, it will cause the others to fall.

- Each event in your day, or in a story, affects the next event.

Give a push to the first domino, causing the rest to fall.

- In the article we will read today, you will find out what these dominoes have to do with a good plot.

Correlated Activities

- Connections, Activity 5: Careers
- Spelling Practice, Activity 3: Silent Spellers

See “Classroom Management for Grouping” in the Appendix.

Plot

Morgan Reed Persun

What is a Plot?

When you tell your friends something that happened to you, you usually tell it like a story. You tell what happened first, and then next, and then after that. You know intuitively¹ that events follow in order, that a story has a beginning, a middle, and an end.

Sometimes a *plot* is defined simply as a series of events in order from beginning to end. But a plot is more than an order of events, more than an outline of a story. E. M. Forster, who writes novels for adults, once explained plot like this: “‘The



king died, and then the queen died’ is a story. ‘The king died, and then the queen died of grief’ is a plot.”

Do you see the difference? The first example gives two events in order; the second example shows how the first event *caused* the second. A plot, then, is an order that shows how events link to each other, causing the next thing to happen, and the next, until at last a defining outcome occurs and the story ends.

You could think of plot as a line of dominoes, the first event tipping into the next, causing the second to topple the third and so on until they all fall. The writer, like the person who sets up dominoes, arranges things so that they finish falling right where he wants them to. He chooses how many events he will use, what sequence they will be in, and what pattern they will make when they are all toppled.

Where Plots Start

Just as dominoes placed in a row hit one against the next, so elements² in a story “hit” against

¹intuitively—knowing or sensing something without needing to ask

²elements—basic parts of something

Literature Lesson: Plot 301

Before silent reading: pages 301–4

Motivation

- ▶ Now read carefully to get the author’s full message about plot.

After silent reading

Follow-up discussion: page 301

- ▶ [literal] How is plot more than just a series of events in order from beginning to end? (It shows how each event causes the next.)

[literal] What game does the author use to describe plot? (dominoes)

[interpretive] How should a plot be ordered? (Events should be linked to each other, causing the next thing to happen until the outcome occurs.)

Read aloud the paragraph that tells you how a plot is like a line of dominoes.

COMPREHENSION

VOCABULARY

Sarah knew **intuitively** what had happened when she saw the look on his face. (p. 301)

Fruits and vegetables are **elements** of a healthy diet. (p. 301)

An angry speech was the **inciting** moment for the riots that took place in the streets. (p. 302)

Skimming: pages 301–4

Motivation for skimming

- ▶ Skim these four pages by reading rapidly the headings and the first sentence of each paragraph to get a general idea of what the article is about.

Discussion: pages 301–4

- ▶ [interpretive] After skimming the article, what do you think you will learn when you read the article carefully? (Accept any answer, but elicit that they will learn more about plot, the parts of plot, different kinds of plot, and what makes a good plot.)

Follow-up discussion: page 302

► [literal] What is conflict? (ideas, characters, or events “hitting” against each other in a story)

[literal] What are some kinds of conflicts? (characters struggling against each other, against forces greater than themselves, against God, and against themselves)

NOTE The conflict man vs. God is not presented as a separate type of conflict in Skill Day Lesson 53, but it may be included in the man vs. self conflict. For example, in “The Quisling Hunt,” one of the conflicts is man vs. self. Chris struggles within herself, but it is a struggle between bitterness against God and trusting God’s will.

[literal] What does conflict do for the plot of a story? (“Conflict creates action, and without action, there is no plot.”)

[interpretive] Why do you need struggle in order to have a real plot? (Possible answer: It makes your story interesting.)

other elements. When ideas, characters, or events “hit” against each other in a story, we call it *conflict*. It is very hard to talk about plot without talking about conflict. Conflict creates action, and without action, there is no plot.

For example, you might keep reading about a boy who wants a horse and just goes out and buys one, if you like the descriptions of the horse or you want a horse yourself and want to see how much the boy paid for his horse. But you are much more likely to keep reading if the boy has an opportunity to earn a horse but then his father gets sick, and the boy has to work at home and so gives up his job in town, and—you get the idea. There has to be a struggle in order for there to be a real plot.

Plots rise out of many kinds of conflict. Some stories are about one character against another. In “The Squire’s Bride,” the squire and the poor farmer’s daughter have such a conflict. Others are about characters struggling against some force larger than themselves. The story “Antarctica” pits Drew, Derrick, and their uncle against the cold and danger of an ice shelf; the fight is against nature. Other plots show characters struggling against God. Gwo Gwang in “The Greater God” must strive to

302

trust God in spite of what he has been taught about bad spirits. Still other stories show a character struggling against himself. The Bible presents many narratives about real people who must overcome something in themselves. For example, Esther overcomes fear to stand up for her people.

How Plots Progress

Most short stories, such as are in this book, follow a *dramatic plot structure*. A dramatic plot structure begins with an *introduction* that shows the setting and the main character or characters. It then arrives at the *inciting³ incident*, a moment in the story after which nothing will ever be the same as it was in the introduction. From the inciting incident, the tension increases as the story unfolds in the *rising action*. The event of highest interest, the point at which the action comes to a deciding moment, is called the *crisis*. The story then quickly proceeds through events of less tension—the *falling action*—and resolves in the *denouement*.⁴ *Denouement* comes from a French word; it means “unraveling.” How is that an appropriate word for the last part of the plot? (*Denouement* plays

³inciting—putting into motion

⁴denouement (də’nōō mān’)—the ending or resolution of a plot



out what happens after the crisis; it “pulls the last strings” of the plot.)

In “Listening to Katey,” the author first lets you get to know Pete and Katey and how they live and that they want to go to Kingdom by the Sea. Then she introduces the event that changes everything about their summer. The inciting incident is when their father says, “You can earn the money yourselves.” The rising action consists of Pete and Ike trying to



make a fast dollar and Katey working steadily along. The crisis occurs when Ike and Pete have an accident trying to trap rabbits. The falling action starts with Ike literally falling into a hole and continues to the denouement in which Katey offers to lend the older boys money.

Plots for books, or much larger stories, can sometimes follow other kinds of plots. The Laura Ingalls Wilder books, for example, such as *Little House on the Prairie*, progress through *episodes*. Each chapter of such a book seems a short story in itself, and not all the events affect events that follow. But all the chapters together give the reader a full idea of how life on the frontier was and show how families had to work together to survive. Such plots are called *episodic*.

What Makes a Good Plot?

Plots can be based on real life, as in “The Greater God.” Or they can imitate (seem close to) real life, as

Literature Lesson: Plot 303

Follow-up discussion: page 303

► [literal] What are the six main elements of plot structure? (introduction, inciting incident, rising action, crisis, falling action, and denouement)

► [interpretive] What does the author tell you in the introduction to “Listening to Katey”? (what Pete and Katey are like; that they want to go to Kingdom by the Sea)

[literal] What is the inciting incident in “Listening to Katey”? (Father’s telling the children that they must earn the money they need by themselves)

[interpretive] How does the inciting incident change things in the story? (Possible answers: It starts the conflict, which is the struggle to get money; it changes the summer for the kids; the kids have to work for what they want.)

► [interpretive] What kind of plot does “Listening to Katey” have—dramatic or episodic? (dramatic)

Read aloud the explanation of how an episodic plot is different from a dramatic plot.

Follow-up discussion: page 304

► [literal] Regardless of what a plot is based on, what must a good plot be? (believable)

► [literal] How do good plots help the themes of stories? (Good plots “make themes memorable.”)

[literal] What good theme does the plot of “Listening to Katey” support? (Hard work pays off.)

Read aloud the paragraph that explains how the author of “Listening to Katey” made the theme memorable.

[literal] What mark of a good plot is easiest to see? (its ability to keep the reader reading and wondering what will happen next)

in “Aunt Mazey Ain’t Crazy.” Or they can be completely imaginary, such as in “Yeoman Knight.” But whatever the plot is based on, it must be believable.

In funny or fanciful stories, the world of the characters may seem like the real world yet it is imaginary. For example, the places in “A Ride to Honor” cannot be found in any atlas of Earth. Nowhere in our world would you find, for example, Cordus of Kapnos or Brass Mountains. But the action in the story abides by the rule of the fanciful setting, and the characters respond as we expect them to. So although the story is entirely imaginary, it is—within its own boundaries—believable.

Good plots also make themes memorable. In “Listening to Katey,” Pete’s many attempts to make money quickly may make the reader laugh. But in the end, when such schemes all fail and he has to borrow money from his little sister, the events of the plot point to the theme—the value of hard work.

The end of the plot is really what creates the meaning of the story.

304

Suppose, for example, that “Listening to Katey” ended with the rabbit trapping bringing lots of money. What would the story say then? It would say that get-rich-quick schemes are better than working steadily and responsibly toward a goal, which is not a true or valuable message. Good plots end in ways that support good themes.

But perhaps the mark of a good plot easiest to see is its ability to move from point to point, keeping the reader wondering what will happen next. In “Mowgli’s Brothers,” Kipling uses a plot that does it all. It abides by the rules established in the setting, it makes the themes of courage and doing the right thing easy to see, and it most certainly keeps the reader turning the pages.

The next time you find yourself being swept along in a story, take a moment to see how the author has arranged the “dominoes” and what pattern they have made when the story is over. And then you will see how the author used plot to make his story say what it does.



WORKTEXT OBJECTIVE

The student will

- Determine the plot sequence of a story.

Literature:
Worktext page 119



COMPOSITION

1 Discussing: Plot

- After reading “Literature Lesson: Plot,” you should know what a plot is, where a plot starts, how a plot progresses, and what makes a good plot. Look at page 301 of your reader. What should plot include other than just an order of events? (how the events are linked together; how each event causes the next event to happen)

Look at the plot diagram, or mountain, on reader page 303. What are the six main elements of the plot mountain? (introduction; inciting incident; rising action; crisis; falling action; denouement)

2 Practicing: Introduction and inciting incident

- Think about making a plot mountain using the character sketch on worktext page 53 about the bold, courageous knight rescuing the timid princess.

How could you introduce the story? (Accept any answer, but remind the students that the *introduction* usually gives the setting of the story and introduces the main characters. In this case it might be a warm, bustling great hall of a castle where everyone is busy, not realizing that the princess has been kidnapped.)

- What happens at the *inciting incident* in a plot? (The inciting incident is when the main conflict is introduced and everything changes—nothing is the same after this event.)

Conflict must be present in a story. It creates the action that makes the plot. The main conflict in the story about the knight is man vs. man, but you may have several types of conflict in your story to create more interest.

What could be the inciting incident in the knight story? (Answers will vary. Possible answer: A maid rushes into the room, sobbing about the princess. After the people calm her down, she tells them that the princess has been kidnapped.)

Remind the students that a plot shows how one event causes the next. The inciting incident is something in the plot that causes a reaction or response. In the story about the knight, the inciting incident, when people hear that the princess is kidnapped, causes other events to happen.

Background information

Composition lessons—The composition lesson in each unit builds on the lesson from the previous unit. You will want to have available the character sketches the students wrote in Lesson 30, the setting paragraph the students wrote in Lesson 52, and worktext page 53 for reference. As with each composition lesson, the activity at the end of this lesson will be an exercise to practice the skill taught in this particular lesson. The student will not be able to simply tack something on to what he wrote in the two previous lessons. The ideas brainstormed in this lesson could take the student in a different direction than he had previously planned when thinking of only one element of fiction writing. In this lesson, which deals with plot, the student will not be writing his story. Encourage him to brainstorm as many different ideas as possible so that he will have a large selection of ideas when it is time to write his final story.



Types of conflict were presented in Lesson 53.

3

Practicing: Rising action, crisis, falling action, denouement

- Keep in mind that the *crisis* is the deciding moment or turning point of the story—the moment when you know everything will be resolved. What will be the crisis of the whole story about the knight? (Elicit that it will be the rescue of the princess, which can be accomplished in any number of ways.)

You might think that the crisis has to be the knight overpowering all the kidnappers and riding off with the princess. But this is a chance for you to use your imagination to come up with an interesting twist. However, once the crisis is over, your readers should know that everything will be resolved. For example, the knight sneaks into the hideout, finds the princess, and sneaks back out with her. After they escape, you know that everything will be resolved. Another possibility is that a fire breaks out where the princess is being held, the kidnappers run away, and the knight battles through the flames in order to save the princess.

What is another way this story could reach its moment of crisis? (Accept any answer. Possible answer: The princess could trick her captors, escape, and find the knight in the woods ready to come and save her.)

Remind the students that the plot must be believable. The princess would not be able to overpower three kidnappers that are twice her size.

- Once you have decided what the crisis will be, what are some events—the *rising action*—that would lead up to the rescue? (Answers will vary. Possible answers: The knight learns about the princess; he finds the trail left by the kidnappers; he travels through a storm, nearly drowning in a raging river to follow the trail; he captures one of the kidnappers to find out where the princess is; the princess finds a rusty knife and cuts through the ropes that her captors used to tie her up.)
- What are some things that might occur in the *falling action* after the crisis is over and the princess is rescued? (Elicit that they might have some difficulties after the princess is rescued, but the main crisis is over once the princess is safe.)
- The *denouement* is another name for the resolution. How might things end up for the princess and the knight? (Answers will vary. Possible answers: She is restored to her family; the knight is rewarded.)

Can you think of a common way that many stories about princesses end? (Elicit that many stories end with the phrase “and they lived happily ever after.”)

Do you think this is the best ending for a story? (Elicit that it is not a realistic ending and does not involve much imagination on the part of the author. Explain, however, that it is an accepted technique of the genre.)

Brainstorming Plot

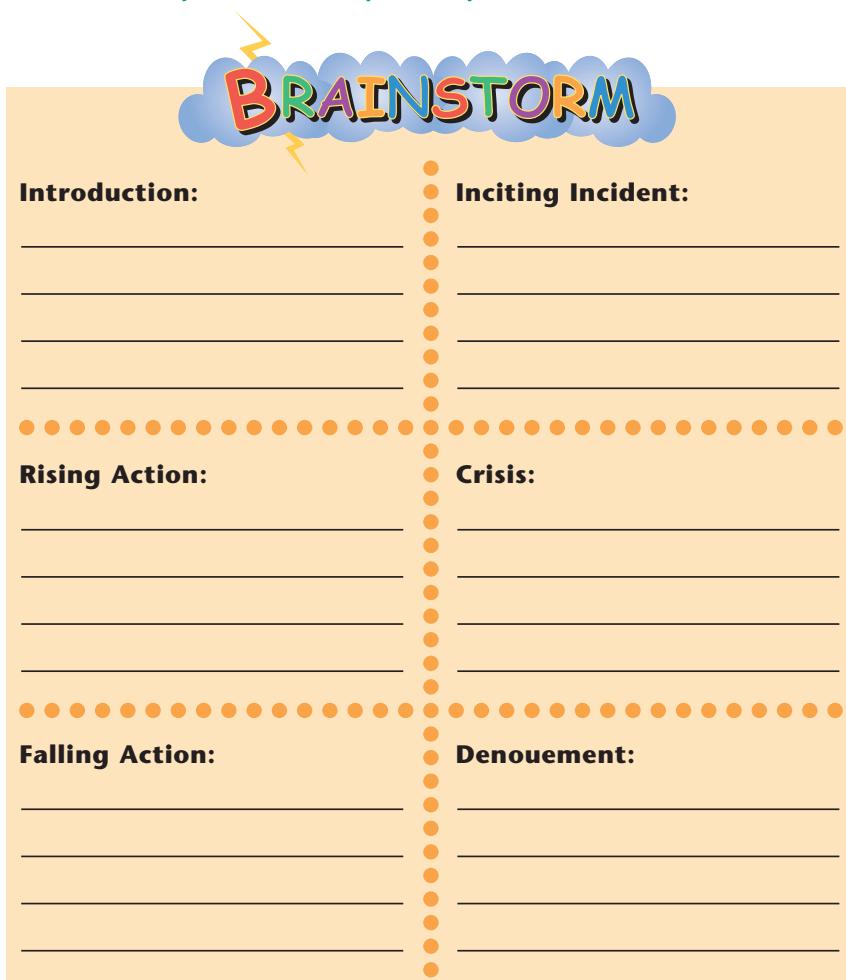


Answers will vary.

Character and setting _____

Main conflict _____

► Brainstorm a variety of ideas for each aspect of the plot.



© 2008 BJU Press. Reproduction prohibited.

120

Reading 6: "Literature Lesson: Plot," Lesson 71
Composition: determining a plot sequence in preparation for writing a story

► In the *rising action* you must think of different events that will bring your character to the crisis. For example, if the crisis will be the capturing of a wild mustang by a cowboy, the events in the rising action must bring the cowboy to the point where he has the chance to capture the mustang.

Brainstorm several ideas for the rising action of your story.

► The *crisis* is the highest point of action that solves the main conflict, letting the reader know that everything will be resolved. It is the turning point of the story. Try to think of several different ways that the crisis could

happen. The cowboy could lasso the mustang or sneak up on him and jump on him. Just remember that this decisive moment in your story begins the resolution of the conflict.

Brainstorm one or two ideas for the crisis of your story.

► The *falling action* starts to answer some questions and includes events that add interest and details to your story.

Brainstorm several ideas for the falling action of your story.

► Last, the *denouement* wraps up the whole story and tells the reader how things will be from now on. The cow-

4

4 Brainstorming: Worktext page 120



► In the blanks provided at the top of worktext page 120, fill in your character, setting, and main conflict from the previous composition lessons.

Explain that during this brainstorming session each student should write down all the options for his story that he can think of, because his story may take a different direction than he originally planned.

► First, think about the *introduction*. Where will your story start? Your setting doesn't have to be the same as the one in which your crisis takes place. Write down several possibilities. In your rising action, you can create events that will bring your character to the setting of the crisis.

Brainstorm one or two ideas for the introduction of your story and record them in the appropriate section on worktext page 120. You may add more later.

► Next, think about the *inciting incident*. How will you introduce the conflict, presenting the problem that must be resolved? In "Yeoman Knight" the inciting incident is when Geoffrey decides to leave the fields and go to fulfill his dream to be a knight.

Brainstorm one or more ideas for the inciting incident of your story.

(continued in the left column below)

boy might be made the foreman of the ranch because he caught the wild mustang.

Brainstorm one or more ideas for the denouement of your story.

Allow time for the students to brainstorm additional ideas and add them to the ones recorded during the lesson.

NOTE After the students record their brainstorming ideas, they should punch holes in worktext page 120 and put it in their composition notebooks.

Photo Credits for Reading 6 Student

The following agencies and individuals have furnished materials to meet the photographic needs of this textbook. We wish to express our gratitude to them for their important contribution.

1999-2001 © www.arttoday.com
AP/WIDE WORLD PHOTOS
Corel Corporation
Digital Stock
Eastman Chemical Division
Library of Congress
National Archives and Records Administration (NARA)
National Baseball Hall of Fame Library, Cooperstown
PhotoDisc, Inc.
Sabela Tutaris
Tara Swaney
Unusual Films
Visual Image Presentations

Introduction

Corel Corporation i-xiv

Unit 1

PhotoDisc, Inc. 1 (opener), 14, 15, 16; Corel Corporation 1 (opener background); Unusual Films 14 (top right)

Unit 2

PhotoDisc, Inc. 137, 163 (all), 168-81 (backgrounds); NARA 148-53; Library of Congress 190 (both), 191; National Baseball Hall of Fame Library, Cooperstown 192, 193; Eastman Chemical Division 194 (Babe Ruth); AP 194 (McGuire/Sosa); Corel Corporation 195; Unusual Films 198, 199

Unit 3

Corel Corporation 227 (background), 243-44, 246-47 (background), 249-55; PhotoDisc, Inc. 227 (opener), 241, 247, 283 (background); Unusual Films 283

Unit 4

PhotoDisc, Inc. 305, 325-33, 338-59 (bottom border); Corel Corporation 305 (background); Unusual Films 334-35, 337

Unit 5

Corel Corporation 415 (both); 1999-2001 © www.arttoday.com 476, 477 (inset), 481 (top); PhotoDisc, Inc. 477, 479 (inset, top), 479 (inset, bottom left and right), 480, 481 (bottom left) 483 (all); Sabela Tutaris 482, 484, 488, 491 (all); Digital Stock 487

Unit 6

Digital Stock 495, 553, 555, 556; Corel Corporation 495 (background), 588-89; Library of Congress 504; PhotoDisc, Inc. 540-42, 554, 557, 562; 1999-2001 © www.arttoday.com 565

Glossary Art

Corel Corporation 609-651 (all background and borders); 1999-2001 © www.arttoday.com 610, 615, 622, 632, 640, 646, 648 (top), 650-51; Digital Stock 629; PhotoDisc, Inc. 644, 648

Acknowledgments for Reading 6 Student

A careful effort has been made to trace the ownership of selections included in this textbook in order to secure permission to reprint copyrighted materials and to make full acknowledgment of their use. If any error or omission has occurred, it is purely inadvertent and will be corrected in subsequent editions, provided written notification is made to the publisher.

