

## Alignment with Standards

### Academic Content

The curriculum found in this Instructor's Guide meets many of the Ohio Department of Education's content standards for grades 6, 7, and 8. The following is a list of grade level indicators (with related benchmarks noted) that are met by this Instructor's Guide. Each lesson begins with a list of grade level indicators addressed therein.

**A Use the text to demonstrate reading comprehension strategies, including the ability to:**

- make predictions
- compare and contrast
- recall and summarize important ideas and supporting details
- point out any gaps or contradictions
- make inferences
- observe both literal and implied meaning
- draw conclusions

**Includes:**

**6<sup>th</sup> Grade:** Reading Process: Concepts of Print, Comprehension Strategies and Self Monitoring Strategies 2, 4

**7<sup>th</sup> Grade:** Reading Process: Concepts of Print, Comprehension Strategies and Self Monitoring Strategies 2, 4

**8<sup>th</sup> Grade:** Reading Process: Concepts of Print, Comprehension Strategies and Self Monitoring Strategies 1

**B Use criteria to choose independent reading materials (e.g. personal interest, knowledge of authors and genres, or recommendations from others)**

**Includes:**

**6<sup>th</sup> Grade:** Reading Process: Concepts of Print, Comprehension Strategies and Self Monitoring Strategies 9

**7<sup>th</sup> Grade:** Reading Process: Concepts of Print, Comprehension Strategies and Self Monitoring Strategies 8

**8<sup>th</sup> Grade:** Reading Process: Concepts of Print, Comprehension Strategies and Self Monitoring Strategies 4

**C Read books independently for a variety of purposes (e.g. for enjoyment, for literary experience, to gain information, or to perform a task)**

**Includes:**

**6<sup>th</sup> Grade:** Reading Process: Concepts of Print, Comprehension Strategies and Self Monitoring Strategies 10

**7<sup>th</sup> Grade:** Reading Process: Concepts of Print, Comprehension Strategies and Self Monitoring Strategies 9

**8<sup>th</sup> Grade:** Reading Process: Concepts of Print, Comprehension Strategies and Self Monitoring Strategies 5

**D Identify and explain:**

- various types of characters (e.g. major, minor, flat, round, static, dynamic)
- the writer's technique in describing characters (narrator's or other characters' point of view)
- characters' thoughts, words or action
- characters' interactions and conflicts (e.g. character vs. self, nature, or society)
- how such interactions and conflicts affect the plot

*Includes:*

**6<sup>th</sup> Grade:** Reading Applications: Literary Texts 1

**7<sup>th</sup> Grade:** Reading Applications: Literary Texts 1

**8<sup>th</sup> Grade:** Reading Applications: Literary Texts 1

**E Identify and analyze the importance of setting (time, place, and situation) in relation to other literary elements of the text (plot, character development, etc.)**

*Includes:*

**6<sup>th</sup> Grade:** Reading Applications: Literary Texts 2

**7<sup>th</sup> Grade:** Reading Applications: Literary Texts 2

**8<sup>th</sup> Grade:** Reading Applications: Literary Texts 2

**F Identify:**

- the main and minor events of the plot, and explain how each incident leads to the next
- aspects of plot, such as pace, subplots, parallel episodes, and climax

*Includes:*

**6<sup>th</sup> Grade:** Reading Applications: Literary Texts 3

**7<sup>th</sup> Grade:** Reading Applications: Literary Texts 3

**8<sup>th</sup> Grade:** Reading Applications: Literary Texts 3

**G Generate writing ideas through discussions with others and from printed material, and keep a list of writing ideas**

*Includes:*

**6<sup>th</sup> Grade:** Writing Processes 1

**7<sup>th</sup> Grade:** Writing Processes 1

**8<sup>th</sup> Grade:** Writing Processes 1

**H Use available technology to compose text**

*Includes:*

**6<sup>th</sup> Grade:** Writing Processes 10

**7<sup>th</sup> Grade:** Writing Processes 10

**8<sup>th</sup> Grade:** Writing Processes 10

**I Publish writing for display or for sharing with others**

*Includes:*

**6<sup>th</sup> Grade:** Writing Processes 17

**7<sup>th</sup> Grade:** Writing Processes 17

**8<sup>th</sup> Grade:** Writing Processes 17

**J Write informational essays or reports (including research) that present a literal understanding of the topic; pose relevant and tightly drawn questions that engage the reader; provide a clear and accurate perspective on the subject; create an organizing structure appropriate to the purpose, audience, and context; support the main ideas with facts, details, examples, and explanations from sources; and document sources and include bibliographies\***

*Includes:*

**6<sup>th</sup> Grade:** Writing Applications 4

**7<sup>th</sup> Grade:** Writing Applications 4

**8<sup>th</sup> Grade:** Writing Applications 4

\* “Document sources and include bibliographies” is not required for Grade 6

**K Produce informal writings (e.g. journals, notes, and poems) for various purposes**

*Includes:*

**6<sup>th</sup> Grade:** Writing Applications 6

**7<sup>th</sup> Grade:** Writing Applications 6

**8<sup>th</sup> Grade:** Writing Applications 6

**L Locate information:**

- using text features, such as chapter titles, format, headings, and subheadings of various informational texts
- using parts of books, including index, appendix, table of contents, and online tools (search engines)

*Includes:*

**6<sup>th</sup> Grade:** Reading Applications: Informational, Technical and Persuasive Text 1

**7<sup>th</sup> Grade:** Reading Applications: Informational, Technical and Persuasive Text 1

**8<sup>th</sup> Grade:** Reading Applications: Informational, Technical and Persuasive Text 1

**M Compare and contrast important details about a topic using different sources of information, including books, magazines, newspapers, and online resources**

**Includes:**

**6<sup>th</sup> Grade:** Reading Applications: Informational, Technical and Persuasive Text 3

**7<sup>th</sup> Grade:** Reading Applications: Informational, Technical and Persuasive Text 3

**8<sup>th</sup> Grade:** Reading Applications: Informational, Technical and Persuasive Text 3

**N Persuade readers with writing that demonstrates the ability to:**

- identify an author's argument or viewpoint
- assess the adequacy and accuracy of details
- explain the development of key points\*
- identify persuasive technique (e.g. bandwagon, testimonial, and emotional word repetition)
- identify examples of bias and stereotyping
- identify and understand an author's purpose for writing (including to explain, entertain, persuade, or inform)
- identify intended audience

