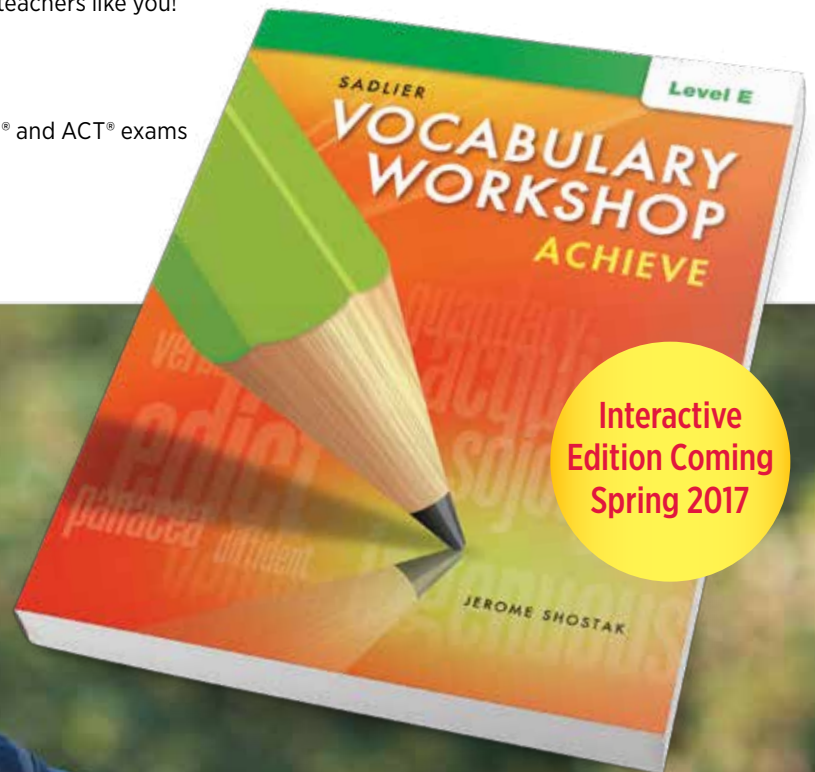


NEW! Vocabulary Workshop® Achieve Vocabulary Instruction for Students in Grades 9–12

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Building on the success of Vocabulary Workshop and listening to teachers like you!

- Two sets of 10 words in every lesson
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NEW! Vocabulary Workshop® Achieve Makes Vocabulary Instruction Manageable for *a//* Students!

Every lesson introduces **two sets of 10 words** and provides multiple encounters with each one to promote word learning.

Contextual analysis exercises help students see new words in a natural context to better understand word meanings and make connections to what they're reading.

Set A SadlierConnect.com: Words Audio Program

Definitions Note the spelling of each of the following words. Then write the appropriate form of the word in the blank space.

1. **adulterate** (a dul' ta rat) (v) to corrupt or lower the quality of
Hospital

2. **ambidextrous** (am bi del' stras) (adj) able to use both hands
Occasion

Set B SadlierConnect.com: Words Audio Program

Definitions Note the spelling, pronunciation, part(s) of speech, and definition(s) of each of the following words. Then write the appropriate form of the word in the blank space in the illustrative sentence(s) following.

1. **augment** (ag' ment) (v) to make larger, increase
Many couples have to _____ their income in order to pay the mortgage on a new home.

2. **harsh** (hars) (adj) not friendly, not pleasant
The _____ sound of the door slamming through a hole in the wall was _____.

REVIEW UNITS 1-3 SadlierConnect.com: Test Prep

Vocabulary for Comprehension Part 2

Read the passages, which contain words in **boldface** that appear in Units 1-3. Then choose the best answer to each question based on what is stated or implied in the passage(s). You may refer to the passages as often as necessary.

Questions 1-10 are based on the following passage.

Passage 1
Philadelphia's Mural Arts Program, begun in 1984, is a model for cities trying to solve the graffiti problem. Wilson Goodie, the city's first African-American mayor, campaigned on the promise of eliminating graffiti and, once elected, set aside \$6 million to fund an Anti-Graffiti Network. He hired a young artist named Jane Golden, who recruited dozens of **adroit** graffiti writers. Rather than seek **punitive** measures against the graffiti artists, Philadelphia convinced the young men to stop their graffiti writing and start creating murals.

(1) The Mural Arts program teaches them skills, provides materials, and pays them for their work. "Art is good in and of itself," Golden says, "but we take art and apply it to problems." The city's 3,000 murals serve three purposes, she says: They beautify neighborhoods and create a sense of community; they preserve and transmit social and personal histories; and they develop local leaders.

(2) Philadelphia's "small, scrappy, grassroots program" has become a model for more than 200 cities around the world. In an **opulent** residential neighborhood in Berlin, for example, the prow of a transatlantic steamer sails out of a six-story apartment building onto the parkway and street below, a **quintessential** example of a realistic urban mural.

Passage 2
The **impetus** behind our city's urban mural movement was the desperate desire to see the **desires** of the graffiti covering the city's walls, bridges, and subways. Although our mural program has been **exalted** as a means of building community, increasing tourism, and eliminating graffiti, in some respects the sanctioned murals are only a **negligible** improvement over graffiti.

For instance, how would you like to live in an apartment building whose entrance wall is covered by a six-story Off-On wall? Or suppose your apartment's windows peer through a gigantic mural of a wildly contorted apertal figure? I believe it's time to ask some hard questions about our **hept** mural program.

First, we need to develop standards for the quality of murals that we inflict on the public before we **retrogress** to an earlier time in our city's history—not a time of **negligible** but of difficulty. Some of our murals are downright lame, some outlandish, some poorly executed, only a few are beautiful. We need to create stringent quality control over the murals, perhaps creating a committee of artists and architects to evaluate designs and deem which ones are worthy of being executed.

Second, who chooses the design for a particular space? Clearly, building owners have the final say on walls in industrial areas, but for murals in residential areas, I suggest that residents of a building vote to choose among five tentatively approved

1. **Intimations** are
a. statements c. secrets
b. hints d. concerns

2. The word **guise** most nearly means
a. disguise c. appearance
b. mask d. costume

3. A person who is **pliable**, as Ophelia is said to be, is usually
a. easily influenced c. very strong
b. extremely brave d. difficult to frighten

4. Hamlet is **ambidextrous** because he is
a. clever c. two-handed
b. romantic d. deceptive

5. If you **gibe** at another person, you are
a. complimenting c. reprimanding
b. criticizing d. taunting

6. To lack **fortitude** is to lack
a. courage c. cunning
b. ambition d. motive

Unit 1 • 23

Practice for standardized tests including PARCC, SBAC, and the SAT® and ACT® exams is done with item types modeled on those that students will see on the actual exams.

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