Of the following publishers, authors, and other holders of copyright material:

An excerpt from CALL IT COURAGE by Armstrong Perry. Reprinted with the permission of Simon & Schuster Books for Young Readers, an imprint of Simon & Schuster Children's Publishing Division from CALL IT COURAGE by Armstrong Perry. Copyright 1940 by Macmillan Publishing Company; copyright renewed © 1968 Armstrong Perry.

"First Chronicles 21:24-29" taken from *Expositor's Bible Commentary: Old Testament*, Vol. 4, by Herman J. Austel; Frank E. Gaeblein; J. Barton Payne. Copyright © 1988 by the Zondervan Corporation. Used by permission of Zondervan Publishing House.

"Jerusalem" taken from *Zondervan Pictorial Encyclopedia of the Bible* by Merrill C. Tenney. Copyright © 1975, 1976 by the Zondervan Publishing House. Used by permission of Zondervan Publishing House.

"Ornan" taken from *The New Strong's Exhaustive Concordance of the Bible* by James Strong. Copyright © 1995, 1996. Used by permission of Thomas Nelson, Inc.

"The Secret Pitch," by Earl Chapin. Reprinted by permission.

"The Sparrow Hawk," by Russell Hoban. Reprinted by permission of Harold Ober Associates Incorporated. Copyright © 1968 by Russell Hoban.

"Stickball" from *Subway Swinger* by Virginia Schonborg. COPYRIGHT © 1970 BY VIRGINIA SCHONBORG. Used by permission of HarperCollins Publishers.

"Sunrise," by Emily Dickinson. Reprinted by permission of the publishers and the Trustees of Amherst College from THE POEMS OF EMILY DICKINSON, Thomas H. Johnson, ed., Cambridge, Mass.: The Belknap Press of Harvard University Press, Copyright © 1951, 1955, 1979, 1983 by the President and Fellows of Harvard College.

"Threshing Floor" taken from *The New Unger's Bible Dictionary* by Merrill F. Unger, Moody Press, 1988.

"Wind-Wolves," by William D. Sargent. Reprinted by permission of Scholastic Inc.

Photo Credits for Reading 6 TE (items not appearing in the Worktext or Visuals)

The following agencies and individuals have furnished materials to meet the photographic needs of this textbook. We wish to express our gratitude to them for their important contribution.

Front Matter: Corel Corporation title page; Unusual Films xvii (all)

Units 1-5: PhotoDisc, Inc. 2, 176, 296, 418, 570 (text box borders)

Unit 6: Corbis 682 (text box borders)

Photo Credits for Reading 6 Teaching Visuals

Corel: Cover on TE, p. v

PhotoDisc, Inc.: Visual no. 18 on TE, p. 315

Photo Credits for Reading 6 Worktext

©2002 www.arttoday.com

Library of Congress

Bryan Smith

National Archives and Records Administration (NARA)

CORBIS

National Baseball Hall of Fame Library, Cooperstown

Corbis-Bettman

PhotoDisc, Inc.

Corel Corporation

Richard Lancelyn Green

F. W. Pailthorpe

The Bostonian Society/Old State House

Henry C. Pitz, Howard Pyle/
Clarkson N. Potter, Inc.

Unusual Films

John Watkins

Wilmington Society of the Fine Arts

Photo Credits for Reading 6 Worktext (continued)

Cover and Title Page: Corel Corporation

Unit 1: PhotoDisc, Inc. 1-54 (top border), 2, 4, 11, 20, 37; 2002 © www.arttoday.com 32

Unit 2: PhotoDisc, Inc. 55-92 (top border), 78, 86, 92 (all); NARA: Visual Image Presentations 59, 60; National Baseball Hall of Fame Library, Cooperstown 77

Unit 3: PhotoDisc, Inc. 93-120 (top border), 98, 103, 106; Bryan Smith 99

Unit 4: PhotoDisc, Inc. 121-62 (top border), 123, 125 (both), 129, 151, 159

Unit 5: PhotoDisc, Inc. 163-94 (top border), 184, 187, 192; 2002 © www.arttoday.com 183

Unit 6: CORBIS 195-238 (top border); PhotoDisc, Inc. 212 (all), 232, 234; Courtesy of The Bostonian Society/Old State House 219

Author Scrapbook: PhotoDisc, Inc. 270-94 (backgrounds), 271 (Paintbrush), 275 (shells); from Henry C. Pitz, *Howard Pyle—writer, illustrator, founder of the Brandywine school*. Clarkson N Potter, Inc. 270 (top left), 271 (all Pyle photos), 272 (a), 276 (a), 280 (a), 284 (a), 288 (a), 292 (a); 2002 © www.arttoday.com 270 (top right, middle left & right, bottom left), 272 (b, c, d, e), 273, 275 (top left, top right), 276 (b, c, d, e), 277, 278, 279 (top right), 280 (b, c, d, e), 283 (all), 284 (b, c, d, e), 285 (top), 286, 287 (bottom right), 288 (b, c, d, e), 292 (b, c, d, e), 293 (both); Library of Congress 270 (bottom right), 272 (f), 276 (f), 280 (f), 284 (f), 285 (bottom), 287 (bottom left), 288 (f), 290, 292 (f), 294; Wilmington Society of the Fine Arts 274; F. W. Pailthorpe 287 (top left); John Watkins 287 (top right); Richard Lancelyn Green 291 (top left, top right); Corbis-Bettman 291 (bottom)

Glossary

This glossary has information about selected words found in this reader. You can find meanings of words as they are used in the stories. Certain unusual words such as foreign names are included so that you can pronounce them correctly when you read.

The pronunciation symbols below show how to pronounce each vowel and several of the less familiar consonants.

ă	pat	ě	pet	îr	fierce
ā	pay	ē	be	ō	pot
âr	care	ĩ	pit	ō	go
ä	father	ī	pie	ô	paw, for, ball
oi	oil	ŭ	cut	zh	vision
oo	book	ûr	fur	ə	ago, item,
oo	boot	th	the		pencil, atom,
yoo	abuse	th	thin		circus
ou	out	hw	which	ər	butter

609



apoplexy *(ă-pô'plĕk'sē) n.* A stroke or sudden attack on the brain.

ap•pall *(ă-păl') v.* **ap•palled.** To fill with surprise and dismay.

ap•pa•ri•tion *(ă-păr'i-shən) n.* 1. A haunting or disturbing image. 2. A sudden, surprising appearance.

ap•peal *(ă-pĕl') n.* A request to have a law case tried again by a higher court.
—v. To attract; interest.
—adj. Attractive or interesting.

ap•pease *(ă-pēz') v.* 1. To make calm or quiet, especially by giving what is demanded.
2. To satisfy or relieve.

ap•pre•tice *(ă-prĕt'is) n.* A person who learns a skill or trade by working for a skilled craftsman.
—adj. Learned by apprenticeship.

ap•pre•ticed *(ă-prĕt'isëd) v.* To place or hire as an apprentice.

aq•ui•fer *(ă-kwă-fär, ă'kwă-fär) n.* An underground water-holding rock formation.

ar•bor *(ăr'bär) n.* A shaded place or garden area closed in by trees, bushes, or vines growing on lattices.

ar•chae•ol•o•gy or **ar•che•ol•o•gy** *(ăr-ké'ă-lōjē) n.* The science of studying the remains of past civilizations. —**ar•chae•o•log•i•cal** *(ăr-ké'ă-lōj'ikäl) adj.*

a•re•na *(ă-rē'nă) n.* In ancient Rome, an enclosed area or stadium where gladiators fought and other sporting events were held.

ar•mor•y *(ăr'märë) n.* A storehouse where weapons are kept.

a•rouse *(ă-rōz') v.* To awaken.

arbor 

ar•pot *(ă-pot) ē pet*
ar•pay *(ă-păy) ē be*
är•care *(ăr'kär) ī pit*
ä•father *(ä'fär) ī ple*

är•fierce *(ă-fĕrs) ī ol*
är•pot *(ă-pot) ī book*
är•go *(ă-go) ī boot*
ä•paw, *yo abuse* *(ä-paw) for or out*

är•cut *(ă-cut) ī ago,*
ür•fur *(ür-für) ī item,*
th•the *(th-the) pencil,*
th•thin *(th-thin) atom,*
hw•which *(hw-which) circus*
zh•vision *(zh-vi-zhun) or butter*

auger

ar•rest *(ă-rĕst') v.* **ar•rest•ed.** 1. To seize and hold under the law. 2. To stop the movement or development of; hold back; check.
—n. The act of arresting.

ar•ro•gant *(ă-ră-gănt) adj.* Feeling that one is much better or more important than everyone else; having too much pride.

ar•sen•al *(ăr-să-năl) n.* Stock of weapons.

ar•ter•y *(ăr'tĕ-rē) n.* A main road or way.

ar•ti•fact *(ăr'tă-făkt) n.* An ancient manmade object.

as•cent *(ăs-sĕnt') n.* 1. The act of climbing or rising upward. 2. An upward slope.

as•cer•tain *(ăs'ăr-tān') v.* To find out; make certain.

as•crib•e *(ăs-krib') v.* **as•crib•ed.** To give credit to a specific cause.

as•kew *(ăs-kwē) adv.* & *adj.* Not lined up or straight; awry.

as•pire *(ăs-pir') v.* To have a great ambition; strive toward.

as•sas•sin *(ăs-să'sin) n.* One who murders a public official.

as•sas•si•na•tion *(ăs-săs'ă-nă'shən) n.* The murder of a public official.

as•sem•ble *(ăs-sĕm'bəl) n.*
as•sem•bled *(ăs-sĕm'bĕld) v.* To gather together.

as•sem•bly *(ăs-sĕm'bli) n.* A group gathered together for a special purpose.

as•sent *(ăs-sĕnt') n.* Consent; agreement.

as•sess•ment *(ăs-sĕs'mĕnt) n.* Judgment; opinion.

at•tire *(ăt'ir) n.* Clothing or costume.

at•tun•e *(ăt-tün') v.* **at•tuned.** In agreement; understanding.

au•di•ble *(ăd'ē-bəl) adj.* Loud enough to be heard.

au•ger *(ăg'gər) n.* Tool for boring holes.

612

aught *(ăt) pron.* Anything.

a•vail *(ă-văl') v.* **a•vailed.** To be of use, help, or advantage.
—idiom **avail oneself of.** To make use of.

av•a•lanche *(ăv'ă-lăns'chə) n.* A large mass of rocks sliding down a hill.

a•ve *(ă-vă) n.* A Latin greeting.

a•ver•y *(ă-vĕr'ē) v.* To keep from happening; prevent.

awe *(ăw) v.* Emotion of wonder or fear about something that is mighty or majestic.

aw•some *(ăw'som) adj.* Remarkable; inspiring awe.

aw•estruck *(ăstruk') adj.* Filled with wonder or awe; amazed.

awn•ing *(ăn'îng) n.* A canvas screen that looks like a roof.

ax•iom *(ăk'sē-əm) n.* An accepted universal truth or saying.

az•ure *(ăz'ǖr) adj.* Light to medium blue.

bach•e•lor *(băch'ă-lär, băch'ă-lor) n.* A man who is not married.

bac•te•ri•a *(băk'tir'ē-ă) n.* Tiny plants that can be seen only with a microscope. Some bacteria cause diseases.

bac•te•ri•ol•o•gist *(băk'tir'ē-ă-lōj'ist) n.* One who studies bacteria, especially in relation to medicine and agriculture.

bade *(băd, băd) v.* A past tense of the verb bid.

badg•er *(băj'är) n.* A digging member of the weasel family, often gray in color.
—v. **badg•ered.** To annoy by asking many questions.

bail•iff *(bă'lif') n.* One who keeps order in a courtroom.

ba•salt *(băs'ălt, băs'ălt) n.* A hard volcanic rock, often having a glassy appearance.

bate *(băt) n.* To take away; subtract.

bat•ter *(băt'ər) v.* **bat•tered.** 1. To strike or pound again and again with heavy blows. 2. To hurt or damage by rough treatment or hard wear.
—n. In baseball, a player who is or will be batting.

bat•tle•dore *(băt'ē-dōr') n.* A flat wooden paddle used in an early form of badminton.

bawl *(bōl) v.* **bawled, bawl•ing.** To cry out or call in a loud, strong voice; bellow.

bed•lam *(bēd'läm) n.* Chaos; noisy uproar.

be•drag•gled *(bi-drăg'əld) adj.* 1. Wet; drooping. 2. Shabby and deteriorating.

bear 
badger

Glossary 613

beguile

be•guile *(bē-gil') v.* To distract or amuse.

be•half *(bi-hăf', bi-hăf') n.* Interest, support, or benefit.

belch *(belch) v.* **belch•ing.** To erupt violently.

bel•low *(bel'ō) v.* **bel•lowed,** *bel•low•ing.* To yell or make a loud roaring noise.
—n. A loud roar.

bench *(bĕnch) n.* 1. A long seat for two or more people. 2. A judge or position of a judge.

ben•e•fact•or *(bēn'ĕ-făk tōr) n.* One who gives support, especially financially.

be•quest *(bē-kwĕst') n.* The act of passing something on to another.

berth *(bĕrth) n.* A job.

be•seech *(bē-sĕch') v.* To beg or plead earnestly.

be•stow *(bē-stō') v.* **be•stowed,** *be•stow•ing.* To give as a gift or an honor.
—n. **be•stow•al**.

be•wil•der *(bē-wil'där) n.*

be•wil•dered *(bē-wil'dĕrd) v.* To confuse.

be•wil•der•ment *(bē-wil'dĕr-mĕnt) n.* The condition of being confused.

bi•ased *(bī-ăs'd) adj.* Preferring one opinion over another; prejudiced.

bi•bod•y *(bī'bōd') n.* 1. To tell someone to do something; command. 2. To say as a greeting or farewell.

bil•let *(bī'lĕt) n.* A well-paid position; a job.

bi•zar•re *(bī-zăr') adj.* Strange; out of the ordinary.

blear•y *(bēl'ĕ) adj.* Blurry.

boar *(bōr, bōr) n.* A wild pig with a thick coat of dark bristles.

board *(bōrd) n.* The side of a ship.
—v. **board•ed.** 1. To give shelter or food, usually for pay. 2. To enter a vehicle.

breach

board•ing school *(bōrd'īng skool, bōrd'īng skōol) n.* A school at which students live and take their meals as well as attend classes.

bob•by *(bōb'ĕ) n.* British nickname for a policeman.

bob•o•link *(bōb'ō-līngk) n.* An American songbird with black, white, and tan feathers.

bon•die *(bōd'ē) n.* A woman's vest worn over a blouse.

bog *(bōg, bög) n.* A soft, wet area of land; marsh; swamp.

bois•ter•ous *(boi'stər-əs, boi'stros) adj.* Loud; noisy.
—adv. **bois•ter•ous•ly**

bol•ster *(bōl'stər) n.* A long, narrow pillow or cushion.
—v. To support or buoy up.

boon *(bōōn) n.* Benefit; blessing.

boo•ty *(bōō'tē) n.* Stolen possessions, usually taken by force in time of war.

bore *(bōr, bōr) v.* **bore•ing.** 1. To make a hole in. 2. To make weary by being uninteresting or dull.

bos•om *(bōz'əm, böö'zəm) n.* The chest.

bot•a•nist *(bōt'ă-nĭst) n.* One who specializes in the study of plants.

bough *(bōu) n.* A large branch of a tree.

bout *(bōt) n.* A contest between two opponents; attack; session.

bow•er *(bō'ĕr) n.* An arbor.

brace•lets *(brās'lit's) n.* Handcuffs.

bran•dish *(brān'dish) v.* **bran•dished,** *bran•dish•ing.* To wave about as a weapon.

brawl *(brōl) v.* **brawl•ing.** To fight loudly.

bra•zen *(brāz'ən) adj.* Bold; unashamed.

breach *(brēch) n.* The breaking of a rule or contract.

breastplate

breast•plate *(brēst'plāt) n.* A piece of armor that covers the chest.

brech•es *(brēch'iz, brēch'iz) n.* Short trousers that are fastened at or just below the knees.

bri•be *(brēb') n.* Money or another valuable that is offered or given to make a person do something dishonest or illegal.

bri•dle *(brēd'l') n.* The straps, bit, and reins that fit over a horse's head and are used to control the animal.
—v. To express resentment by holding the head high.

brim•stone *(brēm'stōn) n.* Sulfur.

bris•tle *(brēs'äl) n.* A short, coarse, stiff hair.
—v. 1. To raise the bristles stiffly. 2. To show anger or irritation.

brooch *(brōch, brooch) n.* A large pin worn as an ornament.

brook *(brōk) v.* To put up with; bear; tolerate.
—n. A small stream or creek.

buff *(būf) v.* **buffed.** To polish or shine with a hard piece of wood covered with leather or with any strong, soft material.

buff•er *(būf'ər) n.* Something that separates and protects.

bul•head *(bulk'hēd') n.* A wall that divides a ship into several compartments.

bul•lion *(bul'ēyon) n.* Gold or silver in bar form.

bul•wark *(bul'wärk, bul'wärk, bül'wärk) n.* A wall built for protection.

bung *(bung) v.* Chiefly British. **bung•ing.** To fling or toss unceremoniously.

Bun•sen burner *(bün'sən bür'när) n.* A kind of small gas burner usually used in laboratories, consisting of a vertical metal pipe on a base attached to a gas source.

cap•size

bunt *(bün't) v.* To bat a baseball lightly so that it rolls slowly and does not go very far.
—n. The act of bunting.

buoy•ed *(bōy'ĕd) v.* **buoyed.** To raise or keep up one's spirits.

burgh•er *(bür'gər) n.* A citizen of a small village.

burgh•er's pat• *(bür'gər'z pät) n.* A villager's mind.

bur•nish *(bür'nish) v.* To polish.

burst *(büst) n.* Sculpture of a person's head, shoulders, and the upper part of the chest.

bus•tie *(büs'äl) n.* **bus•tled.** Busy, excited activity.

but *(büt) v.* **butt•ed.** To hit or push as with the head or horns.
—n. The thicker end of a tool, weapon, or piece of meat.

bye *(bēr) n.* A barn.

C

ca•dence *(kăd'ĕns) n.* A steady, rhythmic flow.

cal•lous *(kăl'os) adj.* **cal•loused.** Having calluses or toughened skin.

cam•aign med•al *(kăm'ăgn' mĕd'äl) n.* An award given for military accomplishment.

can•did *(kănd'ĕd) adj.* Open and honest; sincere.

can•op•y *(kăn'ĕp'ē) n.* A covering like a tent.

cap•i•tal *(kăp'ĭ-tăl) n.* 1. A city where the government of a state or country is located. 2. Money or property that is invested to produce more money.
—adj. Calling for a penalty of death; capital punishment.

cap•size *(kăp'siz, kăp'siz') v.*

cap•size•ing *(kăp'siz'ĕng) v.* To turn bottom side up; overturn.