**Includes:**

**6<sup>th</sup> Grade:** Reading Applications: Informational, Technical and Persuasive Text 6, 7

**7<sup>th</sup> Grade:** Reading Applications: Informational, Technical and Persuasive Text 6, 7

**8<sup>th</sup> Grade:** Reading Applications: Informational, Technical and Persuasive Text 5, 6, 7

\*required for 8<sup>th</sup> Grade only

## Ohio Graduation Test 6-Point Rubric

The *Ohio Reading Road Trip* Instructor's Guide offers ample expository and persuasive writing opportunities for students. The Ohio Graduation Test's 6-point rubric is a useful tool for assessing these student writings.

**Per the OGT, writing is scored on a 6-point scale (1-6) using the following criteria:**

- 6** The paper is clearly focused on the prompt. Development of the topic is rich, as evidenced by sophisticated thinking and a natural flow of ideas. The organizational structure is coherent with a sense of wholeness. Vocabulary, both in breadth and precision, is chosen carefully to achieve the purpose, and sentence structure is generally varied and mature, contributing to an identifiable personal style and voice. The paper demonstrates consideration of audience. While there may be errors in mechanics, they do not interfere with understanding. *(A six-point response may go beyond the requirements of the prompt.)*
- 5** The paper focuses on the prompt. Ample details are specific and relevant; development of the topic is logical. The organizational structure is coherent and conveys a sense of wholeness. Word choice is precise and diverse; sentence structure is varied. A clear personal style and voice and an awareness of audience are apparent. Those mechanical errors that may be present do not impair understanding.
- 4** The paper is generally related to the prompt; detail and development are generally logical but may be uneven. The organizational structure of the paper supports the other elements adequately and has some sense of wholeness, although some drifting may occur. Word choice and sentence structure are interesting and contribute to the sense of an individual style and voice. There is some awareness of audience. While there may be convention errors, they seldom impede understanding.
- 3** The paper demonstrates an awareness of the prompt, but extraneous or loosely related details are included. There is some development of the topic. A clear but simple organizational structure is apparent although the focus may shift or the paper may lack a sense of wholeness. Somewhat varied vocabulary and sentence structure contribute to an emerging personal style and voice. The convention errors make understanding difficult.
- 2** The paper is somewhat related to the prompt. Although there is very little development, few reasons or examples appear. There is scant evidence of a controlling structure. Limited or inappropriate vocabulary inhibits the reader's understanding, and sentence structure is repetitive, so that a personal style or voice is not identifiable. Lack of control of conventions often impairs understanding.
- 1** The paper is only slightly connected to the prompt and does not address the audience. There is little supporting detail or example. Development of ideas is inconsistent, inadequate, or illogical. Organizational structure or direction is not apparent. Vocabulary is so simple and sentence structure is so repetitive that no individual style or voice emerges. Control of usage and conventions such as spelling (of commonly used words), capitalization, and basic punctuation is so minimal as to impede understanding.

## Fresh Ideas for Poetry and Vocabulary

### Reading Poems Aloud

It is best to practice reading a poem aloud a few times before reading it to an audience. Observe passages that may be “tongue twisters” and practice reading them a few more times. Try to read slowly and with a bit of emotion, if this feels comfortable to you. Use what suits the poem: sometimes a conversational voice captures the tone of a poem better than a very formal one. Have fun with the poem. Don’t resist letting your admiration, amusement, or interest come through when you read it.

**Since students will also read the poems aloud, you may want to share these tips:**

1. A noticeable pause at the end of a line is not required, but do note the way that end words seem to linger a bit longer than the others.
2. Pay attention to punctuation, and pause appropriately at commas, periods, etc.
3. Pause for a slightly longer interval between stanzas than you do when you encounter a period. This should keep the pace from quickening too much when the poem is read aloud.

### Having Fun with Vocabulary

A vocabulary list and definitions for each lesson can be found in the Novel, Short Fiction, and Poetry glossaries beginning on page 191. The glossaries are suitable for copying and can be used for multiple lessons. Here are some additional vocabulary-building activities that students might enjoy.

1. *Finishing Each Other’s Sentences*: Ask students to think of a sentence that includes a vocabulary word. The sentence should provide enough context clues to rule out all other vocabulary words. (For example, “I was *incredulous* when I heard the news” offers more context than “I was *incredulous*.”) When they write the sentence, they should leave a blank where that word belongs. They should also make an answer key that lists each number and the correct word that fits in the blank. Students will exchange papers with a partner who will complete the sentences. The writer will check the answers against the key. Ask students to review incorrect answers with each other.
2. *Word Race*: Divide the class into small groups. Call out a definition to a vocabulary word. Teams should find the word that matches the definition and then consult each other to be sure that word is correct before answering. The first team to offer the correct word gains a point. Teams that answer incorrectly lose a point and cannot participate until a new definition is called out.
3. *Mnemonic Devices*: Have students work in small groups to brainstorm ways to remember words and their definitions. Encourage them to write sentences, draw pictures, compose little songs, or find other ways to remember the words and their definitions. For example, “Connie and Vic shared a strong belief” can help students learn the definition of “conviction.” When all students are ready, ask the groups to teach the class their favorite mnemonic devices. Write the most helpful and/or unique mnemonic devices on chart paper for classroom display.

## Relevant Literary Terms

These basic terms will help your students understand and discuss texts more fluently. Consider teaching or reviewing them, depending on your students' needs.

*Character development* is the method by which authors make their characters seem like real people, rather than just words on a page. Characters are developed through how they interact with one another, how they deal with conflict, and how they think. Developed characters are like real people in that they often change as the result of their experiences. Like real people, they learn new things, change their minds, and make decisions. As you read, it is a good idea to keep track of how characters change.