Bun•sen burner 
Bunsen burner

Glossary 615

beguile

be•guile *(bē-gil') v.* To distract or amuse.

be•half *(bi-hăf', bi-hăf') n.* Interest, support, or benefit.

belch *(belch) v.* **belch•ing.** To erupt violently.

bel•low *(bel'ō) v.* **bel•lowed,** *bel•low•ing.* To yell or make a loud roaring noise.
—n. A loud roar.

bench *(bĕnch) n.* 1. A long seat for two or more people. 2. A judge or position of a judge.

ben•e•fact•or *(bēn'ĕ-făk tōr) n.* One who gives support, especially financially.

be•quest *(bē-kwĕst') n.* The act of passing something on to another.

berth *(bĕrth) n.* A job.

be•seech *(bē-sĕch') v.* To beg or plead earnestly.

be•stow *(bē-stō') v.* **be•stowed,** *be•stow•ing.* To give as a gift or an honor.
—n. **be•stow•al**.

be•wil•der *(bē-wil'där) n.*

be•wil•dered *(bē-wil'dĕrd) v.* To confuse.

be•wil•der•ment *(bē-wil'dĕr-mĕnt) n.* The condition of being confused.

bi•ased *(bī-ăs'd) adj.* Preferring one opinion over another; prejudiced.

bi•bod•y *(bī'bōd') n.* 1. To tell someone to do something; command. 2. To say as a greeting or farewell.

bil•let *(bī'lĕt) n.* A well-paid position; a job.

bi•zar•re *(bī-zăr') adj.* Strange; out of the ordinary.

blear•y *(bēl'ĕ) adj.* Blurry.

boar *(bōr, bōr) n.* A wild pig with a thick coat of dark bristles.

board *(bōrd) n.* The side of a ship.
—v. **board•ed.** 1. To give shelter or food, usually for pay. 2. To enter a vehicle.

breach

board•ing school *(bōrd'īng skool, bōrd'īng skōol) n.* A school at which students live and take their meals as well as attend classes.

bob•by *(bōb'ĕ) n.* British nickname for a policeman.

bob•o•link *(bōb'ō-līngk) n.* An American songbird with black, white, and tan feathers.

bon•die *(bōd'ē) n.* A woman's vest worn over a blouse.

bog *(bōg, bög) n.* A soft, wet area of land; marsh; swamp.

bois•ter•ous *(boi'stər-əs, boi'stros) adj.* Loud; noisy.
—adv. **bois•ter•ous•ly**

bol•ster *(bōl'stər) n.* A long, narrow pillow or cushion.
—v. To support or buoy up.

boon *(bōōn) n.* Benefit; blessing.

boo•ty *(bōō'tē) n.* Stolen possessions, usually taken by force in time of war.

bore *(bōr, bōr) v.* **bore•ing.** 1. To make a hole in. 2. To make weary by being uninteresting or dull.

bos•om *(bōz'əm, böö'zəm) n.* The chest.

bot•a•nist *(bōt'ă-nĭst) n.* One who specializes in the study of plants.

bough *(bōu) n.* A large branch of a tree.

bout *(bōt) n.* A contest between two opponents; attack; session.

bow•er *(bō'ĕr) n.* An arbor.

brace•lets *(brās'lit's) n.* Handcuffs.

bran•dish *(brān'dish) v.* **bran•dished,** *bran•dish•ing.* To wave about as a weapon.

brawl *(brōl) v.* **brawl•ing.** To fight loudly.

bra•zen *(brāz'ən) adj.* Bold; unashamed.

breach *(brēch) n.* The breaking of a rule or contract.

breastplate

breast•plate *(brēst'plāt) n.* A piece of armor that covers the chest.

brech•es *(brēch'iz, brēch'iz) n.* Short trousers that are fastened at or just below the knees.

bri•be *(brēb') n.* Money or another valuable that is offered or given to make a person do something dishonest or illegal.

bri•dle *(brēd'l') n.* The straps, bit, and reins that fit over a horse's head and are used to control the animal.
—v. To express resentment by holding the head high.

brim•stone *(brēm'stōn) n.* Sulfur.

bris•tle *(brēs'äl) n.* A short, coarse, stiff hair.
—v. 1. To raise the bristles stiffly. 2. To show anger or irritation.

brooch *(brōch, brooch) n.* A large pin worn as an ornament.

brook *(brōk) v.* To put up with; bear; tolerate.
—n. A small stream or creek.

buff *(būf) v.* **buffed.** To polish or shine with a hard piece of wood covered with leather or with any strong, soft material.

buff•er *(būf'ər) n.* Something that separates and protects.

bul•head *(bulk'hēd') n.* A wall that divides a ship into several compartments.

bul•lion *(bul'ēyon) n.* Gold or silver in bar form.

bul•wark *(bul'wärk, bul'wärk, bül'wärk) n.* A wall built for protection.

bung *(bung) v.* Chiefly British. **bung•ing.** To fling or toss unceremoniously.

Bun•sen burner *(bün'sən bür'när) n.* A kind of small gas burner usually used in laboratories, consisting of a vertical metal pipe on a base attached to a gas source.

cap•size

bunt *(bün't) v.* To bat a baseball lightly so that it rolls slowly and does not go very far.
—n. The act of bunting.

buoy•ed *(bōy'ĕd) v.* **buoyed.** To raise or keep up one's spirits.

burgh•er *(bür'gər) n.* A citizen of a small village.

burgh•er's pat• *(bür'gər'z pät) n.* A villager's mind.

bur•nish *(bür'nish) v.* To polish.

burst *(büst) n.* Sculpture of a person's head, shoulders, and the upper part of the chest.

bus•tie *(büs'äl) n.* **bus•tled.** Busy, excited activity.

but *(büt) v.* **butt•ed.** To hit or push as with the head or horns.
—n. The thicker end of a tool, weapon, or piece of meat.

bye *(bēr) n.* A barn.

C

ca•dence *(kăd'ĕns) n.* A steady, rhythmic flow.

cal•lous *(kăl'os) adj.* **cal•loused.** Having calluses or toughened skin.

cam•aign med•al *(kăm'ăgn' mĕd'äl) n.* An award given for military accomplishment.

can•did *(kănd'ĕd) adj.* Open and honest; sincere.

can•op•y *(kăn'ĕp'ē) n.* A covering like a tent.

cap•i•tal *(kăp'ĭ-tăl) n.* 1. A city where the government of a state or country is located. 2. Money or property that is invested to produce more money.
—adj. Calling for a penalty of death; capital punishment.

cap•size *(kăp'siz, kăp'siz') v.*

cap•size•ing *(kăp'siz'ĕng) v.* To turn bottom side up; overturn.

Bun•sen burner 
Bunsen burner

614

capsulize *(kăp'ü-liz')* v. **cap•su•lize**, **cap•su•lized**, **cap•su•liz•ing**. To put into capsule form; encase.

car••van (

car•go (

cask (

cast (

cat•a•comb (

cat•a•pult (

cen•tu•ri•on (

cha•grin (

cham•ber (

cha•os (

char•ac•ter•i•za•tion (

charg•er (

chas•tise (

chia•o•zu•n (

chis•eled (

chor•tle (chor•tled. To chuckle in a snorting way.

chron•o•log•i•cal (


catapult

commence *(kăm'ĕns')* v. **com•men•ce**, **com•men•ced**, **com•men•c•ing**. 1. Of a citizen or people within a community. 2. Politely.

civ•il ac•tion (

clam•ber (

clam•or (

clan (

cli•ent (

clout (

coax (coax•ing. To get something by being nice or gentle.

coax•ing•ly adv.

cob•ble (cob•bled. A round stone once used to pave streets; a cobblestone.

cock (

—v. 1. To tilt or turn up to one side. 2. To raise the hammer of a firearm in preparation to fire.

cock•pit (

co•her•ent (

com•men•ce (

616

commend *(kōm'dĕnd')* v. **com•men•d•ing**. To commit to the care of another; entrust.

—adj. **com•men•d•a•ble**. Worthy, competent, or sought after.

com•men•tar•y (

com•mer•ce (

com•mis•sion (

com•mo•nia•tion (

com•mu•nue (

com•mu•ni•on (

com•pac•t (

—n. (

com•par•a•tive (

com•pas•sion (

com•pas•sion•ate (

com•pel (com•pel•ed. To force someone to do something.

com•pe•ten•cy (

com•pla•cent (

com•ply (

com•por•t (

com•pose (com•posed, **com•pos•ing**. 1. To make calm or controlled. 2. To write; create, especially music.

com•po•si•tion (

consent *(kōn-sĕnt')* v. **con•sent•ed**. To give permission.

consent *(kōn-sĕnt')* n. Pride in oneself or one's abilities; vanity.

con•ceit (

con•ceive (con•ceived. 1. To originate or imagine an idea. 2. To form or start something new.

con•cise (

con•clu•de (

con•clu•ded 1. To finish. 2. To come to a conclusion.

con•demn (con•demned. To prove guilty and assign a punishment.

con•fi•ant (

con•fine (con•fin•ed. To limit or restrict.

con•fine•ment (

con•fir•ma•tion (

con•fron•ta•tion (

con•gen•ial (

con•scious (

con•sent (con•sent•ed. To give permission.

Glossary 617

ā pat	ē pet
ā pay	ē be
ār care	ī pit
ār father	ī pie
ū cut	ō ago,
ū fur	ō item,
th thin	ō pencil,
hw which	ō atom,
zh vision	ō which
zh butter	ō but

conse•quen•tial (

con•serve (

con•sid•era•ble (

con•sol•a•tion (

con•ste•na•tion (

con•strain (con•strained. 1. To confine; restrain. 2. To force; compel.

con•straint (

con•sult (con•sult•ed, **con•sult•ing**. To go to or turn to for advice, an opinion, or information.

con•tam•i•nate (con•tam•i•nat•ed. To make impure by mixing or touching; pollute.

con•tam•i•na•tion (

con•tem•plate (con•tem•plat•ed. To regard thoughtfully.

con•tem•pla•tion (

con•tempt (

con•temp•tu•ous (con•temp•tu•ous•ly adv.

con•tra•dict (con•tra•dict•ed. Stating the opposite of.

con•trar•y (idiom on the contrary. Opposite what has been said or what is expected.

ā pat	ē pet
ā pot	ē book
ō go	ō boot
ō paw	ō abuse
for	on out
ū cut	ō ago,
ū fur	ō item,
th thin	ō pencil,
hw which	ō atom,
zh vision	ō which
zh butter	ō but

cowl (

—adj. **cowl•ed**. A person or thing covered by a hood.

618

craft (

craft•y (craft•i•ly adv.

cred•ibil•i•ty (

crev•ice (

crib (

cri•sis (

crit•i•cal (

croon (croon•ing. 1. To sing in a soft voice. 2. To speak gently and comfortingly.

cross•patch (

cu•sa•de (

cul•de•sc (

cul•mi•nat•e (cul•mi•nat•ed. To bring or come to a climax.

cul•prit (

cul•ti•vate (

cul•ture (

cun•ning (

cur•rank (

cur•ry (

curl (

cus•to•dy (

decanter (

daw•dle (daw•dling. To take more time than is needed; dally.

deal table (

dec•ade (

de•cant•er (

de•ceased (

de•cline (

de•cree (

de•duce (de•duc•ing. To conclude from known facts or circumstances.

def•e•ren•tial (

de•fi•anc•e (

deft (

de•fy (de•fied. To go against openly; challenge boldly.

de•gen•er•ate (

de•hy•drate (de•hy•drat•ed. To take water from something for preservation of the item such as food.

de•lec•ta•ble (

de•lib•er•ate (

de•lib•er•a•tively adv.

de•luge (

Glossary 619





dilapidated

demolish

de•mol•ish (di-môl'ish) *v.* To tear down completely; wreck.
de•noe•ment also **de•noue•ment** (dä-nô-män') *n.* The ending or resolution of a plot.
de•nouc•e (di-nôos') *v.* To accuse in public.
dense (dĕns) *adj.* Closely packed together. —*dense ly* *adv.*
de•pri•va•tion (dĕ-pră-vă-shən) *n.* Roots; origins.
de•scen•dant (di-sĕn'dənt) *n.* A person who comes from a certain ancestor or ancestors.
de•scen•t (di-sĕnt) *n.* 1. Family origin. 2. The act of going or coming down.
de•scriv•e (di-skri') *v.* **de•scribed.** To catch sight of.
des•er•t (dĕz'ərt) *n.* A very dry region of land with little plant life.
des•er•t² (dĕz'ərt) *v.* **des•ert•ed.** To leave or abandon.
—*adj.* Isolated; without people.
des•pis•e (di-spiz') *v.* To look down on with scorn.
des•pis•e (di-spiz') *prep.* In spite of.
des•tine (dĕs'tin) *v.* **des•tined.** To determine or establish ahead of time.
de•tect (di-tĕkt') *v.* **de•tect•ed.** 1. To discover. 2. To notice.
de•vi•a•tion (dĕ-vē-ă'shən) *n.* Change from the usual.
de•vice (di-viz') *n.* 1. Something that is made or used for a special purpose, especially a machine that does one or more jobs. 2. A plan, scheme, or trick.
de•vise (di-viz') *v.* **de•vis•ing.** To form or arrange in the mind; plan; invent.
de•vor (di-vur') *v.* **de•voured,** **de•vor•ing.** To eat eagerly.

dislodge

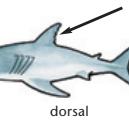
de•vout (di-voot') *adj.* 1. Sincere; earnest. 2. Deeply religious.
di•ag•no•sis (di-ag-nō'sis) *n.* A conclusion drawn from studying a situation.
di•a•logue or **di•a•log** (di-a-lôg') *n.* The speaking parts of a play or story.
di•ni•ty (dig'ñ-tē) *n.* Poise; self-respect.
dike also **dyke** (dik) *n.* A wall, dam, or embankment that is built to hold back water and prevent flooding.
di•lap•i•dat•ed (di-lăp'ë-dătid') *adj.* In a state of poor repair; almost ruined.
di•lute (di-loot', di-loot') *v.* To make thinner or weaker by adding a liquid.
di•min•ish (di-min'ish) *v.*
di•min•ished. To make smaller or become less.
di•min•u•tive (di-min'yă-tiv) *adj.* Of very small size; tiny.
diph•the•ri•a (dip-thîr'ë-ə, dip-thîr'ë-ə) *n.* A disease that causes fever, weakness, and difficulty in breathing.
dip•lo•mat•ic (dip'lə-măt'ik) *adj.* Tactful; careful of others' feelings.
—*adv.* dip•lo•mat•i•cal•ly.
dis•close (di-skloz') *v.* **dis•clos•ing.** To make known.
dis•creet (di-skreet') *adj.* Secretive; quiet.
—*adv.* dis•creet•ly.
dis•em•bark (dis'ĕm-bärk') *v.*
dis•em•bar•ked. To leave and go on shore.
dis•en•gage (dis'ĕn-gāj') *v.*
dis•en•gaged. 1. To come loose or untangle. 2. To free from an appointment or responsibility.
dis•in•fec•tant (dis'in-fek'tant) *n.* A chemical used to destroy germs.
dis•in•her•it (dis'in-hĕr'it') *v.* To deny inheritance to.
dis•lodge (dis-lôj') *v.* To remove or force away.

dismal

dis•mal (diz'mäl) *adj.* Showing or causing gloom or depression; dreary.
dis•patch also **des•patch** (di-spăch') *n.* Quick action and efficiency.
dis•pos•e (di-spōz') *v.* **dis•pos•ed.** Incline; of a certain frame of mind.
dis•po•si•tion (dis'pō-zish'ən) *n.* A person's usual mood.
dis•put•e (di-spüt') *v.* **dis•put•ed.** To question the truth of; doubt.
—*n.* A quarrel; a disagreement.
dis•qual•i•fy (dis'kwäl'ë-fr') *v.* To make or declare unfit.
dis•re•gard (dis're-gărd') *v.*
dis•re•gard•ing. To pay little or no attention to.
dis•solve (di-zolv') *v.* **dis•sol•ved.** 1. To mix or become mixed into a liquid. 2. To break up; end.
dis•suade (di-swăd') *v.* To discourage; persuade against.
dis•tort (di-stôrt) *v.* **dis•tor•ted.** To bend or twist out of the usual shape.
dis•tract•ed (di-trăkt'ëd) *adj.*
1. Inattentive. 2. Nervous with anxiety; emotionally unsettled.
dis•traught (di-strôt') *adj.* Agitated or upset; anxious.
dis•tore (di-tôr') *n.* **dis•tor•ed.** To make known.
dis•creet (di-skreet') *adj.* Secretive; quiet.
—*adv.* dis•creet•ly.
dis•em•bark (dis'ĕm-bärk') *v.*
dis•em•bar•ked. To leave and go on shore.
dis•en•gage (dis'ĕn-gāj') *v.*
dis•en•gaged. 1. To come loose or untangle. 2. To free from an appointment or responsibility.
dis•in•fec•tant (dis'in-fek'tant) *n.* A chemical used to destroy germs.
dis•in•her•it (dis'in-hĕr'it') *v.* To deny inheritance to.
dis•lodge (dis-lôj') *v.* To remove or force away.

drysalter

dor•mi•to•ry (dôr'mî-tôrë) *n.* A room or building containing sleeping quarters for many people.
dor•sal (dôr'säl) *n.* The main fin on the back of the shark.
down (doun) *n.* Rolling, grassy meadow.
dow•ry (dou'rë) *n.* Money or property brought by a bride to the man she is going to marry.
drab (drâb) *adj.* Not bright; dull.
drake (drâk) *n.* A male duck.
dram•a•tis•per•so•na•rum (dräm'ə-tîs pôr-sô'në, drâ'mâ-tîs pôr-sô'në) *n.* pl. *n.* Latin for "cast of characters."
draw (drâv) *v.* **draw•ing.** 1. To pull or haul. 2. To take or bring out. 3. To withdraw; to take out, as money. 4. To cause to come; attract attention. 5. To move or cause to move in a given direction. 6. To pull or move so as to close. 7. To make a picture, likeness, or design with pen, pencil, chalk, or other similar object. 8. To breathe in; inhale.
—*n.* The act of taking out and aiming a weapon.
dray (drâ) *n.* A heavy cart used for hauling things.
dray•man (drâ'man) *n.* Driver of a dray.
drench (drêñch) *v.* To wet completely; soak.
drib•ble (drib'äl) *v.* To move a ball along by bouncing or kicking it many times in basketball or in soccer.
drone (drôn) *n.* A loud humming sound.
—*v.* To talk in a boring, dull way.
drought (drout) *n.* A long period with little or no rain.
dry•salt•er (dri'sôl'ter) *n.* Seller of salted or dried meats, pickles, etc.
—*dry•salt•er•y* *n.*



dorsal

ā pat	ē pet
ā pay	ē be
ā care	ī pit
ā father	ī pie

ī fierce	oi oil
ē pot	ē be
ē go	ē boot
ē paw	yo abuse
ē for	ō out

ū cut	ə ago
ū fur	item,
th the	pencil,
th thin	atom,
hw which	circus
zh vision	butter

due course

due course (doo kôrs, dyoo kôrs) *adj.* In proper order.
du•ly (doo'li, dyoo'li) *adv.* Properly; correctly.
du•ra•tion (doo-ră'shən, dyoo-ră'shən) *n.* Length of time.
dwin•dle (dwin'dl) *v.* **dwin•dled,** **dwin•dling.** To grow smaller; become less.



du•rable (doo'ə-bal) *adj.* Good or safe to eat.

ef•fi•cient (ef'fî-sînt) *adj.* Able to get the desired result without waste or unnecessary effort.

el•ab•o•rat•e (el'ab'ə-rât') *adj.* Having many parts or made in great detail.

e•late (lî-lât') *v.* To make proud or joyful. —*e•la•tion* *n.*

el•e•men•t (ĕl'ĕ-mĕnt) *n.* A basic part of something.

el•e•va•tion (ĕl'ĕ-vă'shən) *n.* A raised place; hill.

el•i•gi•ble (ĕl'i-jî-bal) *adj.* Qualified to be in a group, hold a position, or have a privilege.

el•i•u•sive (ĕl'i-yü'siv, lî-loo'ziv) *adj.* Difficult to catch.