An *image* is a visual description that is so clear it can be seen in the mind's eye. Someone might say, "I've kept this image of my grandmother, sitting in her kitchen peeling potatoes, in my mind for over 20 years." He or she has retained this image because it is focused, understandable, and has personal meaning or significance. Readers must work to create the images they read in their own minds. They do this by reading carefully to be sure they understand what the author is trying to say. They then allow the image to form itself in their minds.

*Metaphors* are direct comparisons between two things. An example of a metaphor is "the river is a diamond." *Similes* are indirect comparisons between two things that use the words *like* or *as*, such as "the river is like a diamond." Caution students to watch for mere description. For example, in "the river is muddy," "muddy" is an adjective: a word that describes rather than compares. To make this example a metaphor, we would say, "the river is mud." To make it a simile, we would say, "the river is like mud." These compare the river to something that does not move very much, does not reflect light and probably isn't very beautiful to many people.

*Mood* is the feeling or emotional quality created in a work of literature. A writer creates mood through dialogue, setting, plot, and images. The mood can stay the same throughout a text, or it may change dramatically, often depending on events that occur and changes that the characters undergo.

*Narration* is the telling of the story. How it is told depends upon the narrator's standpoint, or *point of view*.

*First-person point of view* refers to a narrator who is telling the story from his or her perspective. This is why the pronoun "I" is used in the narration. When a story is told from the first-person point of view, the narrator's inner thoughts and feelings are revealed to the reader. Also, first-person point of view means that the reader can only know what the narrator knows about other characters' thoughts, feelings, motivations, etc. The reader must decide how reliable the narrator is: Is he or she telling the truth? Is the narrator biased in any way?

**Third-person point of view** can be *omniscient* or *limited*. Third-person narrators do not use the pronoun “I” as they tell the story. Because they are not characters in the story, they are not bound by the same rules as first-person narrators; they can write about anything that happens. First-person narrators, on the other hand, have to be part of each scene in order to tell the reader about it.

The word *omniscient* means “complete knowledge,” so when a story is told from the omniscient third-person point of view, the narrator can know what all characters feel, think, and experience. An omniscient narrator can go everywhere and see everything. In *limited* third-person point of view, the narrator can know one character completely but cannot know every thought, emotion, and experience of every character.

**Plot** is the sequence of events in a narrative. Plot is created by conflict and by the characters’ desire to resolve it.

**Setting** is the time and place in which a work of literature occurs or develops. Many aspects contribute to setting, including the time of day, the year, the season, the weather, etc. To establish setting, the author may describe the type of clothing characters wear, the dialect characters use, and other cultural aspects that help the reader imagine that particular world. Examples of settings are a desert, a prison, a big city, a cabin in the woods, Alabama in the 1950s, the year 3420 on Mars, etc. How might each of these settings impact the plot and the characters? Do you think you could tell the same exact story in each of these settings?

The **speaker** is the person or thing we imagine as having the thoughts, observations, and feelings that are expressed in a poem. The speaker in poetry is like the narrator in a work of fiction. It is important to think of the speaker as separate from the person who wrote the poem, just as it is important not to confuse a narrator with the author of a story or novel. Writers often assume perspectives other than their own when they write. This is why it is important to say, for example, “The speaker of the poem seems bored,” instead of “Anthony Libby seems bored.” Even though Libby wrote the poem, we cannot know what he was thinking, and we cannot assume that he shares the speaker’s feelings.

A **stanza** is a group of lines that form a division in a poem. Stanzas are not paragraphs. Paragraphs generally have a main idea, and they end when that main idea has been developed. Stanzas, on the other hand, do not have to be organized that way. Sometimes poets simply break for a new stanza to create white space in which the reader’s eye can rest for a moment before continuing to read. Some poets also like to write poems with a uniform number of lines in each stanza.



## Additional Activities to Teach Key Concepts

### Understanding Point of View: The Car Accident

How can the same story be so different when two different people tell it?

This activity shows some of the many factors that affect the accuracy of narration.

Perspective is one such factor. This includes the importance people place on things and events, as well as their physical distance from those things and events.

Imagine a minor car accident on a downtown street. When a police officer arrives to investigate the incident, she will speak with the following people:

- The driver of Car A
- The driver of Car B
- A person who claims to have seen the accident occur
- The owner of a nearby bakery who did not see the accident occur but heard the crash and was first to arrive at the scene
- A friend of the driver of Car B, who was walking down the street, one block from the accident, when it happened

It may be helpful to use the board or a transparency to sketch the intersection, the two cars, and the people involved. Ask students what each of the five people is likely to say about the accident when he or she tells the story.

If some students have a difficult time visualizing the location of the five people at the time of the accident, then show them an animated demonstration of this scenario at <http://www.ohioreadingroadtrip.org/anderson.html>. Ask students these questions.

1. What do you think each observer of the accident might tell the police officer?
2. What other factors may affect each person's version of the story?
3. What would a reporter write about this accident? Remind students that news articles report facts, not opinions. The reporter, like the police officer who investigates the incident, will have to take many factors into consideration to find out what is accurate in each person's version of the story.

### First-Person Narration

When the person telling the story uses the pronoun "I," this is first-person narration. The driver of Car A might say, "I was driving through the intersection when . . ."

### Third-Person Narration

This type of narration is used by the reporter. He describes what happened without using "I." For instance, he might write, "The driver of the green car failed to stop for the red light." This reporter does not know everything that has happened so he has to ask questions: he is not an *omniscient* or "all knowing" narrator. He is not a *limited omniscient* narrator either. If he was, he would know the thoughts and motivations of one of the characters. Instead, he is a stranger to all of the people involved. He must learn about all of them by asking questions.

For definitions of first-person, third-person, omniscient, and limited omniscient narration, please see the Relevant Literary Terms section on page 185.

### Understanding Plot

*Plot* is the sequence of events in a narrative. Plot is created by conflict and by the characters' desire to resolve it.