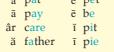
em•an•ci•pa•tion (ĕm'ān-să-pă'shən) *n.* Freedom from slavery.

em•bank•ment (ĕm'bängk'mĕnt) *n.* A mound of earth or stone built up to hold back water or hold up a road.

em•bar•k (ĕm'bärk') *v.* **em•bar•ked.** 1. To go on board a ship. 2. To set out on an adventure.

em•bez•zle (ĕm'bëz'l) *v.* To steal money in the course of a job.
—*em•bez•zle•ment* *n.*

em•bod•y (ĕm'bôd'ë) *v.* To be a symbol of; represent.



embankment

enterprise

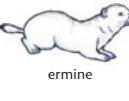
em•pha•sis (ĕm'fă-sis) *n.* Particular importance put on something.
em•ploy (ĕm'plöi') *v.* **em•ployed.**
1. To give a job; hire. 2. To make use of.
em•ploy•ee (ĕm'plöi'ĕ, ĕm'plöi'-ĕ) *n.* A person who works for another person or for an organization in return for pay.
em•ploy•er (ĕm'plöi'ĕr) *n.* A person or organization that hires and pays people to work.
en•chant (ĕn-chânt') *v.* **en•chant•ed.** To put under a magical spell.
en•com•pass (ĕn-küm'pas) *v.* 1. To surround or envelop. 2. To include.
en•con•ter (ĕn-koun'tar) *v.*
en•count•ered, **en•count•er•ing.** To come upon or meet face to face.
—*n.* A brief meeting or confrontation.
en•deav•or (ĕn-dev'ər) *v.*
en•deav•ored. To make a major effort; attempt.
—*n.* A major effort or attempt.
en•due (ĕn-dü', ĕn-dü'v) *v.*
en•dured. 1. To put up with or tolerate; stand; bear. 2. To continue to exist; last.
en•gage (ĕn-gāj') *v.* **en•gaged,** **en•gag•ing.** 1. To take up the attention or time of. 2. To take part. 3. To interlock or mesh together. 4. To attract or make appealing.
en•grave (ĕn-gräv') *v.* **en•graved.** To carve or cut a design or letters into a surface.
en•list (ĕn-list') *v.* **en•list•ed,** **en•list•ing.** 1. To join or get someone to join the armed forces. 2. To engage in service.
en•rap•ture (ĕn-răp'char) *adj.*
en•rap•tured. Delight.
en•sue (ĕn-sü') *v.* **en•sued.** Follow; result.
en•ter•prise (ĕn'ter-priz) *n.* An important undertaking of risky projects.



embark

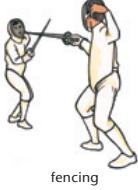
entitle

en•ti•tle (ĕn-tîtl') *v.* **en•ti•tled.** 1. To give a title to; call. 2. To give someone a right.
en•tomb (ĕn-tôm') *v.* To put in a tomb; bury.
en•tou•rage (ĕn-tôrăzh') *n.* A group of attendants or friends following someone.
en•vel•op (ĕn-vĕl'ĕp) *v.*
en•vel•oped, **en•vel•op•ing.** To enclose completely.
en•vi•sion (ĕn-vizh'ĕn) *v.* To picture or imagine something that is not yet in existence.
ep•i•dem•ic (ĕp'i-dêm'ik) *n.* A disease that spreads rapidly and widely.
ep•i•quip (ĕp'kwip') *v.* **ep•i•quipped.** To supply with things that are needed; provide.
ere (ĕr) *adv.* Before.
er•rect (ĕr-ĕkt') *adj.* Not bent or stooped; upright.
—*v.* **er•rect•ed.** To build or construct to put up.
er•mine (ĕr'mîn) *n.* 1. A kind of weasel whose fur in winter is white with a black tail tip. For the rest of the year, its fur is brown. 2. The white fur of an ermine.
es•car•to (ĕs'kôrt') *n.* **es•car•tied,** **es•car•ting.** To go along with; accompany.
es•py (ĕs'pî) *v.* **es•pied.** To catch a glimpse of.
es•pous•e (ĕs-pôz') *v.* **es•poused.** Married or promised in marriage.
es•sen•tial (ĕs-sĕn'shăl) *adj.* Of the greatest importance.
es•tab•le (ĕs-tăbl') *n.* Property in land and buildings.
es•vac•u•ate (ĕs-văk'yoo-ăt') *v.* 1. To force one to leave. 2. To leave or withdraw.
ev•olve (ĕv'lôv') *v.* To develop gradually.



ermine

fencing



firelock



expedition (ék spé-dish'ón) *n.* A long trip, usually for exploring or studying something not known or far away.

ex·pen·di·ture (ék-spén'di-chúr) *n.* Amount being spent.

ex·plic·it (ék-splís'tít) *adj.* Clearly or specifically stated; openly expressed.

ex·plic·it·ly *adv.*

ex·plot (ék-splóit') *v.* Heroic or daring deed.

ex·pos·e (ék-spóz') *v.* **ex·posed**. 1. To uncover; reveal. 2. To leave open; subject.

ex·pos·ure (ék-spó'zhúr) *n.* The act of exposing or the condition of being exposed.

ex·tent (ék-stént') *n.* The area or distance over which something extends; size.

ex·ter·nal (ék-stür'nał) *adj.* Coming from the outside.

ex·tinct (ék-stinkt') *adj.* No longer in existence.

ex·tra·di·nar·y (ék-strôr'di-nér'é) *adj.* Very unusual; remarkable; exceptional.

ex·trem·i·ty (ék-strém'i-té) *n.* The farthest point; end.

ex·tri·cate (ék'strî-kát') *v.*

ex·tri·cat·ed. To release from difficulty.

ex·ul·ta·tion (ék'sal-tá'shón, ég-zál-tá'shón) *n.* Joy; delight.

F

fa·cil·i·ty (fá-sil'i-té) *n.* Something provided for people to use.

fad (fád) *n.* Something that is very popular for a short time; a craze.

fal·low deer (fál'ó dír) *adj.* A deer with a yellowish coat spotted with white.

624

gal·lan·t (gál'ánt) *adj.* Brave and good; courageous.

gal·le·on (gál'e-an, gál'yón) *n.* A large sailing ship with three masts that was most often used during the sixteenth century.

gal·ley (gál'e) *n.* 1. A low, long ship, driven by sails and oars, used until the seventeenth century. 2. The kitchen of a ship or airplane.

gal·lows (gál'óz) *n.* A person destined to be hanged on a gallows, or wooden frame.

ga·lore (gá-lór', gá-lór') *adj.* In a large amount or number.

game (gám) *n.* 1. A way of playing or having fun; an amusement. 2. A contest with rules and a purpose or goal that each side tries to achieve. 3. Wild animals, birds, or fish that are hunted for food or sport.

gan·let (gán'lít, gánt'lít) *n.* Variation of gauntlet.

garb (gár'b) *v.* garbed. To dress.

gar·ret (gár'ít) *n.* An attic room, usually under a sloping roof.

gar·ri·son (gár'í-són) *n.* A military post.

gaunt (gónt) *adj.* Thin and bony.

gaun·let also **gan·let** (gán'lít, gánt'lít) *n.* A protective glove with wide cuff.

gauze (góz) *n.* A thin, loosely woven fabric used for bandaging.

gav·el (gáv'äl) *n.* A mallet that a judge strikes on his desk for order or attention.

grim (grím) *adj.* 1. Not giving up; firm. 2. Dismal or gloomy. 3. Forbidding.

gripe (gríp) *n.* Handle; grip.

grope (gróp) *v.* To feel one's way without seeing clearly.

gi·p·sy also **gyp·sy** (jíp'sé) *n.* One who moves from place to place.

girth (gúrt'h) *n.* 1. The distance around something. 2. The strap that holds a saddle on a horse.

glade (glád) *n.* A clearing in a forest.

gladi·a·tor (glád'i-á-tor) *n.* One who fought to the death for entertainment of Roman audiences.

gloam·ing (gló'míng) *n.* Twilight; evening dusk.

glow·er (glou'er) *n.* glow·ered. To stare sullenly or angrily.

glu·ti·ous (glú'ti-üs) *adj.* Sticky.

gorge (górg) *n.* A deep, narrow valley with high, rocky sides.

go·red. To stuff with food.

graft (gráft) *v.* To remove body tissue and attach it to a different place.

graft·ed. Body tissue that has been grafted.

grate (grát) *v.* grate·ed. To make or cause to make a harsh grinding or scraping sound by rubbing.

grat·i·ty *n.* Variation of gratuity.

grat·i·fy (grát'i-fí) *v.* To please; give pleasure. —grat·i·fy·ing *adj.*

grave (gráv) *n.* Any place of burial.

grav·i·ty *n.* 1. Very serious; solemn. 2. Threatening life or safety; dangerous. —grave·ly *adv.*

graz·e (gráz) *v.* To feed on growing grass.

greaves (grévz) *n.* Armor that covers the leg below the knee.

green (grén) *adj.* Not experienced.

griev·ance (gré'vens) *n.* Reason for protest or complaint.

grim (grím) *adj.* 1. Not giving up; firm. 2. Dismal or gloomy. 3. Forbidding.

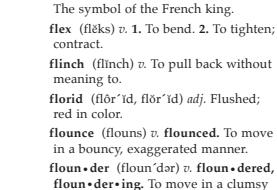
gripe (gríp) *n.* Handle; grip.

grope (gróp) *v.* To feel one's way without seeing clearly.

gro·tesque (gró-tésk') *adj.* Very ugly or strange.

626

fleet



fleet (flet) *n.* A group of ships, cars, or other vehicles traveling or working together.

fleet·ing, **fleet·est** *adj.* Moving quickly; swift.

fleur-de-lis (flúr dä-lé', flóor dä-lé') *n.* The symbol of the French king.

flex (fléks) *v.* 1. To bend. 2. To tighten; contract.

flinch (flinč) *v.* To pull back without meaning to.

florid (flór'íd, flór'íd) *adj.* Flushed; red in color.

flounce (flounс) *v.* flounced. To move in a bouncy, exaggerated manner.

floun·der (floun'där) *v.* floun·dered, floun·der·ing. To move in a clumsy way or with difficulty.

flush (flúsh) *v.* flushed, flush·ing. To turn red.

fluy (flúsh) *n.* A blush or rosy glow.

flus·ter (flús'tér) *adj.* flus·tered. Nervous; excited; confused.

fol·der (fóld'är) *n.* Chopped corn stalks, hay, and other dry food for farm animals.

fol·li·age (fól'i-jé, fól'i-jé) *n.* The leaves of plants or trees.

fool·cap (fóol'káp) *n.* Chiefly British. Type of paper approximately 13 by 16 inches in size.

for·bear (fórbär') *n.* To be patient with.

for·most (fórmóst, fórmöst') *adj.* First; leading.

for·fit (fórfít) *v.* To lose or give up because of a mistake or the breaking of an agreement.

for·lorn (fórlórn', fórlórn') *adj.* Pitiful-looking. 2. Appearing lonely or abandoned.

for·mer (fórm'er) *adj.* 1. From or belonging to an earlier time. 2. Being the first mentioned of two.

fur·ni·ture (fúr'ni-chúr) *n.* Items, such as chickens, turkeys, and pheasants, that are raised or hunted for food.

frac·tion·al (frák'shón'al) *adj.* Very small. —frac·tion·al·ly *adv.*

fran·tic (frán'tík) *adj.* Very excited with fear or worry. —fran·tic·al·ly *adv.*

fraud (fród) *n.* Someone or something that is not real or genuine; a fake.

fray (fráy) *n.* A fight.

frayed. Worn away at the edge so that loose threads show.

fre·nzy (fréñzé) *n.* Wild, energetic excitement in which people do not think clearly.

fret (fréjt) *v.* fret·ted, fret·ting. To worry.

friv·o·los (frív'yo-lós) *adj.* Not serious or important; silly.

frond (frónd) *n.* The leaf of a fern or palm tree.

fu·gi·tive (fyóó'jítív) *n.* A person running away, especially from the law.

ful·mi·nate (fóol'mi-nát', fúl'mo-nát') *v.* ful·mi·nat·ing. To explode.

fur·lough (fúr'ló) *n.* Time off from missionary or military work to return home.

fur·nish (fúr'nish) *v.* fur·nished, fur·nish·ing. 1. To equip with furniture. 2. To supply; give.

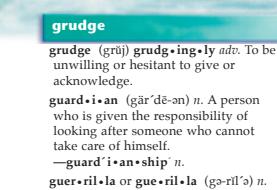
fur·row (fúr'ó) *n.* 1. A long, narrow cut or groove. 2. A deep wrinkle.

fur·rowed. Grooved.

fusty (fúst'ë) *adj.* Damp and decaying.

Glossary 625

gallant



gal·la·ry (gál'á-ré) *n.* A collection in a forest.

gladi·a·tor (glád'i-á-tor) *n.* One who fought to the death for entertainment of Roman audiences.

gloam·ing (gló'míng) *n.* Twilight; evening dusk.

glow·er (glou'er) *n.* glow·ered. To stare sullenly or angrily.

glu·ti·ous (glú'ti-üs) *adj.* Sticky.

gorge (górg) *n.* A deep, narrow valley with high, rocky sides.

go·red. To stuff with food.

graft (gráft) *v.* To remove body tissue and attach it to a different place.

graft·ed. Body tissue that has been grafted.

grate (grát) *v.* grate·ed. To make or cause to make a harsh grinding or scraping sound by rubbing.

grat·i·ty *n.* Variation of gratuity.

grat·i·fy (grát'i-fí) *v.* To please; give pleasure. —grat·i·fy·ing *adj.*

grave (gráv) *n.* Any place of burial.

grav·i·ty *n.* 1. Very serious; solemn. 2. Threatening life or safety; dangerous. —grave·ly *adv.*

graz·e (gráz) *v.* To feed on growing grass.

greaves (grévz) *n.* Armor that covers the leg below the knee.

green (grén) *adj.* Not experienced.

griev·ance (gré'vens) *n.* Reason for protest or complaint.

grim (grím) *adj.* 1. Not giving up; firm. 2. Dismal or gloomy. 3. Forbidding.

gripe (gríp) *n.* Handle; grip.

grope (gróp) *v.* To feel one's way without seeing clearly.

gro·tesque (gró-tésk') *adj.* Very ugly or strange.

grudge (grúj) grudge·ing·ly *adv.* To be unwilling or hesitant to give or acknowledge.

guard·ian (gár'dé-än) *n.* A person who is given the responsibility of looking after someone who cannot take care of himself.

guard·i·an·ship *n.*

guer·ril·la or **gue·ril·la** (gúr'í-lá) *n.* Member of a small, loosely organized group of soldiers fighting to overthrow an established government.

guil·der (gíl'dör) *n.* A unit of currency; money.

gules (gyóólz) *n.* Vertical lines that indicate the color red on a coat of arms.

guil·et (gúl'ít) *n.* The throat.

guil·ter (gúlt'är) *n.* A ditch along the side of a street for carrying off water.

guilt·ed, **guilt·er·ing**. To burn low; flicker.

H

hab·i·ta·tion (háb'i-tá'shón) *n.* A dwelling place; a place to live.

haft (háft) *n.* Handle.

han·som (hán'som) *n.* A horse-drawn carriage.

har·bor (hár'bör) *n.* A sheltered place along a coast serving as a port for ships.

har·bor·ing. Giving shelter to; taking in.

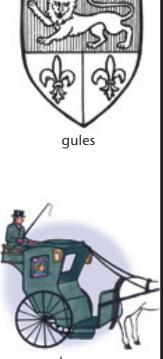
har·dy (hár'dé) *adj.* Strong and healthy; robust.

har·ry (hár'ë) *v.* har·ried. To worry or harass.

has·ten (hás'ten) *v.* has·tened, has·ten·ing. To hurry.

haugh·ty (hó'të) *adj.* Too proud of oneself; superior in one's own mind; arrogant.

hoax



haul (hól) *v.* To pull or drag with force.

haunch (hóñch, hóñch) *n., pl.*

haunch·es. The hindquarter of an animal.

ha·ven (há'ven) *n.* Place of safety and rest.

hav·oc (háv'ök) *n.* Disorder.

haz·ard (ház'ord) *v.* haz·ard·ed. To attempt.

head (héd) *n.* Critical point or crisis.

hear·ing (hér'ing) *n.* Official meeting to listen to arguments.

hearse (hér's) *n.* A car or wagon for carrying a dead person to a church or cemetery.

hearth (hárth) *n.* The floor of a fireplace and the area around it.

heart·y (hár'të) *adj.* 1. Showing warm, friendly feeling; strong and cheerful. 2. Vigorous; energetic. —heart·i·ness *n.*

heat·h (héth) *n.* A grassy, open field.

heave (hév) *v.* heaved. 1. To raise, lift, or throw with effort or force; hoist. 2. To utter with a long, deep breath.

hedge (héj) *n.* A row of closely planted shrubs or small trees.

her·ald (hér'old) *n.* A person who proclaims important news.

hewn (hyóón) *adj.* Carved or cut.

hilt (hilt) *n.* The handle of a sword or dagger.

hin·du·sta·ni (hín-doo-stá'né) *n.* A group of Indian dialects.

hitch·hi·ke (hich'hik') *v.*

hitch·hi·king. To travel by standing by the sides of roads and getting free rides from passing cars.

hoarse (hórs, hórs) *adj.* Low and rough in sound or voice.

hoax (hóks) *n.* False story or report made up to deceive people.

Glossary 627

hob

hob (hōb) *n.* A shelf inside a fireplace.
hoist (hoist) *v.* **hoisted**. To raise up or lift.
ho•ly (hō'lē) *adj.* 1. Set apart for God; godly. 2. Of or having to do with God; sacred.
hon•or•ar•y (ōn'ō-rērē) *adj.* Title or position given as an honor.
hos•tile (hōs'til) *adj.* Unfriendly or unfavorable to health or well-being.
hov•er (hōv'ər, hōv'ər) *v.* **hov•ered**, **hov•er•ing**. 1. To stay in one place in the air; float or fly without moving much. 2. To stay or wait nearby; linger.
hue (hyōō) *n.* A color; shade.
hue-and-cry (hyōō an kri') *n.* An exclamation intended to excite people to chase after someone believed to have stolen something or committed some other crime.
hu•mane (hyōō-mānē) *adj.* Not cruel; kind.
hu•mor•ist (hyōō-mōr-ist) *n.* Writer of humorous, or funny, material.
hus•band•man (hūz'bänd-mān) *n.* A farmer.
hy•dro•pho•bi•a (hī'drō-fō'bē-ə) *n.* Rabies.
hy•per•bo•le (hī-pür'bā-lē) *n.* A figure of speech using exaggeration.
hy•po•der•mic (hī'pō-dür'mik) *adj.* Injected beneath the skin.
hy•ster•ic•al (hī'stēr'ē-kəl) *adj.* Excited beyond control.

i•dol (id'ēl) *n.* 1. A statue, picture, or other object that is worshiped as a god. 2. A person who is admired and loved very much.
il•lu•mi•nate (i-lōō'mō-nātē) *v.* 1. To shine light on. 2. To make understandable.

628

impotent

im•me•nse (ē-mēns') *adj.* Of great size, extent, or degree.
im•mi•grant (ē-mē-grānt) *n.* A person who comes to a country in order to live there permanently.
im•pac•t (ē-mākt') *n.* 1. An important effect or impression. 2. The action of one object striking against another; collision.
im•pass•a•ble (ēm-pās'ə-bəl) *adj.* Impossible to cross.
im•pas•si•ve (ēm-pās'iv) *adj.* Expressing no emotion.
im•per•a•tive (ēm-pēr'ē-tiv) *adj.* Necessary.
im•per•il (ēm-pēr'ēl) *v.* **im•per•iled** or **im•per•illed**. To put in peril; endanger.
im•per•son•ate (ēm-pür'sō-nātē) *v.*
im•per•son•at•ing. To pretend to be something or someone else.
im•per•ti•ent (ēm-pür'tē-ēnt) *adj.* Rude; disrespectful; insulting; impolite.
im•plant (ēm-plānt') *v.* **im•plant•ed**. To establish firmly in the mind; instill; embed.
im•ple•ment (ēm'plā-mēnt) *n.* A tool or piece of equipment.
im•plore (ēm-plōr') *v.* **im•plored**. To beg; plead with.
im•ply (ēm-plē') *v.* **im•plies**. To suggest without stating.
im•port (ēm-pōrt') *v.* **im•port•ed**. To bring in goods or products from a foreign country for sale or use.
im•pose (ēm-pōz') *v.* **im•posed**. To put on or assign to a person something that is a burden.
im•pos•ing (ēm-pōz'ing) *adj.* Adorable; inspiring.
im•pos•tor (ēm-pōs'tor) *n.* One who pretends to be something he is not.
im•po•tent (ēm'pō-tənt) *adj.* Powerless.

insufferable

in•su•fer•a•ble (ēn-süf'ər-ə-bəl, īn-süf'ər-ə-bəl) *adj.* Difficult to endure; unbearable.
in•te•gral (ēn'tē-grāl, īn'tē-grāl) *adj.* Essential.
in•te•gra•tion (ēn'tē-grāshən) *n.* The act or process of making something open to all groups.
in•ter•est (ēn'tē-rēst, īn'tē-rēst) *n.* Money paid or charged for the use of someone else's money. Banks pay interest on money that is put into them for saving. Banks charge interest for money that is borrowed from them.
in•ter•fer (ēn'tē-fēr') *v.* To meddle in the business of others.
in•ter•ject (ēn'tē-jĕkt') *v.* To put in, as a remark.
in•ter•nal (ēn'tēr'nl) *adj.* Coming from the inside; inner.
in•ter•ment camp (ēn-tēr'mānt kāmp) *n.* Prisoner of war camp.
in•ter•ro•gate (ēn-tēr'ō-gāt') *v.* To question. —**in•ter•ro•ga•tion** *n.*
in•ter•sep (ēn'tēr-sēpt') *v.* To come together or cross.
in•ter•vene (ēn'tē-vēn') *v.* To come between groups in order to change a situation.
in•tol•er•a•ble (ēn-tōl'ēr-ə-bəl) *adj.* Impossible to bear or submit to.
—**in•tol•er•a•bly** *adv.*
in•tri•cate (ēn'trē-kāt) *adj.* Complicated; complex.
in•trigue (ēn'trēg', īn'trēg') *v.*
in•trigued. To catch the interest or increase the curiosity of; fascinate.
in•tro•spec•t (ēn'trō-spēkt', īn'trō-spēkt') *v.* To look inward and examine one's thoughts.
in•tu•i•five•ly (ēn-tūō'i-tiv-lē, īn-tūō'i-tiv-lē) *adv.* Knowing or sensing something without needing to ask.

jew's-harp

impregnable

im•pre•ga•ble (ēm-prēg'ə-bəl) *adj.* Unable to be broken into.
im•prob•a•bil•i•ty (ēm-prōb'ə-bil'ē-tē) *n., pl.* **im•prob•a•bil•i•ties**. Something that is not likely to happen.
im•pro•vi•se (ēm'prō-viz') *v.*
im•pro•vised. To build or make from whatever things or materials are available.
in•ac•ces•si•ble (ēn'ak-sēs'ə-bəl) *adj.* Difficult or impossible to reach.
in•ca•pa•ble (ēn'kā-pə-bəl) *adj.* Not having a certain ability; not capable.
in•cen•se (ēn'sēns) *n.* A substance that gives off a sweet smell when burned.
in•cite (ēn'sit') *v.* **in•cit•ing**. 1. Provoke; push. 2. To put in motion; provoke.
in•cli•na•tion (ēn'klē-nā-shən) *n.* The act of lowering the head or nodding.
in•cline (ēn'klēn) *adj.* **in•clined**. Having a preference or tendency.
in•cre•di•bu•lous (ēn'krē'dē-bə-ləs) *adj.* Shocked and unbelieving.
—**in•cre•di•bu•lous•ly** *adv.*
in•crim•i•nate (ēn'krim'ē-nātē) *v.*
in•crim•i•nat•ing. To accuse; cause to look guilty.
in•del•i•ble (ēn'dēl'ē-bəl) *adj.* Permanent.
in•di•ca•tion (ēn'dēkā'shən) *n.* Something that indicates; a sign or symptom.
in•dif•fer•ent (ēn'dif'ər-ənt, īn'dif'ər-ənt) *adj.* Having or showing no interest; not caring one way or the other.
in•dig•nant (ēn'dig'ənt) *adj.* Angry about something that is unfair, mean, or bad. —**in•dig•nant•ly** *adv.*
in•dis•tinct (ēn'dis-tingkt') *adj.* Not clearly understood.
in•du•lge (ēn'dü-lēj') *v.* **in•du•lged**. To allow oneself or someone else to have something that is desired but not needed.

institution

in•du•lence (ēn'dü-lĕns) *n.* 1. The act of indulging. 2. Tolerance; generosity.
in•du•tri•ous (ēn'dü-düs'ē-as) *adj.* Hard working; diligent.
in•fec•t (ēn'fēkt') *v.* **in•fec•ted**. To give or transfer a disease to.
in•fec•tion (ēn'fēk'shən) *n.* A disease in the body or part of the body.
in•fec•tious (ēn'fēk'shəs) *adj.* Able to cause infection.
in•fu•ri•ate (ēn'fyōōr'ē-āt') *v.* To make very angry; enrage.
in•gen•ious (ēn'jen'yōōs) *adj.* Clever; skillful in inventing things.
in•glori•ous (ēn'glōr'ē-əs, īn'glōr'ē-əs) *adj.* Without dignity or honor; disgraceful. —**in•glori•ous•ly** *adv.*
in•iti•ate (ēn'ishē-āt') *v.*
in•iti•at•ed. To begin; start.
in•of•fice (ēn'ōf'is, īn'ōf'is) *n.* Referring to those in governmental positions.
in•qui•re (ēn'kwir') *v.* **in•qui•ring**, **in•quired**. To ask.
in•scrip•tion (ēn'skrīp'shən) *n.* Words or letters engraved or written on something.
in•sen•si•ble (ēn'sēn'sə-bəl) *adj.* Unconscious.
in•sig•ni•fi•cant (ēn'sig-nif'ē-kənt) *adj.* Not important; small.
in•sin•ua•tion (ēn'sin-yōō-ā'shən) *n.* Something that is implied.
in•so•len•t (ēn'sō-lənt) *adj.* Rude and disrespectful.
in•sti•cive (ēn'stingk'ēv) *adj.* Automatic; without thinking.
—**in•sti•cive•ly** *adv.*
in•sti•tute (ēn'stē-tüt', īn'stē-tüt') *v.*
in•sti•tu•ting. To begin.
in•sti•tu•tion (ēn'stē-tüō'shən, īn'stē-tüō'shən) *n.* An organization, especially one that has been set up for public service.



inscription

Glossary 629

kachina

in•va•lid (ēn've-lid) *adj.* Sick, weak, or disabled.
in•ven•ti•ve (ēn'ven'tiv) *adj.* Clever; ingenious.
िrate (ērāt', īrāt') *adj.* Furious.
irk•some (ērk'som) *adj.* Annoying.
িron•ic also **িron•ic•al** (ērōn'ik) *adj.* Opposite the literal meaning; sarcastic.
िso•la•tion (ēsō-lā'shən) *n.* The condition of being separated from others.

**jaun•ty** (jān'tē, jān'tē) *adj.* Perky; cheerful; energetic.

jeer (jēr) *v.* To mock or taunt loudly.
jes•ter (jēs'tər) *n.* In the Middle Ages, a person kept by kings, queens, and other nobles to entertain or amuse them.
jeu•s'harp also **jeu•s'harp** (jēōn'härp) *n.* A small, metal instrument held between the teeth that makes a soft twanging sound.
jock•ey (jōk'ē) *v.* **jock•ey•ing**. To maneuver.
jo•cose (jō-kōs') *adj.* Jolly; humorous.
—**jo•cose•ly** *adv.*
in•tri•cate (ēn'trē-kāt) *adj.* Complicated; complex.
in•trigue (ēn'trēg', īn'trēg') *v.*
in•trigued. To catch the interest or increase the curiosity of; fascinate.
in•tro•spec•t (ēn'trō-spēkt', īn'trō-spēkt') *v.* To look inward and examine one's thoughts.
in•tu•i•five•ly (ēn-tūō'i-tiv-lē, īn-tūō'i-tiv-lē) *adv.* Knowing or sensing something without needing to ask.



ka•chi•na (kā-chē'nə) *n.* 1. Hopi term for an imaginary spirit, believed to bring rain. 2. A masked dancer in costume representing an imaginary spirit.

keel

keel (kēl) *n.* 1. A strong piece or beam of wood or metal that runs down the center of the bottom of a ship or boat. —*v.* To fall down.
keen•ly *adv.*
kins•man (kīn'zman) *n.* Relative.
kirk (kūrk) *n.* Church.
kith and kin (kīth' and kīn') *n.* Friends and family.
kiva (kē've) *n.* Hopi term for an underground room where men of the tribe hold meetings and ceremonies.



la•bo•ri•ous (lā-bōr'ē-əs, lā-bōr'ē-əs) *adj.* Involving hard work.
—**la•bo•ri•ous•ly** *adv.*
lab•y•rinth (lā'bē-rinth') *n.* Maze.
lad•en (lād'ēn) *adj.* Loaded or filled with something.
la•goon (lā-gōōn') *n.* A shallow body of water connected to the ocean.
lair (lār) *n.* The den or home of a wild animal.
la•ment (lā-mēnt') *v.* **la•ment•ed**. To mourn.
lance (lāns) *n.* A weapon made of a long spear with a sharp metal head.
land•scape (lānd'skap') *n.* A piece of land or countryside that has its own special appearance.
la•pel (lā-pēl') *n.* Either of the two flaps that go down from the collar of a coat or jacket and fold back against the chest.
lapse (lāps) *v.* **lapsed**. To pass by.
lar•dar (lār'där) *n.* A place to store food.
lat•i•tude (lāt'ē-tüōd', lāt'ē-tüōd') *n.* Distance north or south of the equator, expressed in degrees. On a map or globe, latitude lines are drawn running east and west.

loathe

lat•tice (lāt'ēs) *n.* Framework of strips of wood or metal woven with spaces between.
laur•el (lōr'äl, lōr'äl) *n.* An evergreen tree.
la•va (lā'və, lāv'ə) *n.* Hot melted rock that flows from a volcano.
lav•ish (lāv'ish) *adj.* Extravagant; abundantly furnished.
—**lav•ish•ly** *adv.*
lay•up (lā'üp) *n.* A shot made with one hand near from the basket in basketball.
league (lēg) *n.* 1. A group of people working together for a common purpose. 2. An association of sports teams that compete mainly among themselves. 3. Unit of distance equal to three miles.
lei•sure•ly (lē'zhōr-lē, lēzh'ōr-lē) *adj.* Without haste; not hurried.
—*adv.* At a slow or moderate rate of speed.
le•ni•ent (lē'nē-ənt, lēn'yoñt) *adj.* Not strict or severe. —**le•ni•ent•ly** *adv.*
lit•ing (līt'ēng) *adj.* Lively; rhythmic.
li•no•le•um (lī-nō'lē-əm) *n.* A durable, smooth flooring material.
lisp (lisp) *v.* **lis•ping**. To speak with difficulty in pronouncing words.
list (list) *n.* Stadium for jousting.
lit•er•a•cy (līt'ēr-ə-sē) *n.* The ability to read and write.
lit•er•ar•y (līt'ē-rērē) *adj.* Having to do with writing or literature.
lithe (līth) *adj.* Easily bent; flexible.
liv•er•y (liv'ə-rē, liv'rē) *n.* Uniform worn by male servants of a household.
loath (lōth, lōth) *adj.* Unwilling.
loathe (lōth) *v.* **loathed**. To despise; hate.

Glossary 631

Glossary

630

410

lodge (lōj) *v.* **lodged**. 1. To live in a place. 2. To present or submit a complaint to the proper official.
log•ic (lōj'ik) *n.* A way of thinking or reasoning.
log•i•cal (lōj'i-kəl) *adj.* Able to think clearly and sensibly; reasonable.
loi•ter (lōt'ər) *v.* **loit•er•ing**. Standing about in an idle manner.
loom (lūm) *n.* Machine for weaving threads to make a cloth.
—*n.* **loomed**, **loom•ing**. To come into view as large and dangerous.
loot (lōot) *v.* **boot•ing**. To steal valuable things, especially in a time of war or chaos.
lot (lōt) *n.* 1. A large amount or number. 2. A kind, type, or sort. 3. A piece of land. 4. One's fortune in life; fate.
Lou•vre (lōv'vr) *n.* One of the largest art museums in the world, located in Paris, France.
lub•ber•ly (lüb'ər-lē) *adj.* & *adv.* Clumsy.
lu•di•crous (lōd'i-krəs) *adj.* Absurd or ridiculous.
lull (lül) *n.* Brief period of quiet or calm.
—*v.* **lulled**. To make or become quiet; calm.
lung (lün) *v.* Lunged. To move forward suddenly.
lurch (lürch) *v.* Lurched. To move suddenly and violently.
lure (lür) *v.* To attract; tempt.
lu•rid (lōr'ēd) *adj.* Bright; vivid.
lurk (lürk) *v.* **lurk•ing**. To sneak around waiting for something.
lux•u•ri•ant (lūg-zhoor'ē-ənt, lük-shoor'ē-ənt) *adj.* Abundant or rich.
lux•u•ri•ous (lūg-zhoor'ē-əs, lük-shoor'ē-əs) *adj.* Very rich, comfortable, splendid, or costly.

marrow (mär'ō) *n.* Machine for weaving threads to make a cloth.
—*n.* **loomed**, **loom•ing**. To come into view as large and dangerous.
loot (lōot) *v.* **boot•ing**. To steal valuable things, especially in a time of war or chaos.
lot (lōt) *n.* 1. A large amount or number. 2. A kind, type, or sort. 3. A piece of land. 4. One's fortune in life; fate.
Lou•vre (lōv'vr) *n.* One of the largest art museums in the world, located in Paris, France.
lub•ber•ly (lüb'ər-lē) *adj.* & *adv.* Clumsy.
lu•di•crous (lōd'i-krəs) *adj.* Absurd or ridiculous.
lull (lül) *n.* Brief period of quiet or calm.
—*v.* **lulled**. To make or become quiet; calm.
lung (lün) *v.* Lunged. To move forward suddenly.
lurch (lürch) *v.* Lurched. To move suddenly and violently.
lure (lür) *v.* To attract; tempt.
lu•rid (lōr'ēd) *adj.* Bright; vivid.
lurk (lürk) *v.* **lurk•ing**. To sneak around waiting for something.
lux•u•ri•ant (lūg-zhoor'ē-ənt, lük-shoor'ē-ənt) *adj.* Abundant or rich.
lux•u•ri•ous (lūg-zhoor'ē-əs, lük-shoor'ē-əs) *adj.* Very rich, comfortable, splendid, or costly.

632

musket (müs'kit) *n.* An old gun with a long barrel, used before the invention of the rifle.
mute (myüüt) *adj.* Choosing not to speak. —**mute•ly** *adv.*
mu•ti•nous (myüüt'nəs) *adj.* Rebellious.
mu•tøn (müt'n) *n.* The meat of a fully grown sheep.
muz•zle (müz'əl) *n.* The projecting part of an animal's face that includes the nose and mouth; snout.
myr•iad (mür'ē-əd) *n.* An extremely large number.
myrtle (mür'ētl) *n.* A shrub with evergreen leaves, white or pinkish flowers, and blackish berries.

ob•scure (əb'skyüär) *adj.* Troublesome. —**ob•scu•re•ly** *adv.*
Ni•zām (nēzäm', nēzäm', ni-zäm') *n.* Former title of a ruler in India.
no•bil•i•ty (nō-bil'i-tē) *n.* 1. A social class having titles of rank and often wealth and power. Queens, kings, princes, and princesses are all part of the nobility. 2. Fine character.
nod•dy (nōd'ē) *n.* A fool.
nom•i•nal (nōm'i-näl) *adj.* Small; insignificant.
not•with•stand•ing (nōt-wit'hānd'ing) *adv.* Even so; in spite of.
nov•ice (nōv'is) *n.* A person who is new to a field or activity; a beginner.
nu•i•sance (nōō'sans, nyōō'sans) *n.* Someone or something that annoys or is not convenient; a bother.
nun•ch•eon (nūn'chān) *n.* A snack.
nu•tri•tive (nōō'trī-tiv, nyōō'trī-tiv) *adj.* Nutritious; nourishing.

newt (nōōt) *n.* A person who cares for the children of one family in exchange for pay.
nar•ra•tive (nār'ə-tiv) *n.* A story.
na•sal (nās'əl) *adj.* Produced through the nose.
na•tu•ri•al (nōō'trī-kəl) *adj.* Of ships, sailors, or navigation.
nav•i•gate (nāv'ē-jāt) *v.* To plan and/or control the course of a ship or aircraft.
nav•i•ga•tion (nāv'ē-gā'shən) *n.* The act or practice of navigating.
neg•lect (nēglēkt') *n.* 1. To fail to care for or give proper attention to. 2. To fail to do.
nes•tle (nēs'əl) *v.* **nes•tled**. To situate oneself comfortably.
net•work (nēt'würk) *n.* A system or pattern.
new•fan•gled (nōō'fāng'gōld, nyōō'fāng'gōld) *adj.* Something original and novel.
newt (nōōt, nyōōt) *n.* A type of salamander.

ob•ese (əbēs') *adj.* Very fat.
ob•jec•tive (əb-jék'tiv) *adj.* Impartial; open-minded.
—*n.* Goal; purpose.
ob•lige (əblēj') *v.* **ob•liged**.
ob•lig•ing *adj.* 1. To force to act in a certain way. 2. To make grateful or thankful. 3. To satisfy the wishes of; do a favor for.
ob•liv•ion (ə-bliv'ē-ən) *n.* Nothingness.
ob•liv•i•ous (ə-bliv'ē-əs) *adj.* Inattentive; unaware.
ob•nox•ious (əb-nōk'shas, əb-nōk'shas) *adj.* Very disagreeable.
ob•scure (əb-skyoo'r, əb-skyoo'r) *v.* **ob•scured**. To hide from view.