Related terms that students should know include:

- *Suspense*: an anxious curiosity to find out what happens next
- *External conflict*: a struggle between characters, or between a character and an outside force such as time, environmental conditions, etc.
- *Internal conflict*: a struggle that a character faces with his or her own thoughts; physical, mental or emotional limitations; maturity level; etc.
- *Complications*: events that make it difficult for conflict to be resolved
- *Climax*: a story's most emotional or suspenseful moment
- *Resolution*: the point at which the main conflict is solved

Locate a copy of "Little Red Riding Hood" to read to the class. As you read to them, ask students to think about the ways in which one event leads to the next in the story and about any conflicts that arise along the way. Then ask these questions:

- What is the setting? (Place is a wooded rural area; time is in the undefined past)
- Who are the characters and what do they want? (Red, Grandma, The Wolf, and The Woodsman; Red wants to take goodies to Grandma, and The Wolf wants to eat Red.)
- Is the conflict external or internal? (External conflict is between Red and The Wolf.)
- How is suspense created? (Suspense is created when the reader wants to find out which, if any, of the characters will get what they want.)
- What are the complications? (The Wolf tries to trick Red into thinking that he is Grandma.)
- What is the story's climax? (The Woodsman rescues Red and Grandma.)
- What is the resolution? (The Wolf is killed; everyone else lives happily ever after.)

### Literal and Implied Meaning

Read the following scenario to students. The questions that follow this passage ask students to identify literal and implied meaning. Remind students that the literal focuses only on the facts expressed in a statement, whereas implied meaning is indirect, or nearly hidden "between the lines."

*Ellen woke up early every morning to iron her clothes for school. She never got ink stains on her hands, and her hair was always pulled into a neat ponytail. One day after school, she and her classmates painted a wooden fence at the park. After two hours of hard work, the fence was a beautiful shade of green, and Ellen had paint on her shirt and her neat ponytail was now messy. Ann Marie said, "Ellen, you actually have a hair out of place."*

What does Ann Marie's statement literally mean? (Ellen's hair looks messy.) What does her statement also imply? What word or words tell you this? (She implies that it is very rare to see Ellen looking this way; "actually" and "a hair out of place")

Now let's imagine that Ann Marie instead said, "Ellen, you look like one of us." What is the literal meaning of this? (Ellen physically resembles her classmates in some way.) What does it imply? (She and the other students also look somewhat untidy at this moment, and perhaps that Ellen's appearance is usually neater than the others'.)

- Ask students to offer additional examples of literal and implied meaning.

## Persuasive and Narrative Writing

Some people argue that all writing is persuasive writing. From the newspaper editorial that convinces a resident to attend a town meeting to the novel whose charismatic main character influences a reader so greatly that he changes his outlook about something, it is clear that what we read has the power to change our minds and our lives.

For student writers, however, it is important to distinguish between the different purposes that their writing is expected to serve. Some writing is intended to persuade, but other writing may be intended only to entertain. Understanding the difference will help them become more effective writers. Share with students the following information about persuasive and narrative writing.

### Persuasive Writing

- Examples include essays, letters to the editors of newspapers, and speeches
- Tries to convince readers to do something or to hold a certain opinion
- Is sometimes called an *argument* because the writer does not assume that the reader already understands and agrees with the main idea
- Has a thesis statement that summarizes the argument
- Contains details that support the argument
- Addresses counterarguments or objections that readers might have
- Has a definite structure, consisting of an introduction, a body, and a conclusion
- Does not contain characters, but may offer the opinions and experiences of real people as examples that support the argument

### Narrative Writing

- Examples include novels, short stories, and poems
- Tells a story, often using characters who speak to each other and perform actions
- Has a plot with conflict, rising action, climax, and sometimes a clear resolution
- Is set in a particular time and place
- Contains details that help the reader visualize the setting, the characters, and the action
- Is usually written to entertain readers
- May have a lesson that the reader learns from reading the story, but this is up to the reader's interpretation
- Does not have a thesis statement

Reviewing these qualities of persuasive and narrative writing may also serve as a review of author's purpose, persuasion, audience, and supporting details. Here are definitions for these terms and a few relevant examples.

*Author's purpose* is the goal or reason for writing. The purpose of persuasive writing is to convince the reader to agree with an opinion, perform a certain action, join a cause, etc. For example, the writer may want to persuade citizens to vote for a specific political candidate. Other types of writing have different purposes. Writers may strive to entertain their readers with narrative writing. Other types of writing are designed to inform readers, as in reports; give directions, as in recipes or instruction manuals; or express personal feelings, as in journal entries or poems.

**Audience** is the person or people who read a piece of writing. When writers understand their audience, they can choose a writing style and details that fit the needs of the audience. For example, if the audience knows very little about a topic, the writer should include sufficient background information. If the audience is made up of older adults, the writer should generally avoid using slang that younger readers would recognize more easily.

The **thesis statement** is the main idea of an essay. It is stated clearly in the introduction, but each body paragraph must also support it, and the conclusion should refer to it. If the purpose of an essay is to convince your parents to allow you to go on a school trip, your thesis statement might be: *Although I understand that you are worried about my traveling so far from home, this well-chaperoned trip to New York City with my classmates is a once-in-a-lifetime opportunity with many educational benefits.*

**Supporting details** further explain and defend the thesis statement. These details are found in the body paragraphs. In order to write an effective essay, the writer should include only reasons that support the thesis. Supporting details for the thesis statement above may include specific educational sites that the class will visit, quotes from students and teachers who took part in the class trip in previous years, statistics that show the benefits of travel to metropolitan areas, etc.

**Counterarguments** are objections that the writer anticipates the reader will have. Persuasive writing addresses these in order to refute them. For example, you may already know that your parents will object to the cost of the trip. To address this counterargument before your audience gets a chance to make it, you might write: *I understand that there is not enough money in our family's budget to pay for the trip, so I will pay for the whole trip with money I have saved all year.*

**Bias** is the writer's personal outlook or attitude that may cause his or her writing to be "one-sided." Bias is often revealed when a writer creates counterarguments. For instance, in the counterargument above, an example of bias might be: *Because you are too thrifty with your money, I will pay for the trip myself.* How the family handles its finances is a separate issue that has no place in a persuasive essay about going to New York City on the class trip. As a reader, you can often detect bias when writers resort to negative remarks, name-calling, etc. (Remember, you cannot persuade readers to do what you want if you insult them or appear to be prejudiced.)