634

Mars (märz) *n.* The mythical Roman god of war.
Mars² (märz) *n., colloquial* Abbreviation of "Master" used in the southern U.S.: "Mars Tom."
marsh (märsh) *n., pl.* **marsh•es**. An area of low, wet land; swamp.
mar•tin•gale (mär'tn-gäl') *n.* A strap between a horse's girth and nosepiece used to steady the head.
mar•tyr (mär'tir) *n.* A person who chooses to die rather than give up a religion or belief.
mas•seur (mä-sür', mä-sür') *n.* A man who massages athletes to relax their muscles and improve their blood circulation.
may•hap (mä'häp', mä-häp') *adv.* Maybe.
mea•gre or mea•ger (mē'gər) *adj.* Lacking in quantity; poor.
mean (mēn) *adj.* 1. Common; low in status. 2. Hard to handle; troublesome.
me•di•e•val (mē'dē-ē'väl, mēdē-ē'väl) *adj.* Applying to anything in the Middle Ages (A.D. 500-1500).
mel•an•chol•y (mēl'ān-kōl'ē) *n.* Sadness; gloominess.
mel•low (mēl'ō) **mel•lowed**. *adj.* Seasoned with age.
mem•o•ra•ble (mēm'ō-rə-bəl) *adj.* Unforgettable.
men•ace (mēn'ēs) *adj.* To threaten with harm; endanger.
—*v.* **men•ac•ing•ly** *adv.*
mea•nat•or•ie (mē-nāj'ē-ərē, mā-nāzh'ē-ərē) *n.* A collection of strange animals; a zoo.
Mer•cu•ry (mēr'kyō-rē) *n.* The mythical Roman messenger of the gods.
merge (mērj') **merg•ing**. *to blend together gradually.*
me•ri•no (mē-rē'ñō) *n.* A fine wool used to make certain articles of clothing.

moor (mōr) *v.* **moored**. To tie down or make secure with ropes.
mo•roc•co (mō-rōk'ō) *n.* Type of leather.
mor•row (mōr'ō, mōr'ō) *n.* Tomorrow; the next day.
mor•tal (mōr'ətl) *adj.* Having to do with death.
mor•tar (mōr'ər) *n.* A building material made of sand, water, lime, and sometimes cement.
—*v.* **mor•tar•ed**. To build with mortar.
mor•ti•fi•ca•tion (mōr'tē-fē-kā'shən) *n.* Extreme embarrassment; shame.
Mos•lem (mōz'äm, mōs'äm) *n.* A person who believes in the religion of Islam.
mot•to (mōt'ō) *n.* A saying that expresses what is important to a state, nation, family, group, person, or organization.
muck (mük) *v.* To clean the dirt or manure from.

Glossary 633



metro

ā pat	ē pet
ā pay	ē be
ā care	ī pit
ā father	ī pie
fr fierce	oi oil
ō pot	oo book
ō go	oo boot
ō paw	yo abuse
ō cut	ə ago
ū fur	item
th thin	pencil
hw which	atom
zh vision	circus
or butter	butter

ob•sta•cle (əb'stā-kəl) *n.* Anything that blocks the way.
ob•sti•nat•e (əb'stē-nāt) *adj.* Stubborn; unwilling to give up.
—*n.* **ob•sti•na•cy** *adv.*
ob•tain (əb-tān', əb-tān') *v.* **ob•tained**. To get by means of planning or effort; acquire; gain.
oc•cu•pan•y (ək'yō-pānē) *n.* A person who is living in or holding a place or position.
of•fi•cio•us (əf'shōō'əs) *adj.* Overly eager to perform one's duties.
—*n.* **of•fi•cio•us•ly** *adv.*
off•spring (əf'sprīng', əf'sprīng) *n.* A descendant.
o•mit (ō-mít') *v.* To leave out; not include.
on my ac•count (ōn mī ə-kount') *prep.* phrase. For me; because of me.
on•set (ōn'sēt, ən'sēt) *n.* Assault; attack.
ope (ōp) *v.* To open.
op•por•tu•ne (ōp'ər-tōōn', əp'ər-tōōn') *adj.* Taking place at a good time.
op•pose (ə-pōz') *v.* **op•posed**. To be against.
op•po•si•tion (əp'ə-zish'ən) *n.* 1. The act or condition of opposing or being against; resistance. 2. Something that is an opposing obstacle.
or•deal (ōr-dēl') *n.* A very difficult painful experience or test.
out•house (out'hōus') *n.* A small building that houses a toilet, for use when there is no indoor plumbing.
out•land•ish (out'lānd'ish) *adj.* Foreign or strange.
out•rid•er (out'rīd'ər) *n.* A rider who goes before; escort.
over•girth (ō'ver-gürth') *n.* Strap that holds a saddle on a horse.
over•rule (ō'ver-rōōl') *v.* To disallow actions or arguments.

pad (pād) *n.* Small cushion-like parts on the bottoms of the feet of certain animals.
—*n.* **pad•ded**. To line, stuff, or cover with soft, firmly packed material.
pad•dock (pād'ök') *n.* A fenced field.
pains•take•ing (pānz'tāking) *adj.* Needing or showing great care; careful.
pal•a•din (pāl'ā-din) *n.* A knightly hero; renowned champion.
pale horse (pāl hōrs) *n.* Symbol of death from Revelation chapter six.
pall (pōl) *n.* A covering.
par•a•pet (pār'ə-pēt, pār'ə-pēt) *n.* Low wall built to protect soldiers.
par•cel (pār'əl) *n.* A package.
par•ch•ent (pār'chənt) *n.* Writing material of sheepskin or goatskin.
par•ing (pār'īng) *n.* The outer portion that is removed from fruit, vegetables, or cheese.
par•ish (pār'ish) *n.* A church district in the Anglican, Roman Catholic, and some other churches.
par•ish•ion•er (pār'ish'ə-nēr) *n.* Member of a parish.
par•lor also par•lour (pār'lər) *n.* A room for entertaining visitors.
par•son (pār'sən) *n.* A clergyman or minister.
par•son•age (pār'sə-nāj) *n.* House provided for the pastor of a church.
pate (pāt) *n.* Head or mind.

Glossary 635

parapet

411

pathetic

pa•the•tic (pə-thē'tik) *adj.* Causing or making one feel pity or sorrow; pitiful. —**pa•the•ti•cal•ly** *adv.*

pa•tri•arch (pā-trē'ärk) *n.* An ancestor of the Israelites.

pa•tron (pā'trōn) *n.* A person who helps or supports another by giving him money or things.

pa•thy (pāt'sē) *n.* Something or someone easily taken advantage of.

paul•dron (pōl'drōn) *n.* Armor that covers the shoulder.

paunch (pōnch, pānch) *n.* Stomach.

pau•per (pō'pär) *n.* One who is very poor.

pa•vil•ion (pā-vil'yōn) *n.* A fancy or elaborate tent.

pa•viour (pāv'yōr) *n.* A man who paves streets.

pawn•bro•ker (pōn'bō'kar) *n.* One who lends money, exchanging it for personal items to hold until the money is paid back.

peach (pēch) *v.* peached. To tattle. —**pe•cu•liar** (pi-kyōōl'yōr) *adj.* 1. Unusual or odd; not normal; strange. 2. Belonging to a special or particular person, group, place, or thing.

pe•des•tri•an (pō-dēs'trē-ən) *n.* Person who travels on foot.

pel•let (pēl'it) *n.* A kind of bullet for certain kinds of guns.

pel•t (pēlt) *n.* An animal skin with the hair or fur still on it.

pen•e•trate (pēn-tē-trāt) *v.* To go into or through.

pen•i•ci•li•um (pēn'i-silē-əm) *n.* Fungus from which the medicine, penicillin, is made.

pen•sion•er (pēn'shō-nər) *n.* Person receiving a sum of money, usually after retirement.

per•am•bu•la•tor (pēr-ām'bō-lā-tōr) *n.* A baby carriage.



perambulator

pilfer

per•ceive (pər-sēv') *v.* per•ceived. To notice; become aware of.

per•cep•tive (par-sēp'tiv) *adj.* Having keen discernment and understanding.

per•il (pēr'ēl) *n.* Danger.

per•il•ous (pēr'ē-lōs) *adj.* Full of peril; dangerous.

per•pet•ual (par-pēch'ōō-al) *adj.* Going on without stopping.

per•se•vere (pūr-sā-vir') *n.*

per•se•vered *v.* To keep on persist.

per•sti•lence (pēs'-tāns) *n.* A plague.

pe•ti•tion (pā-fish'ōn) *n.*

pe•ti•tion•ing *v.* To make a formal request to.

pe•tri•dish (pē'trē dish) *n.* A small, flat, covered dish used to grow microorganisms.

pet•ri•fy (pēt'ri-fē) *v.* pet•ri•fied. To daze with fear or surprise; paralyze.

pet•ty (pēt'ē) *adj.* Of low rank.

pew•ter (pyōō'tar) *n.* A kind of metal made from tin, copper, and lead.

phil•o•soph•ic (fīl'ō-sōf'ik) *adj.* Of philosophy.

phi•los•o•phy (fīlōs'ō-fē) *n.* A person's beliefs about life and the world.

phys•i•cal ther•a•py (fīz'ē-kal thēr'ē-pē) *n.* Treatment consisting of special exercises and massaging the body to restore proper movement of muscles and limbs.

pic•ture•esque (pīk'cho-rēsk') *adj.* Interesting or very attractive.

pie•bald (pī'bōld) *adj.* Spotted or patched in color.

pied (pīd) *adj.* Having splotches of color.

pig•my (pīg'mē) *adj.* Unusually small.

pi•ki (pī'kē) *n.* Thin bread made from corn.

pi•lif•er (pīl'fēr) *v.* pi•lif•ered. To steal, usually small things.

636

pillar

pi•lar (pīl'är) *n.* A column that is used to hold up a building.

—*fig.* Used figuratively to describe one who has an important position.

pin•nace (pīn'ēs) *n.* A small sailing boat.

plac•id (plās'ēd) *adj.* Calm or peaceful. —**plac•id•ly** *adv.*

plague (plāg) *n.* A very serious disease that spreads rapidly from person to person.

plat•i•num (plat'ē-nām) *n.* A silver-white metallic element.

plight (plīt) *n.* A difficult situation.

plume (plōōm) *n.* A large or showy feather, often used for decoration.

—*n.* To pride oneself.

plunge (plünj) *v.* plunged, plung•ing. 1. To throw suddenly into something. 2. To thrust. —*n., pl.* plung•es.

poach (pōch) *v.* poach•ing. To hunt illegally.

poach•er (pōch'ēr) *n.* One who hunts illegally.

point (*n.*) **points** *n.* Movable part of a railroad switch.

poise (poiz) *v.* poised. To balance or be balanced.

poke (pōk) *n.* A sack.

pom•mel (pōm'ēl, pām'ēl) *n.* The raised front of a saddle.

pomp and cir•cum•stance (pōmp ən sūr'kām-stāns) *n.* A show of splendor or formality.

pon•ous (pōm'pōs) *adj.* Overly conscious of one's importance.

pop•u•lace (pōp'yo-lās) *n.* The common people.

pop•u•late (pōp'yo-lāt) *v.*

pop•u•lat•ed *adj.* To supply or be supplied with inhabitants.

pop•u•la•tion (pōp'yo-lā-shōn) *n.* The number of people or animals that live in a certain place.

predecessor

po•rous (pōr'ōs, pōr'ōs) *adj.* Allowing liquid or air to pass through.

port (pōrt, pōrt) *n.* 1. A place along a river, lake, ocean, or other body of water where ships may dock or anchor; harbor. 2. A city or town with a harbor. 3. The left side of a ship.

por•tal (pōr'tl, pōr'tl) *n.* Doorway or entrance.

por•ter (pōr'tər, pōr'tər) *n.* A person hired to carry or move luggage at a station, airport, or hotel.

por•tu•ny (pōr'tē, pōr'tē) *adj.* Fat or stout in a dignified way.

po•ten•tial (pō-tēn'shāl) *adj.* Not yet real or definite, but possible in the future.

prac•tice (prāk'tis) *n.* The group of people who use the services of a doctor; a professional business.

prag•mat•ic (prāg-māt'ik) *adj.* Interested only in the desired result of an action rather than in the correctness of the action.

pre•cede (pri-sēd') *v.* pre•ced•ed, pre•ced•ing. To come or go before.

pre•cip•i•tate (pēr-sip'ē-tāt) *n.* A steep cliff.

pre•cip•i•ta•te (pēr-sip'ē-tātē) *v.* To throw down from a high place.

pre•cip•i•ta•tion (pēr-sip'ē-tāshōn) *n.* The amount of rain, snow, sleet, or hail that falls from the sky to the earth's surface.

pre•cise•ly (pri-sis'le) *adv.* Exactly.

pre•ci•sion (pri-sizh'ōn) *adj.* The condition of being precise or exact; accuracy.

pred•a•tor (pēd'ē-tār, pēd'ē-tōr) *n.* An animal that lives by catching and eating other animals.

pred•e•ces•or (pēd'ē-sēs'ōr, pēd'ē-sēs'ōr) *n.* Someone or something that came before or had a function before another.

ā pat	ē pet
ā pay	ē be
ā care	ī pit
ā father	ī pie
ū cut	ə ago
ū fur	ə item
th the	pencil
th thin	ə atom
hw which	circus
zh vision	ər butter

Glossary 637

preface

pre•face (pri-fēs) *n.* An introduction to a book.

pre•fec•ture (pri-fēk chōr) *n.* The place where the prefect, a high military official, lives.

pre•ma•ture (pri-mō-tyōor', pri-mō-tōr) *adj.* Occurring too early. —**pre•ma•ture** *ly* *adv.*

pre•mis•es (pri'mēs'ēz) *n.* Someone's land or building.

pre•oc•cu•ped (pri-ōk'yo-pid) *adj.* Distracted; lost in thought.

pre•pose (pri-pōz') *v.* pre•posed. 1. To bring up something or someone for consideration; suggest. 2. To intend to do something.

pre•cu•tor (pri-kōō-tōr) *n.* One who formally accuses another of a crime in court.

pro•mi•tive (pri-mē-tiv) *n.* Success, especially in money matters.

pro•voke (pra-vōk') *v.* pro•vok•ing. To make angry; annoy.

prowl (proul) *v.* prowled, prow•ling. To move about quietly, as if in search of prey.

psal•ter•y (sōl'tā-tōrē) *n.* Ancient stringed musical instrument.

pub•lish (püb'lish) *v.* pub•lished. To print material to be sold to the public.

pu•gi•list (pyoo'yo-jist) *n.* A boxer.

punc•con (pūn'chan) *n.* A cask or container.

pun•gent (pūn'jōnt) *adj.* Having a sharp, biting taste or smell.

pur•i•fy (pyoo'or-sēf') *v.* pur•i•fied. To make clean and pure.

quaint

pro•fu•sion (pri-fyōō-zhōn, prō-fyōō'zhōn) *n.* Abundance; surplus.

prom•i•nence (pri-mō-nēns) *n.* Importance; distinction.

prom•i•nent (pri-mō-nənt) *adj.* Important.

prompt (prōmpt) *adj.* Done at once, or without delay; quick. —**prompt** *ly* *adv.* —*v.* To cause someone to act.

prop•a•ga•ta•tion (prōp'ā-gā-shōn) *n.* Multiplication in number.

pro•pose (pri-pōz') *v.* pro•posed. 1. To bring up something or someone for consideration; suggest. 2. To intend to do something.

pro•prietor (pri-spēr'ē-tōr) *n.* One who formally accuses another of a crime in court.

pros•per•ity (pri-spēr'ē-tē) *n.*

pros•per•ed *adj.* Showing proper manners. —**pro•per•ly** *adv.*

prox•im•ity (priks'ē-tē) *n.* The best or highest stage or condition.

prox•i•live (priks'ē-liv) *adj.* Of an early stage of history; simple; crude.

prox•i•ty (priks'ē-tē, priks'ē-tē) *n.* Importance.

priv•i•ly (pri-vē-tē) *adv.* Privately.

priv•y to (pri've-tō) *adv.* Aware of.

pro•cure (pri-kyōor', pra-kyōor') *v.* To obtain; acquire; get. —**pro•cur•a•ble** *adj.*

pro•fess (pri-fēs', prō-fēs') *v.*

pro•fessed *adj.* To declare to others; to claim.

pro•found (pri-found', prō-found') *adj.* 1. Having or showing great knowledge and understanding of something; wise. 2. Felt very deeply. —**pro•found•ly** *adv.*

pro•fuse (pri-fyōōs', prō-fyōōs') *adj.* More than is normal; excessive. —**pro•fuse•ly** *adv.*

R

rab•ble (rāb'əl) *n.* Lower-class people.

ra•ja (räjā) *n.* A ruler of India.

ram•ble (räm'bal) *n.* A stroll.

rank (rängk) *n.* A high or important position in a group.

rap•id *adj.* Abundant.

rap•pel (rä-pēl') *v.* rap•elled, rap•pell•ing. To climb down the side of a high, steep place by using a rope.

rap•t (räpt) *adj.* Absorbed attention; delight. —**rap•t** *ly* *adv.*

rap•tol (rä-pōl') *v.* rap•tolled, rap•tol•ing. To climb down the side of a high, steep place by using a rope.

rat•ion (räsh'ōn, räsh'ōn) *v.*

rat•ioned *adj.* To limit the amount of something each person can use or have.

rav•en•ous (räv'ə-nəs) *adj.* Very hungry.

ra•vine (rä-vēn') *n.* A deep, narrow opening in the ground.

re•cede (rä-sēd') *v.* To move farther and farther away.

re•cep•tion (ri-sēp'shōn) *n.* A social gathering in honor of someone.

re•cess (ri-sēs', ri-sēs') *n.* A small hollow place or indentation.

rec•ita•tion (rēs-tāshōn) *n.* The act of reciting.

register

re•cite (rē-sēt') *v.* re•ci•ted. To repeat something memorized in front of an audience.

re•coil (rē-kōl') *v.* re•coiled. To kick back, as a fired gun.

—*n.* The act of kicking back.

re•com•mence (rē-kā-mēns', rēk-ə-mēns') *v.* To start again. See *commence*.

re•con•cile (rē-kōn'sil) *v.*

re•con•ni•ted *adj.* To come to accept.

re•con•sti•uted (rē-kōn'stē-tōōt'ēd, rē-kōn'stē-tōōt'ēd) *adj.* Put back in its original form by adding water.

re•count (rē-kōunt') *v.* re•count•ed. To describe; tell what happened.

re•deem (ri-dēm') *v.* re•deemed, re•deem•ing. To rescue or pay for.

re•dem•tion (ri-dēmp'shōn) *n.* Man's salvation.

ref•ef (rēf) *n.* A strip or ridge of rock, sand, or coral at or near the surface of a body of water.

reek (rēk) *v.* reeked. To smell strongly.

reel (rēl) *v.* reeled. To walk unsteadily; stagger.

re•frain (rē-frān') *n.* A phrase repeated several times in a poem or song; chorus.

ref•on•dile (rēf'ōndēl) *n.* A place where one can go for protection.

ref•u•gee (rēf'yōō-jē') *n.* A person who flees from his own country to find protection or safety.

re•gain (rē-gān') *v.* re•gained, re•gain•ing. To get back; recover.

re•ga•lia (rē-gāl'ē-yā, rē-gā-lē-sēs) *n.* The emblems and symbols of royalty; fancy clothing.

reg•is•ter (rēj'ē-tōr) *n.* An official written list or record.