When used with care, however, **emotionally charged words** can help persuade readers to agree with you. These words are meant to evoke specific feelings in the reader by making the reader feel concern, enthusiasm, fear, agreement, etc. Emotionally charged words and phrases used by the student who wants to go on the school trip include: *safe, unique, educational benefits, experience of a lifetime, love, etc.*

**Voice** is the writer's unique way of conveying his or her ideas. Like a speaking voice, every writing voice is subtly different, although it may be difficult to put that difference into words. Voice is evident through the writer's choice of words, sentence structure, and the attitude that he or she allows to be evident in the writing.

## Novel Glossary

### A

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- acknowledge:** *v.* to admit to be real or true; to recognize
- adhesive:** *adj.* coated with glue or other sticky substance; clinging or sticking fast
- agenda:** *n.* a list, plan, or outline of things to be done; matters to be acted or voted on
- agitate:** *v.* to disturb or excite emotionally; perturb
- alleged:** *adj.* questionably true; supposed
- amnesia:** *n.* partial or total loss of memory
- Anglo:** *n.* a white American of non-Hispanic descent
- anguish:** *n.* great mental or physical pain
- anonymous:** *adj.* without any name acknowledged; of unknown name; lacking individuality or distinction
- astonished:** *adj.* filled by sudden and overwhelming surprise or wonder; amazed
- astrologer:** *n.* one who tries to interpret the influence of the heavenly bodies on human affairs
- Atlantis:** *n.* legendary island in the Atlantic Ocean said to have sunk beneath the sea

### B

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- belittle:** *v.* to speak of someone or something as small or unimportant
- bellows:** *n.* an instrument or machine that makes a strong current of air that can be used to make a fire burn more intensely
- bigot:** *n.* one who cannot tolerate any belief or opinion that differs from his or her own
- bob:** *n.* a short hairstyle
- boutique:** *n.* a small shop where fashionable articles are sold
- brackish:** *adj.* having a salty taste, especially from sea water; bad-tasting
- bristle:** *v.* to become tense with fear, anger, etc.; to be ready to fight back

### C

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- caboodle:** *n.* a group, pack, or lot
- cadaver:** *n.* a corpse; dead body
- calamity:** *n.* an event that brings terrible loss, lasting distress, or severe affliction; a disaster
- canopy:** *n.* a roof-like structure; a cloth covering suspended over a bed
- careening:** *adj.* leaning sideways; tilting
- chicory:** *n.* the roasted roots of the plant of the same name, often added to or used as a substitute for coffee
- civilized:** *adj.* refined; developed socially and culturally
- colossal:** *adj.* enormous; huge
- conceive:** *v.* to form or develop in the mind; think; understand
- confide:** *v.* to share private information or secrets
- confines:** *n.* something that encloses, such as a border
- consternation:** *n.* a sudden, alarming amazement or dread that results in utter confusion
- cordial:** *adj.* having a warm, friendly manner
- craven:** *adj.* having or showing a complete lack of courage; cowardly
- cultivate:** *v.* to develop or improve by training or education

### D

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- defy:** *v.* to resist or oppose boldly or openly
- dejected:** *adj.* depressed or downcast
- demented:** *adj.* crazy; insane; mad
- derision:** *n.* scorn; mockery; ridicule
- desolation:** *n.* grief; sadness; loneliness; ruin
- diabolic:** *adj.* very wicked or cruel
- dignified:** *adj.* honorable; reputable
- dignitaries:** *n. pl.* persons who hold high ranks or offices, as in the government or church

**diminish:** *v.* to make less; dwindle

**douse:** *v.* to plunge into water; drench;  
extinguish

## E

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**eccentric:** *adj.* out of the ordinary; unusual;  
strange

**elderly:** *adj.* of or pertaining to persons  
nearing old age

**engulfed:** *adj.* enclosed; overwhelmed

**enticing:** *adj.* tempting; alluring

**entreat:** *v.* to beg; to make an earnest request

**exhilaration:** *n.* a feeling of cheerfulness  
or invigoration

**extraordinaire:** *adj. (French)* extraordinary;  
uncommon; remarkable

## F

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**fanatical:** *adj.* having or showing extreme  
enthusiasm for a cause

**fatigue:** *n.* weariness or exhaustion from  
labor or stress

**fertile:** *adj.* able to produce plant life, such  
as fruit; productive; having the potential for  
future growth or development

**fervor:** *n.* great warmth of feeling; intense  
heat; passion

**flamboyant:** *adj.* strikingly bold or showy;  
colorful

**fragmentary:** *adj.* incomplete; consisting  
of broken, detached or incomplete parts

## G

---

**gaunt:** *adj.* extremely thin, bony, haggard, or  
drawn, often caused by hunger or weariness

**gerfalcon:** *n.* largest of all falcons; hawks  
with long pointed wings, a long tail and a  
notched beak

**glum:** *adj.* gloomy; sullen

**gnarled:** *adj.* twisted; knotted; bent; having  
a rugged, weather-beaten appearance

**gossamer:** *adj.* extremely light or delicate;  
flimsy; shaky

**grimace:** *n.* a facial expression, often ugly or  
contorted, that indicates pain or disgust

**grotesque:** *adj.* odd or unnatural in  
appearance, shape, or character; ugly

**guerrilla:** *n.* member of a small force of  
soldiers that attacks the enemy by  
surprise raids, sabotage, etc.

## H

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**hampered:** *adj.* restricted; interrupted

**hankering:** *n.* desire, longing, craving for  
something specific; hunger; thirst

**hearth:** *n.* a brick, stone, or cement area in  
front of a fireplace; the floor of a fireplace

**heartily:** *adv.* strongly felt; unrestrained

**hypothermia:** *n.* below-normal body  
temperature

## I

---

**illumination:** *n.* the act of brightening with  
light or making clear by explanation, edu-  
cation, etc.; the state of being brightened  
with light, understanding, etc.

**impassive:** *adj.* without emotion;  
unmoved; calm; serene

**impulse:** *n.* a sudden urge to do  
something

**incredulous:** *adj.* showing doubt or disbelief;  
unwilling to believe something; skeptical

**intern:** *n.* a person who works as a trainee in  
a profession, to gain practical experience  
or sometimes to fulfill requirements prior  
to being licensed professionally

**interstellar:** *adj.* situated or occurring  
between or among the stars

**intricate:** *adj.* having many interrelated parts  
or details; complex; complicated; hard to  
understand

**intrigue:** *v.* to arouse the curiosity or interest  
of by unusual, new, or otherwise fascinating  
qualities

**intuition:** *n.* the ability to immediately  
perceive a truth, fact, etc.; an insight

**iridescent:** *adj.* having or showing a display of lustrous colors like those of the rainbow

## J

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**jangling:** *adj.* the sound of thin pieces of metal hitting each other

## K

---

**karma:** *n.* action that is seen as bringing about related future action, such as the idea that good things will happen to someone who does good for others; fate

**Kente cloth:** *n.* a heavy fabric that originated in Ghana, often worn as a symbol of African-American pride

**kosher:** *adj.* approved by Jewish law; proper, acceptable, or satisfactory

## L

---

**lame:** *adj.* disabled so that movement, especially walking, is difficult or impossible

**lilt:** *n.* a rhythmic swing or pace; *v.* to sing or play musical instruments in a light or rhythmic manner

**lentil:** *n.* round, flat seed of the lentil plant, often used in soups, casseroles, and similar dishes

**lure:** *v.* to tempt or entice

## M

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**malevolent:** *adj.* wishing evil or harm to others; showing ill will

**malicious:** *adj.* full of or having the desire to hurt others

**malinger:** *v.* to pretend to be ill in order to escape work

**maneuver:** *v.* to make a series of changes in direction and position for a specific purpose; to scheme

**mansard roof:** *n.* a four-sided roof having a double slope on all sides, with the lower slope much steeper than the upper

**mariachi:** *n.* a type of traditional Mexican dance music, often played by a band of strolling musicians

**menacing:** *adj.* threatening; showing or having an intention to harm

**metropolitan:** *adj.* of or pertaining to a large or important city

**muesli:** *n.* a breakfast cereal of Swiss origin consisting of rolled oats, nuts, and fruit

**muffled:** *adj.* wrapped in something that dulls or deadens the sound of, or that conceals or protects

**muse:** *v.* to think or meditate on something, often in silence

**mussed:** *adj.* messy or disorderly

**mutilated:** *adj.* injured, disfigured, or made imperfect by removing or damaging parts to such a degree that they cannot be fixed

## N

---

**nonchalant:** *adj.* coolly unconcerned, indifferent or unexcited

## O

---

**opaque:** *adj.* unable to pass light through; not see-through

**optimistic:** *adj.* taking a favorable or positive view of events or conditions; expecting good things to happen

## P

---

**palatable:** *adj.* acceptable or agreeable to the sense of taste

**pandemonium:** *n.* wild disorder or noise

**partition:** *n.* something that separates or divides, such as a wall between rooms

**pastrami:** *n.* a highly seasoned, smoked cut of beef, usually taken from the shoulder

**peculiar:** *adj.* odd; strange; uncommon

**perceptive:** *adj.* able to understand quickly

**percolate:** *v.* to seep through and bubble, as coffee through a filter in a coffee pot; to become lively, active, or spirited

**phantasm:** *n.* a product of fantasy; ghost, specter; a figment of the imagination

**plight:** *n.* a situation, especially a bad or unfortunate one

**prejudiced:** *adj.* resulting from or having a negative opinion toward someone or something without just grounds or sufficient knowledge

**prim:** *adj.* stiffly formal or precise

**proliferation:** *n.* a rapid increase or spread of something

**prudence:** *n.* caution with regard to practical matters; regard for one's own interests

**psychiatric:** *adj.* having to do with the branch of medicine that deals with disorders of the mind

## Q

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**quatrefoil:** *n.* a design used in architecture that features a flower with four petals or a leaf with four leaflets

## R

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**reluctant:** *adj.* having or showing dislike, hesitation, or unwillingness to get involved

**resignation:** *n.* the act of giving up a job or position; the act of giving up on a goal, project, etc.

**retort:** *v.* to reply to, usually in a sharp or witty way

**rhododendron:** *n.* an ornamental shrub that has clusters of variously colored flowers

**rummaged:** *v.* searched thoroughly by moving things about

**runagate:** *n.* vagabond; fugitive, runaway

## S

---

**saunter:** *v.* to walk about idly; stroll

**scads:** *n.* a very large number or amount

**scoff:** *v.* to mock or express negative ideas toward someone or something

**sensibility:** *n.* capacity for feeling or sensation

**sentinel:** *n.* one that keeps guard

**shrapnel:** *n.* fragments scattered by an exploding shell, bomb, etc.

**shroud:** *n.* something that covers, screens, or guards; burial garment

**sinister:** *adj.* evil; accompanied by or leading to disaster

**skeptical:** *adj.* having or showing doubt; denying or questioning something most people believe to be fact

**sojourn:** *n.* a brief stay or visit

**solemn:** *adj.* gloomy, somber, or serious

**specter:** *n.* ghost; something that haunts or perturbs the mind

**speculation:** *n.* a thought, theory, or prediction based on guesswork

**spry:** *adj.* nimble; lively, active or brisk; vigorous

**standoffish:** *adj.* somewhat cold and reserved; unfriendly

**stature:** *n.* an achieved level; status

**stealthily:** *adv.* slow, deliberate and secretive in action or character; intended to escape observation

**straggle:** *v.* to stray from the course, road or line; to wander about; ramble

**sullen:** *adj.* gloomy; ill-humored; morose

**suspend:** *v.* to stop something temporarily

## T

---

**terminal:** *adj.* situated at or forming the end of something; occurring at or causing the end of life

**timid:** *adj.* lacking in self-assurance, courage, or bravery; easily alarmed; shy

**tottery:** *adj.* unsteady; lacking security or stability

**translucent:** *adj.* transmitting enough light through so that an object can be seen but not clearly

**tulle:** *n.* sheer fabric that is made of stiffened silk, nylon, or rayon net, used mostly for veils or ballet costumes