—*v.* reg•is•tered. 1. To record in the mind. 2. To officially write on a list or record.



regalia

Glossary 639



psaltery

regulate

ā pat	ē pet
ā pay	ē be
ār care	ī pit
ā father	ī pie
fr fierce	oi oil
ō pot	oo book
ō go	oo boot
ō paw,	yo abuse
for	ou out
ū cut	ə ago,
ūr fur	item,
th the	pencil,
th thin	atom,
hw which	circus
zh vision	ər butter



reg·u·late (rēg'yā-lāt') *v.*
1. To control or direct according to certain rules. 2. To adjust a machine or device so that it works properly.
reg·u·la·tion (rēg yā-lā'shān) *n.*
law or set of rules by which something is regulated.
reign (rān) *n.* The period of time that a monarch rules.
—*v.* To have or hold the power of a monarch; rule.
—*adj.* **reign·ing**. Holding the power of a monarch; ruling.
re·kin·dle (rē-kīn'dl) *v.* **re·kin·dled**. To restart.
re·lap·sed, **re·laps·ing** *v.* To fall back into a previous condition.
re·lay (rē-lā') *v.* **re·lay·ing**. To pass or send along.
—*n.* A race between groups of runners or swimmers in which each member goes only part of the total distance.
re·len·t (rē-lēnt') *v.* **re·len·ted**. To give in.
re·len·tless (rē-lēnt'lēs) *adj.* Persistent; not giving up.
—*re·len·tless·ly adv.*
relic (rē'līk) *n.* Something that survives from the distant past.
re·lieve (rē-lēv') *v.* **re·lieved**. To lessen or reduce pain or anxiety; ease.
rel·ish (rē'līsh) *v.* **rel·ished**, **rel·ish·ing**. To enjoy.
re·lo·cate (rē-lō-kāt') *v.* The act of moving from one place to another.
—*re·lo·ca·tion n.*
re·luc·tan·ce (rē-lük'tāns) *n.* Unwillingness; lack of enthusiasm.
rem·e·dy (rēm'ē-dē) *n., pl.*
rem·e·dies. Something that cures a disease or relieves pain.
re·mon·strate (rē-mōn'strāt') *v.*
re·mon·strated. To object; protest.
re·morse (rē-môrs') *n.* Regret; repentance.

restrain

re·morse·ful	(rē-môrs'fəl) <i>adj.</i>
Characterized by remorse.	
re·mote	(rē-mōt') <i>adj.</i>
Far away.	
ren·de·red	(rēn'dār) <i>v.</i> ren·dered . To cause to become; make.
re·nown	(rē-nōōn') <i>n.</i> Honor; fame.
— <i>adj.</i> re·nowned . Having honor and fame.	
re·pose·ful	(rē-pōz'fəl) <i>adj.</i> Restful.
re·pug·nant	(rē-püg'nənt) <i>adj.</i>
Repulsive; disgusting.	
re·sent	(rē-zĕnt') <i>v.</i> To feel angry or bitter about.
re·sent·ment	(rē-zĕnt'mənt) <i>n.</i> A bitter or angry feeling.
re·serve	(rē-zĕrv') <i>n.</i> A supply of something for later use.
— <i>adj.</i> re·served . Quiet; not eager to talk.	
re·serves	(rēz'är-vār') <i>n.</i> A body of water that has been collected and stored for use.
re·sign	(rē-zīn') <i>v.</i> re·signed . To give up.
re·sin	(rēz'in) <i>n.</i> A thick, clear liquid that some plants produce.
re·solute	(rēz'ə-lüt') <i>adj.</i> Firm; determined. — <i>resolute·ly adv.</i>
re·sol·u·tion	(rēz'ə-loo'shān) <i>n.</i>
1. The ending of a story where the plot comes together. 2. A formal statement put before an assembly for a decision.	
re·solve	(rē-solv') <i>v.</i> re·solved . 1. To make a firm decision. 2. To bring to a conclusion. — <i>n.</i> Determination.
re·sort	(rē-zōrt') <i>n.</i> Means of achieving something.
re·splen·dent	(rē-splēn'dənt) <i>adj.</i> Splendid; brilliant.
re·strain	(rē-strān') <i>v.</i> re·strained . To hold back by physical force.

640

saunter

sau·ner	(sōn'tār) <i>v.</i> saun·ter·ing . To walk casually.
sav·age	(sāv' īj) <i>adj.</i> 1. Not tamed; wild. 2. Cruel and fierce; ferocious; frightening. — <i>sav·age·ly adv.</i>
sav·or·y	(sāv'ōrē) <i>adj.</i> Appetizing to the taste or smell.
scab·bard	(skāb' ārd) <i>n.</i> A sheath for a sword.
schol·ar	(skōl'ār) <i>n.</i> 1. A person who has a great deal of knowledge. 2. A pupil or student.
scoff	(skōf, skōf) <i>v.</i> scuffed , scoff·ing . To scorn; make fun of.
score	(skōr, skōr) <i>n.</i> 1. Debt; amount owed. 2. A set or group of twenty items.
scorn	(skōrn) <i>v.</i> scorned , scorn·ing . To treat someone or something as worthless or bad; look down on. — <i>scorn·ful adj.</i>
scour	(skōr) <i>v.</i> 1. To scrub. 2. To search thoroughly.
scrap·per	(skrap'ār) <i>n.</i> A person who gets into fights easily.
scrut·ni·ze	(skrōt'nez) <i>v.</i> scrut·ni·zed , scrut·ni·z·ing . To examine closely.
scrut·ti·ny	(skrōt'neē) <i>n.</i> Close inspection.
scud	(skūd) <i>v.</i> scud·ding . To move quickly and smoothly; run.
scull	(skūl) <i>n.</i> An oar. — <i>v.</i> sculled . To row.
scul·ler·y	(skūl'ārē) <i>n.</i> A room for cleaning kitchen dishes and utensils.
scut·tle	(skūt'lē) <i>n.</i> A container for carrying coal. — <i>v.</i> scut·tled . To scurry.
se·clude	(sē-kloōd') <i>v.</i> se·clud·ed . To keep apart from everything else.
seed·y	(sēdē) <i>adj.</i> Shabby; inferior.
seize	(sēzē) <i>v.</i> seized . To take hold of suddenly and quickly; grab.



settee

sheer

sem·i·nar·y	(sēm'ē-närē) <i>n.</i>
1. A private school for girls. 2. A school that trains people to become ministers, priests, or rabbis.	
sen·ior	(sēn'yār) <i>n.</i> One who is older or has a higher rank than another.
sen·nit	(sēn'it) <i>n.</i> A cord formed by braiding plant fibers.
sen·tence	(sēn'tēns) <i>n.</i> The punishment given to a person who has been found guilty.
sen·ti·men·tal·i·ty	(sēn'tē-mēn-täl'i-tē) <i>n.</i> The quality of being easily moved by emotions.
sep·ti·ce·mi·a	(sēp'tē-sē'mē-ə) <i>n.</i> A disease of the blood that affects the whole body.
se·quence	(sēk'wāns, sē'kwāns') <i>n.</i> Order; arrangement.
se·rene	(sē-rēn') <i>adj.</i> Peaceful and calm; without trouble, noise, clouds, or other disturbances. — <i>se·re·nely adv.</i>
set·tee	(sēt'ē) <i>n.</i> A type of sofa.
sev·er·al·ly	(sēv'ər-əlē) <i>adv.</i> One at a time.
se·ver·i·ty	(sē-vēr'ē-tē) <i>n.</i> Strictness and harshness.
shaft	(shāft) <i>n.</i> 1. A long, narrow passage that goes up and down, not sideways. 2. The long, narrow rod of a spear or arrow. 3. A long bar that is part of a machine.
sham	(shām) <i>n.</i> Something that is not real; a fake.
scut·tle·ing	— <i>v.</i> sham·ming . To fake something; pretend.
sheath	(shēth) <i>n.</i> A case that fits tightly over the blade of a knife, sword, or other sharp object.
sheen	(shēn) <i>n.</i> Shiny appearance.
sheer	(shir) <i>adj.</i> Pure; complete.

642

restraint

re·straint	(rē-strānt') <i>n.</i> Something used to hold back or restrain.
re·strict	(rē-strikt') <i>v.</i> re·strict·ed . To keep within limits; confine.
re·sume	(rē-zoom') <i>v.</i> re·sumed . To begin again; continue.
re·tinue	(rē-tüōōn') <i>n.</i> Group of servants.
re·treat	(rē-trēt') <i>v.</i> re·treat·ed , re·treat·ing . To withdraw. — <i>n.</i> 1. The act of withdrawing under enemy attack. 2. A quiet and private place.
re·triev·e	(rē-trēv') <i>v.</i> To get back; recover.
re·ve·al	(rē-vēl') <i>v.</i> re·vealed , re·vealing . To make known.
re·vel	(rē'vel') <i>v.</i> re·vel·ing . To delight.
re·ve·la·tion	(rēv'ə-lā'shān) <i>n.</i> The act of making known.
re·ver·ber·ate	(rē-vēr'bārēt) <i>v.</i> re·ver·ber·at·ing . To echo.
re·ver·ence	(rēv'ərəns) <i>n.</i> A feeling of deep respect.
re·ver·ent	(rēv'ərənt) <i>adj.</i> Feeling or showing reverence. — <i>rever·ent·ly adv.</i>
re·ver·ie	(rēv'ə-rē) <i>n.</i> Daydream.
re·vive	(rē-vīv') <i>v.</i> re·vived . To bring back.
re·voke	(rē-vōk') <i>v.</i> re·voked . To take back or take away.
re·volt	(rē-vōlt') <i>v.</i> re·volt·ed . To be filled with disgust; be repulsed by.
re·vul·sion	(rē-vü'lōōn) <i>n.</i> A strong change in feeling; disgust.
rib·ald	(rī'bald, rī'bōld') <i>n.</i> An offensive person.
ric·o·chet	(rīk'ō-shā, rīk'ō-shā) <i>v.</i> To rebound from a surface.

sacra·ment

rid·i·cule	(rid'ē-küōl') <i>n.</i> Words or actions that make fun of something or someone.
rit·u·al	(rit'üōōl) <i>n.</i> A regularly observed way of doing things.
rogue	(rōōg) <i>n.</i> A dishonest person; a cheat.
rouse	(rōōz) <i>v.</i> roused , rou·sing . To cause to become active or alert.
roust	(rōōst) <i>v.</i> To wake; stir up.
rove	(rōōv) <i>v.</i> roved , rov·ing . To wander.
roy·al·ty	(roi'äl-tē) <i>n.</i> Kings, queens, and other members of a royal family.
rue	(rōō) <i>v.</i> To regret.
ru·e·ful	(rōō-fəl) <i>adj.</i> Causing one to feel pity or sorrow; regret. — <i>rue·ful·ly adv.</i>
rum·mage	(rūm'āj) <i>v.</i> rum·maged . To search thoroughly by moving things around or turning them over.
run·way	(rūn'wā) <i>n.</i> A strip of pavement along which an airplane runs in preparation for takeoff.
rut·ted	(rūt'ēd) <i>adj.</i> Filled with tracks or grooves made by the passage of a wheel or foot.



sackcloth

Glossary 641

shinny

shin·ny	(shēn'ē) <i>v.</i> shin·nied . To climb.
— <i>n.</i> An informal game of field hockey.	
shoal	(shōl) <i>n.</i> A shallow area in a body of water.
shod	(shōd) <i>adj.</i> Equipped with shoes.
shrew	(shrōō) <i>n.</i> An ill-tempered woman.
shrine	(shrīn) <i>n.</i> A temple; place of worship.
shroud	(shroud) <i>v.</i> shroud·ing . To enfold, as in a burial cloth.
shunt	(shünt) <i>v.</i> To change the course. — <i>n.</i> The directional track used for changing course.
sid·ding	(sēd'ēng) <i>n.</i> A short length of railroad track that goes off the main track.
si·dle	(sēd'ēl) <i>v.</i> si·dled . To move in a way that will not attract attention.
sil·hou·ette	(sēl'ōō-ēt') <i>n.</i> A dark outline of something against a light background.
so·ber	— <i>adj.</i> sil·hou·et·ed . Shown as a dark outline.
sim·ple·ton	(sim'pol-tōōn) <i>n.</i> A person without good sense; a fool.
sin·cere	(sēn'sir) <i>adj.</i> sin·cer·est . Without lies; real; honest.
sin·ger	(sēng'ār) <i>n.</i> Combination of a giggle and a snort.
so·ber	(sōōbər) <i>adj.</i> Serious; solemn. — <i>so·ber·ly adv.</i>
so·lic·i·tor	(sōōlis'ē-tōōr) <i>n.</i> One who seeks donations.
sol·i·tar·y	(sōōl'ē-tōōrē) <i>adj.</i> Existing or living alone.
sol·i·tu·de	(sōōl'ē-tōōdē) <i>n.</i> Loneliness; isolation.
sough	(sōōf) <i>v.</i> Past tense of seek. Looked for.
sow	(sōō) <i>n.</i> A female pig that is fully grown.
span	(spān) <i>v.</i> spanned . To stretch across.
span·ner	(spān'ōōr) <i>n.</i> A wrench.
spare	(spār) <i>v.</i> spared , spare·ing . 1. To deal gently with. 2. To avoid or keep from destroying or harming. 3. To save or free someone. 4. To do without. — <i>adj.</i> Free for other use.
spec·ta·tor	(spēk'tātōōr) <i>n.</i> Someone who watches an event but does not take part in it.
spec·u·late	(spēk'yā-lāt') <i>v.</i> spec·u·lat·ed , spec·u·lat·ing . To guess without having complete knowledge.

speculate

smelt ¹	(smēlt) <i>v.</i> smelt·ing . To melt and blend.
smelt ²	(smēlt) <i>v.</i> A past tense and past participle of the verb smell.
smith·y	(smith'ē, smith'ē) <i>n.</i> A blacksmith's shop.
smock	(smōk) <i>n.</i> A garment that is made like a long, loose shirt.
smoul·der	(smōl'dār) <i>v.</i>
smoul·der·ing	To burn very low.
snear	(snēr) <i>n.</i> A look or statement of contempt or scorn.
snered	— <i>v.</i> Snored. To show contempt or say with a sneer.
snig·get	(snig'ār) <i>n.</i> Combination of a giggle and a snort.
so·ber	(sōōbōr) <i>adj.</i> Serious; solemn. — <i>so·ber·ly adv.</i>
so·lic·i·tor	(sōōlis'ē-tōōr) <i>n.</i> One who seeks donations.
sol·i·tar·y	(sōōl'ē-tōōrē) <i>adj.</i> Existing or living alone.
sol·i·tu·de	(sōōl'ē-tōōdē) <i>n.</i> Loneliness; isolation.
sough	(sōōf) <i>v.</i> Past tense of seek. Looked for.
sow	(sōō) <i>n.</i> A female pig that is fully grown.
span	(spān) <i>v.</i> spanned . To stretch across.
span·ner	(spān'ōōr) <i>n.</i> A wrench.
spare	(spār) <i>v.</i> spared , spare·ing . 1. To deal gently with. 2. To avoid or keep from destroying or harming. 3. To save or free someone. 4. To do without. — <i>adj.</i> Free for other use.
spec·ta·tor	(spēk'tātōōr) <i>n.</i> Someone who watches an event but does not take part in it.
spec·u·late	(spēk'yā-lāt') <i>v.</i> spec·u·lat·ed , spec·u·lat·ing . To guess without having complete knowledge.



silhouette

shinny

ā pat	ē pet
ā pay	ē be
ār care	ī pit
ār father	ī pie
fr fierce	oi oil
ō pot	oo book
ō go	oo boot
ō paw,	yo abuse
for	ou out
ū cut	ə ago,
ūr fur	item,
th the	pencil,
th thin	atom,
hw which	circus
zh vision	ər butter

Glossary 643

Glossary

413

speculation

spec·u·la·tion (spék-yo-lä'shən) *n.* Theory; supposing.
spec·lunk·ing (spék-lüng'king, spé'lüng'king) *n.* Exploring caves.
spec·lunk·er (spék-lüng'kər, spé'lüng'kər) *n.* One who explores caves.
spig·ot (spig'ət) *n.* Faucet.
spire (spir') *n.* The top part of a steeple or other structure that tapers upward.
spir·it·ed (spır'it-tıd) *adj.* Lively; sprightly.



spires

steward

staph·y·lo·coc·cus (staf'ə-lō-kök'üs) *n., pl. staph·y·lo·coc·ci* (staf'ə-lō-kök'sī). A bacteria that causes boils or other severe infections.
star·board (stär'bôrd) *n.* The right side of a ship facing forward.
state·ly (stät'lē) *adj.* Elegant, dignified, or grand in manner or appearance; majestic.
sta·tion (stāshən) *n.* 1. A place or location where a person or thing stands. 2. A place or special building where certain services or activities are provided or carried on. 3. A stopping place along a route for taking on or letting off passengers. 4. Social position; rank.
stat·ure (stăr'ü) *n.* Height; build.
sta·tus (stă'tüs, stăt'üs) *n.* Position or rank.
staunch (stōnch, stānch) *adj.* Firm and strong; loyal.
stave (stăv) *v.* staved. To break.
stead·fast (stēd'făst, stēd'făst) *adj.* Unfaltering; persistent. —**stead·fast·ly** *adv.*
steal·th (stēl'θ) *n.* The act of behaving or maneuvering in a secretive manner.
steal·thy (stēl'θē) *adj.* Cautious or sneaky. —**steal·thy·ly** *adv.*
steed (stēd) *n.* Horse.
ster·eo·type (stēr'ē-ə-tip', stēr'ē-ə-tip') *n.* A fixed view of something which does not allow for individuality.
ster·e·o·typ·i·cal *adj.*
ster·il·ize (stēr'ə-liz') *v.* ster·il·ized.
ster·il·iz·ing *to make free from germs or dirt.*
stern (stürn) *adj.* Grave; severe.
—*n.* The rear part of a ship or boat.
stew·ard (stōō'ərd, styoō'ərd) *n.* 1. A person who manages another's household. 2. A male attendant on a ship or airplane who waits on passengers.
stal·wart (stōl'wɔrt) *adj.* Strong of body and character.

644

swear

swear (swär) *v.* 1. To make a solemn statement or promise while calling on God or some sacred object or person to show or prove the honesty or truth of what is said. 2. To issue an oath as in a courtroom.
swell (swĕl) *v.* 1. To increase in size or volume; expand. 2. To cause to increase in size or volume.
—*n.* A long wave or series of waves that move without breaking or rising to a crest.
—*adj.* Excellent.



talon

tack rail (ták räl) *n.* A place to hang bridles and harnesses and other gear for horses.
taint (tānt) *n.* taint·ed. To pollute.
tal·on (tal'ən) *n.* A claw.
tam·a·rind (täm'ə-rind) *n.* The fruit of a tropical tree.
tan (tän) *v.* tanned. 1. To make animal hides into leather by soaking them in certain chemicals or mixtures.
2. figurative To spank or beat up.
—*n.* A light yellowish-brown color.
—*adj.* tanned. Of the color tan.
tan·ner (tän'ər) *n.* One who tans animal skins.
ta·per (tā'par) *v.* ta·pered. To make or become gradually thinner.
tap·es·try (tāp'ë-stri) *n.* A heavy cloth with designs or pictures woven in it.
tar·nish (tär'nish) *v.* tar·nished. To become dull; lose color or luster.
tar·pau·lin (tär-pō'lın, tär-pa-lın) *n.* A waterproof canvas cover.
Tar·ta·ry (tär'tä-rē) *n.* Area of Europe and West Asia.
taunt (tōnt) *v.* taunted, taunting. To ridicule or make fun of; harass.



tapestry



thatch

thatch

taw·ny (tō'ñē) *adj.* Light orange-brown.
tax·i (täk'sē) *n.* tax·i·ing. To move slowly over the surface of the ground or water before taking off or landing.
tech·ni·que (tēk'ñik') *n.* A method or way of doing something.
te·di·ous (tē'dē-əs) *adj.* Long and tiring.
tel·e·graph (tēl'ë-grāf') *n.* A system of sending messages over wires or radio to a special receiving station.
tem·per·a·men·tal (tēm'pə-mēn'tl, tēm'pərə-mēn'tl) *adj.* Unpredictable; moody.
tem·per·ate (tēm'pōr, tēm'prít) *adj.* 1. Moderate weather, neither too hot nor too cold. 2. Restrained; sensible.
tem·pest (tēm'pēst) *n.* 1. Storm. 2. Uproar.
tem·pes·tu·ous (tēm'pēs-tüōs) *adj.* Stormy.
tem·po·rar·y (tēm'pə-rär'ē) *adj.* Lasting or used for a short time only; not permanent.
te·na·cious (tē-nā'shas) *adj.* Persistent; determined.
te·na·ci·ty (tē-nās'-tē) *n.* Persistence; determination.
ten·der·foot (tēn'dər-foot) *n.* A beginner; inexperienced person.
ten·e·ment (tēn'ə-mənt) *n.* A cheap apartment in the poor part of a city.
ter·mi·nate (tēr'mā-nāt') *v.* ter·mi·nat·ed. To come to an end.
ter·ra·cot·ta (tēr'ə kōt'ə) *n.* A type of clay.
ter·rain (tēr'rān) *n.* The nature of the countryside.
teth·er (tēth'ər) *v.* teth·ered. To tie up.
thatch (thäch) *n.* Straw, reeds, or palm fronds, used to cover a roof.
—*v.* thatched. To cover with thatch.