## U

---

**unadulterated:** *adj.* pure; utter; absolute

## V

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**vestibule:** *n.* a passage, hall, or room between the outer door and the inner door of a building; lobby

**vibes:** *n.* vibrations; indefinable personal qualities thought to produce emotional responses in others

## W

---

**withering:** *adj.* devastating; tending to overwhelm or destroy

**writhe:** *v.* to twist, as in pain, struggle, or embarrassment

**wry:** *adj.* dryly humorous, often with a touch of irony

## Z

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**zeal:** *n.* eagerness or ardent interest in pursuing something; passion

## Short Fiction Glossary

### A

---

**adjoining:** *adj.* being in contact at some point or line; located next to another; bordering

**advent:** *n.* an arrival; a coming into view, place, or being

**alibi:** *n.* an excuse, especially to avoid blame

**allay:** *v.* to reduce the intensity of; relieve

**aroused:** *adj.* excited; stirred to action

**articulate:** *adj.* expressed clearly and effectively

**assuage:** *v.* to make milder; to relieve or to calm

**authentication:** *n.* proof of something being original or genuine; the act of proving something to be original or genuine

### B

---

**batter:** *v.* to beat or pound repeatedly

**bawl:** *v.* to cry or wail; shout out

**bigot:** *n.* one who cannot tolerate any creed, belief, or opinion that differs from his or her own

**blacksmith:** *n.* a person who makes objects of iron, such as horseshoes

**blaspheme:** *v.* to say negative things about God or anything sacred; to speak evil of; slander; abuse

### C

---

**camphor:** *n.* a strong-smelling compound often used to treat infections and relieve pain

**chloroform:** *n.* a sweet, colorless liquid once used to make medical patients unconscious

**clarion:** *adj.* loud and clear; *n.* an ancient trumpet with a curved shape; the sound this instrument makes

**clearing:** *n.* a tract of land, as in a forest, that contains no trees or bushes

**coherent:** *adj.* orderly, logical

**commendable:** *adj.* worthy of praise

**conspicuous:** *adj.* easily seen or noticed

**conviction:** *n.* a fixed or firm belief

**crotchet:** *n.* a highly individual and usually strange opinion or preference

### D

---

**defiance:** *n.* a daring or bold resistance to authority or any opposing force

**demoralized:** *v.* disheartened; thrown into disorder, confusion

**desperado:** *n.* a bold, reckless outlaw, especially in the early days of the American West

**despondent:** *adj.* showing or feeling helpless, discouraged, or gloomy

**destined:** *adj.* set aside for a certain purpose

**dignified:** *adj.* characterized by honor or respect; stately

**dispel:** *v.* to drive off in various directions; to make vanish

**dissuade:** *v.* to convince someone not to do something

**dray:** *n.* a sled used to haul goods

### E

---

**economize:** *v.* to be thrifty; to avoid waste or unnecessary spending

**endeavor:** *n.* an attempt or effort; *v.* to make an effort; strive; exert oneself

**engrave:** *v.* to cut marks, especially letters or designs, into a hard surface such as metal or stone

**engulf:** *v.* to swallow up or overwhelm by overflowing and enclosing

**ennobled:** *adj.* excellent, dignified; elevated in respect, degree, or excellence

**exhort:** *v.* to urge, advise, or caution urgently

**extricate:** *v.* to release from an entanglement or difficulty

## F

---

**fancy:** *n.* imagination or fantasy that is unpredictable and often undertaken on a whim

**forage:** *v.* to search about; seek; rummage; hunt

**formerly:** *adv.* in time past; in an earlier period or age

**fortitude:** *n.* strength of mind that allows one to endure pain or conflict with courage

## G

---

**gargoyle:** *n.* a carved figure of an animal or human that has strange or ugly features

**gaunt:** *adj.* extremely thin, bony, haggard or drawn, often caused by hunger or weariness

**gourmet:** *adj.* characteristic of someone who is very knowledgeable about fine food and drink

**grotesque:** *adj.* odd or unnatural in appearance, shape, or character; ugly

**gruff:** *adj.* low and harsh; hoarse; rough

## H

---

**hullabaloo:** *n.* a loud noise or disturbance; uproar

**hymn:** *n.* a song or ode in praise in honor of God, a deity, a nation, etc.

## I

---

**imitation:** *n.* a copy or resemblance of something

**indignant:** *adj.* feeling or expressing strong displeasure at something considered unjust, insulting, or offensive

**inert:** *adj.* lacking the power to act, move, or resist

**ingenious:** *adj.* characterized by cleverness or originality

**instinct:** *n.* a powerful motivation or impulse that seems to come naturally or from one's self

**integrate:** *v.* to combine into one unified system; to give equal opportunity and consideration

**intuitive:** *adj.* able to perceive the truth or fact of something without hesitation; insightful

**irascible:** *adj.* easily angered or provoked

## J

---

**jostling:** *v.* pushing, bumping, shoving, brushing against, or elbowing roughly or rudely

## L

---

**laden:** *adj.* burdened; loaded down

**lagging:** *v.* failing to keep up; falling behind

**livery-barn:** *n.* a stable where horses and vehicles are cared for or rented out for pay

**loaf:** *v.* to waste time; to lounge or saunter about lazily or idly

## M

---

**marshal:** *n.* an officer who performs duties similar to those of a sheriff

## O

---

**oblivion:** *n.* the state of being completely forgotten or unknown

**ominous:** *adj.* threatening; something that signals a future event

## P

---

**passel:** *n.* a group of people or things

**perilous:** *adj.* involving or full of serious risk or danger

**picket:** *v.* to participate in a demonstration of protest against an official policy or action

**placid:** *adj.* pleasantly calm or peaceful

**portly:** *adj.* very heavy or fat

**premonition:** *n.* a feeling of anxiety or anticipation about a future event

**primitive:** *adj.* early in the history of the world or of humankind

**prophet:** *n.* a person who foresees or predicts what is to come

**protest:** *v.* to make a statement or gesture in objection; *n.* the act of objecting to something

**pungent:** *adj.* sharp in taste or smell

**puttering:** *v.* keeping oneself busy in a casual or leisurely way; moving about with little energy or purpose

## Q

---

**quick-cadenced:** *adj.* having a fast rhythm or flow

## R

---

**racket:** *n.* a loud noise, especially of a confusing or disturbing kind; din; uproar

**recitation:** *n.* a reciting or repeating of something from memory, especially formally or publicly, or to show mastery of something learned in school

**refuge:** *n.* shelter or protection from danger or trouble

**rending:** *n.* the tearing apart or splitting of something

**renovate:** *v.* to restore to good condition; repair

**rout:** *n.* a loud or disorderly crowd of people

## S

---

**scalloped:** *adj.* having a pattern of curves along the edge, as of a fabric

**scheme:** *v.* to form a plan or plot

**seething:** *adj.* intensely hot; boiling; agitating

**sheepish:** *adj.* embarrassed or bashful as having done something wrong or foolish

**skiff:** *n.* a boat that is small enough for one person to sail or row

**slight:** *adj.* slender; frail

**strife:** *n.* a bitter conflict; a quarrel, struggle or clash

## T

---

**thoroughfare:** *n.* main road or public highway

**thresh:** *v.* to separate the grain or seeds from a plant by using a machine

**throng:** *n.* a large group of people or things that are crowded together or moving as one

**traipse:** *v.* to walk or travel about without apparent plan

**trifle:** *n.* an article or thing of very little value; a matter or situation that is not important

**trod:** *v.* to have walked on, over, or along; trampled; crushed

**turmoil:** *n.* state of great confusion or disturbance

## U

---

**uncanny:** *adj.* having or seeming to have a supernatural or inexplicable basis; beyond the normal or ordinary; ghostly, mysterious, eerie

## V

---

**verisimilitude:** *n.* the appearance of truth or likelihood

**vigorous:** *adj.* strong; active; energetic; forceful

## W

---

**widower:** *n.* a man who has lost his wife through death and who has not remarried

**worry:** *v.* to seize with the teeth and shake or mangle

## Z

---

**zither:** *n.* a stringed musical instrument that is placed on a table and is played with the fingertips or a pick

## Poetry Glossary

### B

---

**blight:** *n.* a cause of destruction, ruin or frustration

### D

---

**dell:** *n.* a small valley that usually has many trees

**dimpling:** *n.* a slight natural indentation in the flesh of some part of the human body; especially the cheek or on the chin; *v.* to form dimples by smiling

**dingy:** *adj.* of a dark, dull, or dirty color; lacking freshness or brightness

**dollop:** *n.* a lump or blob; a small quantity

**dub:** *v.* to name; to give a name to or call

**dune:** *n.* a sand hill or sand ridge formed by the wind, usually in desert regions or near lakes and oceans

### F

---

**flounce:** *v.* to move in a lively or bouncy manner

### G

---

**glimpse:** *v.* to look at briefly; glance

**guile:** *n.* hiding of the truth for the purpose of misleading or cheating others

### H

---

**hangar:** *n.* a shelter for housing or repairing airplanes

**hedge:** *v.* to enclose, separate, or restrict, as with a barrier such as a row of bushes or small trees planted close together

**hover:** *v.* to hang suspended or fluttering in the air

### I

---

**inconsequential:** *adj.* of little or no importance; without meaning

**intact:** *adj.* untouched, especially by anything that harms; not damaged; whole

**intersect:** *v.* to cut or divide by passing through or across

### J

---

**jiving:** *v.* teasing; persuading with flattery; dancing to swing music

### L

---

**launch:** *n.* the act of starting or releasing something

**lays:** *n.* simple narrative poems, ballads, or songs

**lot:** *n.* fortune or fate

**luminous:** *adj.* emitting light; illuminated; shining; reflecting light

### M

---

**masterpiece:** *n.* an outstanding work of art or craft

**mound:** *n.* an elevation of earth, sand, stone, etc. usually found over a grave or ruins

**myriad:** *n.* a very great number of persons or things

### N

---

**navigable:** *adj.* deep and wide enough to provide passage to ships; capable of being steered or guided

### P

---

**ply:** *v.* to travel or pass over steadily or on a regular basis

**primer:** *n.* an elementary book for teaching children to read; any book that teaches a basic skill

**prune:** *v.* to cut or trim branches, twigs, or roots; to clear or remove anything unwanted

### R

---

**recipe:** *n.* a set of directions with a list of ingredients for making or preparing something, especially food

**regularity:** *n.* the state of being usual, normal, or customary; happening at fixed times or intervals

**retort:** *v.* to reply to an argument in the same tone of voice or emotional level; to respond in a quick or witty manner

**retreat:** *v.* to leave or become more distant, fainter; recede

## S

---

**serpentine:** *adj.* having a winding course; characteristic of or resembling a serpent or snake

**sherbet:** *n.* also *sherbert*; a frozen dessert made primarily of fruit juice, sugar, and water

**squat:** *v.* to sit in a crouching position with knees bent and buttocks on or near the heels

**straightaway:** *n.* a course that does not have turns or curves

**stud:** *n.* a small, button-like earring mounted on a slender post, usually made of gold or steel, for wearing in a pierced earlobe

**subtlety:** *n.* delicacy or nicety of character or meaning

## T

---

**throes:** *n.* a violent struggle

**throng:** *n.* a large group of people or things that are crowded together

**toil:** *n.* hard and continuous work; *v.* to work very hard for a long time

**tow:** *v.* to draw or pull along behind by rope or line

**trod:** *v.* to walk on, over, or along; trample; crush

## U

---

**ubiquitous:** *adj.* existing or being everywhere, especially at the same time

**unfaltering:** *adj.* steady, acting, or moving without hesitation

**unheeding:** *adj.* without caution or regard

**unwary:** *adj.* not wary; not cautious or watchful, as against danger or misfortune

## V

---

**vacant:** *adj.* not filled, used, or lived in

**vile:** *adj.* wretchedly bad, highly offensive, or disgusting

## Z

---

**zeppelin:** *n.* a type of aircraft with a long, cylindrical, metal-framed balloon, driven through the air by engines on its underside

**zest:** *n.* enjoyment, liveliness, or energy