646

stifle

sti·fle (sti'fəl) *v.* sti·fled. 1. To cause to feel uncomfortable because of a lack of air. 2. To hold back.
stim·u·late (stîm'yo-lāt') *v.*
stim·u·lat·ed. To temporarily make more active.
stint (stint) *n.* A certain period of work.
stir (stür) *v.* stir·ring. 1. To mix something by moving it around in a circular motion with a spoon or other similar object. 2. To change or cause to change position slightly. 3. To excite the emotions of.
stir·rup (stür'üp, stür'üp) *n.* A loop hung from either side of a horse's saddle to hold the rider's foot.
sti·ver (stî'vər) *n.* Something of little value.
stol·id (stōl'īd) *adj.* Showing no emotion. —**stol·id·ly** *adv.*
stow (*s*tō) *v.* To put or place; store.
strafe (strāf') *v.* strafed. To fire at with machine guns from airplanes flying close to the ground.
straight·a·way (strāt'ə-wā') *n.* The straight part of a road or track.
strait·ened (strāt'nd) *adj.* Limited.
strike (strik') *n.* Conflict; fighting.
striped (stript) *v.* Marked with a stripe; streaked.
stu·por (stōō'por, styoō'por) *n.* Daze.
sub·due (süb-düö', səb-dyüö') *v.*
sub·due·d. 1. To bring under control. 2. To lessen the intensity of.
sub·side (süb-sid') *v.* To sink to a lower or more normal level.
sub·ter·ra·ne·an (süb-tə-rā'nē-ən) *adj.*
sub·ter·ra·ne·ous *n.* Underground.
suc·ces·sion (sak-sēsh'ən) *n.* Series.
suf·ice (sə-fis') *v.* To be what is needed; enough.
suit·or (soo'tər) *n.* A man who seeks the affection of a woman.

swath

sulk (sülk) *v.* sulk·ing. To pout; act quiet and sullen out of displeasure. —*adj.* sulk·y. Cross; grouchy. —**sulk·i·ly** *adv.*
sul·len (sü'lən) *adj.* Silent and angry; gloom. —**sul·len·ly** *adv.*
sum·mar·i·ly (sə-mär'ə-lē) *adv.* Quickly and without care for detail.
sum·mon (süm'ən) *v.* sum·moned. To call up; stir up.
sum·mons (süm'ənz) *n.* A call or order to appear or do something.
sum·pu·tous (sümp'choō-əs) *adj.* Suggesting great expense; lavish.
sun·dry (sün'drä) *adj.* Various.
su·per·fi·cial (sü-pər-fish'əl) *adj.* Only presenting the obvious; on the surface; artificial.
sup·press (sü-pres') *v.* sup·pressed. To hold back from expressing.
sur·face (sür'fəs) *n.* The outermost or top layer of an object. —*v.* sur·faced. 1. To rise or come to the surface. 2. To appear after being hidden.
surge (sür'jë) *v.* surged. To rise and move forward with force, as rolling waves do.
sur·ly (sür'li) *adj.* Rude; short-tempered.
sur·vey (sür'vey', sur'vey) *n.*
sur·veyed, sur·vey·ing. To look over and examine; investigate in detail.
sus·pend (sü-spēnd') *v.* sus·pend·ed. 1. To attach something that it hangs down. 2. To temporarily take away a person's position or privileges.
sus·tain (sü-stān') *v.* To keep alive.
sus·te·nance (süs'tə-nans) *n.* Nourishment; food that supports life or health.
swarthy (swör'þë) *adj.* Dark-colored.
swath (swoth, swôth) *n.* A strip cut through grass or trees, as if by a mower.

Glossary 645

trepan

tri·tor·ous (trā'tor-əs) *adj.* Disloyal; untrue.
tra·jec·to·ry (trā-jek'tō-rē) *n.* Path.
tran·quil (trāng'kwäl, trān'kwäl) *adj.* Calm; peaceful. —**tran·quil·ly** *adv.*
trans·fix (trāns-fiks') *v.* trans·fixed. To cause to become motionless in amazement.
trans·form (trāns-fōrm') *v.*
trans·formed, trans·form·ing. To change very much in form or appearance; truly change; convert.
trans·late (trāns-lāt', trānz-lāt', trāns-lāt') *v.* trans·lat·ing. Changing into another language.
trans·par·en·cy (trāns-pär'ən-sē, trāns-pär'ən-sē) *n.* The quality of being easily seen through.
trans·plant (trāns-plānt') *n.* The act or operation of transferring tissue or an organ from one body or body part to another.
trans·port (trāns-pōrt', trāns-pōrt') *v.*
trans·port·ed. 1. To carry from one place to another. 2. To carry away with emotion.
—*n.* (trāns-pōrt', trāns-pōrt') The condition of being carried away with emotion.
Tran·syl·va·nia (träns-sil-vā'nyə, trān-sil-vā'ñē-sə) *n.* Ancient region of western Romania.
treach·er·ous (trēch'ər-əs) *adj.* Untrustworthy; unsafe.
treach·er·y (trēch'ər-ə) *n.* Deceit; betrayal.
tread (trēd) *v.* 1. To walk on, over, or along. 2. To step on heavily; tramp.
treas·on (trē'zən) *n.* The betraying of a person's country by helping an enemy.
tre·a·ty (trē'tē) *n.* A formal agreement.
trek (trēk) *n.* A difficult trip.
trellis (trē'liss) *n.* Framework used for training climbing plants.
tre·pan (trē-pān') *v.* tre·panned. To trap.

Glossary 647

á pat	é pet
á pay	é be
ár care	í pit
á father	í pie
fr fierce	oi oil
ó pot	oo book
ó go	oo boot
ó paw,	yo abuse
for	ou out
ú cut	á ago,
ú fur	á item,
th the	é pencil,
th thin	á atom,
hw which	á circus
zh vision	á butter



trellis

trice

trice (tris) *n.* A moment; instant.
tri•file (trī'fāl) *n.* Something of little value.
—*v.* tri•fling. Playing carelessly.



tripod

unravel

un•bear•a•ble (ūn'bär'ə-bəl) *adj.* Impossible to endure.
un•bound•ed (ūn'boun'did) *adj.* Without boundaries or limits.
un•cer•e•mo•ni•ous (ūn'ser'ə-mō'nē-əs) *adj.* Without ceremony or dignity.
un•cir•cum•cised (ūn'sür'kəm-sizd) *v.* Spiritually unclean; not separated from sin.
un•con•di•tion•al (ūn'kən-dish'ənl) *adj.* Unlimited; not expecting anything in return.
un•con•gen•ial (ūn'kən-jen'yəl) *adj.* Unfriendly. See congenial.
un•daun•ted (ūn'dən'tid, īn'dən'tid) *adj.* Not easily discouraged.
un•di•min•ished (ūn'di-min'ishət) *adj.* Not diminished or lessened.
un•err•ing•ly (ūn'ər'ing'lē) *adv.* Without making mistakes.
un•feign•ed (ūn'fāñd) *adj.* Not false; not pretended.
un•for•seen (ūn'fər-sēn, īn'fər-sēn') *adj.* Not expected.
un•gain•ly (ūn'gāñ'lē) *adj.* Awkward in movement.
un•ique (yoō-nēk') *adj.* Being the only one of its kind.
un•i•son (yoō'nē-sən, yoō'nē-zən) *n.* The act of speaking the same words at the same time.
un•i•ver•sal (yoō'nē-vər'səl) *adj.* Applying to all members of a group.
un•let•tered (ūn'let'ərd) *adj.* Illiterate; unable to read or write.
un•nerved (ūn'nurv'd) *adj.* Without poise or confidence.
un•pro•voked (ūn'prō-vökt) *adj.* Without cause.
un•rav•el (ūn'rāv'əl) *v.* un•rav•eled. To come undone; take apart.
—*adj.* un•rav•eled. Lacking poise; nervous.
—*n.* un•rav•el•ing. A coming apart; resolving.

648

violation

vi•o•la•tion (vī'ə-lā'shən) *n.* An instance of disregarding; going against.
vir•ue (vīr'chōō) *n.* 1. The state or condition of being morally good. 2. A particular example of moral goodness.
vir•tu•ous (vīr'chōō-əs) *adj.* Demonstrating or having virtue.
vi•sa (vēzə) *n.* An authorized document giving permission to travel within a certain country or region.
vi•tal (vīt'l) *adj.* Very important; essential.
viv•id (vīv'īd) *adj.* Bright and distinct; sharp; intense. 2. Bringing images to the mind that are very much like real life. —viv'īd•ness *n.*
vol•u•ble (vōl'yā-bəl) *adj.* Able to express oneself well with words.
vouch•safe (vouch'sāf, vouch'sāf) *v.*
vouch•safed. To give; grant.
vu•ner•a•ble (vūl'ñor-ə-bəl) *adj.* Exposed to attack.



W

waft (wāft, wāft') *v.* waft•ed, waft•ing. To float or cause to float through the air.
wake (wāk) *n.* The path that something leaves after it passes.
war•y (wār'ē) *adj.* Alert to or looking out for danger; on guard. —war'i•ly *adv.*
wa•ver (wā'vər) *v.* wa•vered, wa•ver•ing. 1. To move or swing back and forth in an uncertain or unsteady way. 2. To be uncertain; falter.
way•far•er (wā'fār'ər) *n.* A traveler.
wel•fare (wēl'fār) *n.* Condition.
wench (wēñch) *n.* A cruel and malicious woman.

wretch

wharf (hwôrf, wôrf) *n., pl. wharves. A landing place or pier at which ships may tie up and load or unload.*
wheel•wright (hwîl'rit', wîl'rit') *n.* One who makes and repairs wheels.
whelp (hwîlp, wîlp) *n.* Young animal.
where•with•al (hwîr'wîth'-əl) *adv.* The means or resources a person has.
whim (hwîm, wîm) *n.* A sudden wish, desire, or idea.
wick•er (wîk'ər) *n.* Material made of thin twigs or branches that bend easily.
wick•et (wîk'it) *n.* A small gate built in or near a larger gate.
wid•ow (wid'ō) *n.* A woman whose husband has died and who has not married again.
wid•ow•er (wid'ō-ər) *n.* A man whose wife has died and who has not married again.
wince (wîns) *v.* winced, winc•ing. To move or pull back quickly.
wind (wind) *v.* wind•ed. To cause to be out of breath.
wind•fall (wind'fôl) *n.* A great opportunity.
win•now (win'ō) *v.* win•now•ing. To separate the grain from the chaff.
wist•ful (wîst'fôl) *adj.* Full of sad longing. —wist'ful•ly *adv.*
witch ha•zel (wîch hâ'zəl) *n.* Type of shrub or small tree with yellow flowers.
worst•ed (woos'tid, wûr'stid) *n.* Tough, woolen yarn.
wrath (räth, râth) *n.* Very great anger; rage.
wrench (rêñch) *v.* wrenched. To pull or turn suddenly and with force.
wretch (rêçh) *n., pl. wretch•es.* An evil or wicked person.

650

unredeemable

un•re•deem•a•ble (ūn're-dēm'ə-bəl) *adj.* Impossible to rescue.
un•ru•ly (ūn'rū'le) *adj.* Hard to discipline or control.
up•land (ūp'lônd, ūp'lând) *n.* The high section of an area of land.
ush•er (üsh'ər) *n.* A person who leads or takes people to their seats in a theater, stadium, or at a wedding or other ceremony.
—*v.* ush•ered. To lead or be led.
ut•ter (üt'ər) *v.* ut•tered. 1. To speak; say. 2. To express out loud.
—*adj.* Complete or total. —ut•ter•ly *adv.*



V

va•can•cy (vă'kän-së) *n.* 1. Opening; unoccupied space. 2. Nothingness; emptiness.
vag•a•bond (văg'ə-bônd') *n.* A homeless, wandering person; a public nuisance.
vague (văg) *n.* Neither clear nor distinct. —vague'ly *adv.*
val•iant (väl'veyənt) *adj.* Courageous; brave.
va•lis•e (vă-lës') *n.* A small suitcase or piece of luggage.
van•dal (văñ'dl) *n.* One who deliberately damages another's property.
van•tag•e point (văñ'tij point) *n.* A place that provides a good view.
vast (văst) *adj.* Very great in size or amount.
veg•e•ta•tion (vĕj'ē-tā'shən) *n.* Green growth such as grass and shrubbery.
ve•he•ment (vĕ'ə-mənt) *adj.* Forceful; strongly emotional. —ve'he•ment•ly *adv.*
vel•um (vĕl'əm) *n.* Fine parchment made of lambskin or kidskin.

vile

ven•geance (vĕn'jəns) *n.* Viciousness; violence.
ven•i•son (vĕn'ī-sən, vĕn'ī-zən) *n.* The meat of a deer.
vent (vĕnt) *v.* To let out; express.
ven•ture (vĕn'char) *n.* ven•tured. To dare to do something; take a risk.
ve•ran•da (vă-rāñ'dā) *n.* Porch or balcony with a roof.
ver•dant (vĕr'dānt) *adj.* Green because of plant growth.
ver•dant (vĕr'dānt) *adj.* Green because of plant growth.
ver•i•ta•ble (vĕr'ē-tă-bal) *adj.* True; genuine.
ver•min (vĕr'min) *n.* Unpleasant insects or small animals.
ver•ti•cal (vĕr'tē-kăl) *adj.* Straight up and down.
ves•sel (vĕs'əl) *n.* 1. A ship or large boat. 2. A hollow container, such as a bowl, pitcher, jar, or tank, that can hold liquids.
ves•ture (vĕs'chär) *n.* Clothing.
vet•er•an (vĕt'är-ən, vĕt'ən) *n.* 1. A person who has served in the armed forces. 2. A person who has had much experience in a profession or activity.
vex (vĕks) *v.* To annoy.
vic•ar (vĭk'ər) *n.* A clergyman of the Church of England who is paid by the government.
vice (vīs) *n.* Corruption; dishonesty.
vict•ual (vĭkt'ü'l) *n.* Food.
vie (vī) *v.* To compete.
vig•il (vīg'əl) *n.* Watchfulness.
vig•i•lance com•mit•tee (vīj'ē-lăns kō-mit'ē) *n.* An unofficial group that watches out for crimes or other acts.
vig•or•al or vig•our (vīg'ər). *n.* Physical energy or strength; enthusiasm.
vig•or•ous (vīg'ōr-əs) *adj.* With vigor.
—vig'or•ous•ly *adv.*
vile (vīl) *adj.* Grossly evil.

Glossary 649

wretched

wretch•ed (rêçh'ēd) *adj.* 1. Very unhappy or unfortunate. 2. Evil or wicked; despicable.



Y

yawl (yôl) *n.* A small boat launched from a ship.
yeo•man (yō'ə-man) *n.* A commoner who works the land.
yield (yîld) *v.* yield•ed. 1. To give forth; produce; provide. 2. To give way to pressure or force.

zealous

yoke (yôk) *n.* 1. A pair of animals joined by a crossbar and harness and working together. 2. Part of a piece of clothing that fits closely around the neck and shoulders or over the hips.
yon•der (yōñ'dər) *adv.* Over there.



Z

zeal•ous (zēl'əs) *adj.* Filled with dedication and enthusiasm.

ā pat	ē pet
ā pay	ē be
ā care	ē pit
ā father	ē pie
ī fierce	oi oil
ī pot	oo book
ī go	oo boot
ī paw	yo abuse
ī cut	ə ago,
ī fur	ə item,
ī the	ə pencil,
ī thin	ə atom,
hw which	ə circus
zh vision	ə butter

Glossary 651

Glossary

415

Index

A

- Abbott, Elizabeth A., 360
- Adams, Steffi, 543
- "Adventures of Alexander Selkirk, The," 338
- "Adventures of Tom Sawyer, The," 325
- "America's Favorite Pastime," 190
- "Antarctica," 228
- "Apple of Contentment, The," 64
- Asbjørnsen, Peter Christian, 17
- "Aunt Mazey Ain't Crazy," 81

B

- Batten, H. Mortimer, 416
- Berry, Eileen M., 14, 195, 283, 476, 482, 502, 540
- "Blotto," 416
- "Brethren Nisei," 154
- Browning, Robert, 379
- Burnett, Frances Hodgson, 306

C

- "Call it Courage," 368
- "Champion in Truth," 428
- Chapin, Earl, 184
- "Christmas Story, The," 320
- Cowper, William, 334

D

- Dasent, George Walle, 17
- Davis, Becky, 243
- Davis, Timothy N., 566
- Dickens, Charles, 444
- Dickinson, Emily, 241
- Doyle, Sir Arthur Conan, 517
- "Dream of Light," 482

F

- "Feathers in the Wind," 396

G

- Grahame, Kenneth, 460
- "Granddaddy of All Frogs, The," 138
- "Greater God, The," 100

H

- Habegger, Christa, 320
- Hale, Lucretia, 390
- Hambrick, Sharon, 2
- Hayner, Linda, 21
- Hoban, Russell, 474
- Howard, Milly, 138, 396

Index 653

I
"Important Part, The," 506
"It Must Not Fail!" 587

O
"Oliver Twist," 444
"Olympian," 538
"Open Road, The," 460
"Ornan the Jebusite," 243

J
"Jake Sparks and the Case of the Missing Monkey," 2

K
Kipling, Rudyard, 110

L
"Laura Bridgeman," 558
"Listening to Katey," 46

M
Massi, Jeri, 154, 228, 590
Matzko, John A., 558
McBride, Laurie, 547
"Medieval Knight, The," 424
Miller, Amy, 190, 424
Möe, Jorgen, 17
"Mowgli's Brothers," 110
Mundell, Jean, 73

N
Nicholas, Louise D., 46, 242
"Nisei, The," 148

P
"Peterkins Celebrate the Fourth of July, The," 390
"Pied Piper of Hamelin, The," 379

"Proud-Minded Princess, The," 200
Pyle, Howard, 64, 428

Q
"Quisling Hunt, The," 270

R
"Redheaded League, The," 517
Repp, Gloria, 270, 496, 587
"Rest in Hope: The Michael Weathers Story," 195
"Ride to Honor, A," 168
"Room, The," 496

S
Sargent, William D., 108
Schonborg, Virginia, 182
Scudder, Diane, 506
"Scullery Boy, The," 21

T
"Secret Pitch, The," 184
"Secrets in the Walls," 502
"Shipwrecked!" 260
"Sir Alexander Fleming: Master of His Craft," 372
"Six Hot Buns," 306
"Sons of a Mighty Father," 590
"Sparrow Hawk, The," 474
Sperry, Armstrong, 368
"Squire's Bride, The," 17
"Stickball," 182
"Sunrise," 241
"There is a Fountain," 334

U
"Three Mosquiteers, The," 566
"Tree for the Wilderness, A," 73
Tutaris, Sanaela, 482
Twain, Mark, 325

V
"Unintentional Hero, The," 360
"Visit with a Humorist: Sharon Hambrick, A," 14
"Visit with a Mystery Writer: Gloria Repp, A," 283
"Visit with a Poet: Dawn Watkins, A,"

W
Watkins, Dawn L., 81, 168, 200, 286, 538
Weathers, John, 195
"Weaver of Light," 242

Wilt, Karen, 372
"Wind-Wolves," 108
"Winner, The," 543
Woodruff, Sharon, 100
"Worth More than Sparrows," 476
Wright, Jenna, 148
Wyss, Johann, 260

Y
"Yeoman Knight," 286

