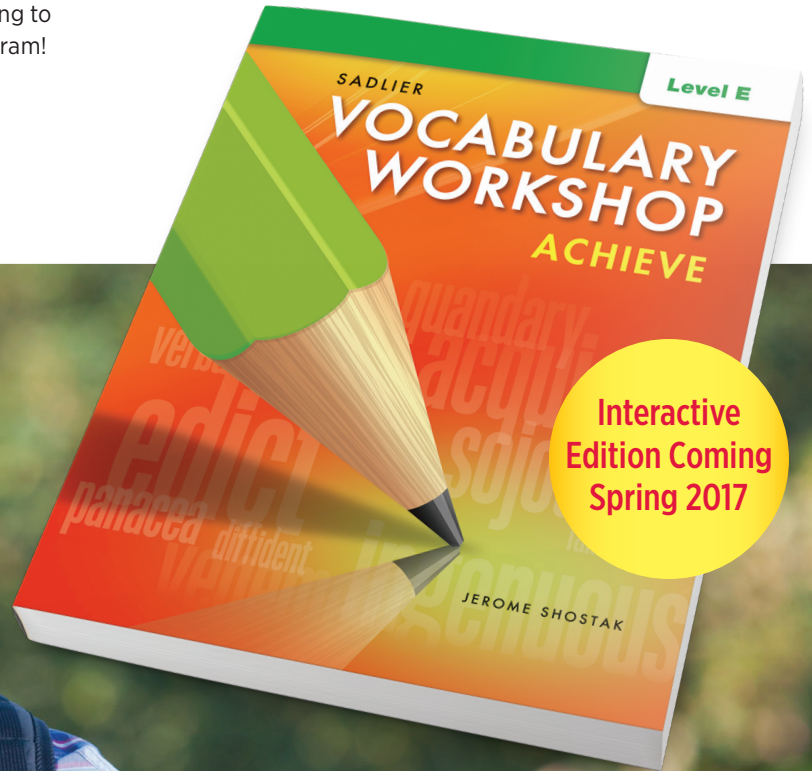


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Definitions

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.

- adulterate** (ə däl' tə rät) (v.) to corrupt, make worse by the addition of something of lesser value
Hospitals take strict precautions to assure that nothing _____ the blood supply.
- ambidextrous** (am bi dek'strās) (adj.) able to use both hands equally well; very skillful; deceitful, hypocritical
Occasionally a teacher will come across a child who displays _____.

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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.

- augment** (ə g' mēt) (v.) to make larger, increase
Many couples have to _____ their income in order to pay the mortgage on a new home.
- bereft** (bi ref't) (adj., part.) deprived of; made unhappy through a loss
Individuals who live to be very old may eventually find themselves completely _____ of friends and family.
- dour** (däur) (adj.) stern, unyielding, gloomy, ill-humored
Dickens's Mr. Gradgrind in the novel *Hard Times* is an example of a character with a _____ and sullen disposition.
- fortitude** (fôr' ti tūd) (n.) courage in facing difficulties
The residents of the Mississippi delta showed remarkable _____ during and after the flood that destroyed their homes and businesses.

SadlierConnect.com: Vocabulary in Context: Literary Text

Vocabulary in Context

Some of the words you have studied in this Unit appear in **boldface** type. Read the passage below, and then circle the letter of the correct answer for each word as it is used in context.

Hamlet is Shakespeare's most performed play. More than 100 movie and TV versions have been produced, the earliest a silent black-and-white French film in 1907. *Hamlet* is so familiar that many students can recite **verbatim** *Hamlet*'s "To be or not to be" soliloquy. Many of the world's finest actors have interpreted *Hamlet*'s complex role. Even Disney's 1994 animated movie *The Lion King* includes **intimations** of the *Hamlet* story.

Shakespeare's play opens at night on a platform before Elsinore castle, where watchmen encounter a ghost in the **guise** of the recently buried King Hamlet. The next night the ghost urges Prince Hamlet to seek revenge for the king's cruel murder. The young, innocent Ophelia, whom Prince Hamlet loves, becomes part of the collateral damage as Hamlet pursues his quest.

In Act 3, Scene 1 (sometimes called the "Nunnery Scene"), **pliable** Ophelia obeys her father's order to return Hamlet's love letters and gifts. Feigning madness, Hamlet asks Ophelia if she is honest and fair. (The pun on *fair*, which means both "just" and "beautiful," is one of many rhetorical devices Shakespeare uses throughout the play.) Ophelia responds, "Could beauty, my lord, have better commerce than with honesty?" Throughout this scene **ambidextrous** Hamlet **gibes** at Ophelia, saying he once loved her, then telling her he never loved her. He denounces marriage and **reiterates**, "Get thee to a nunnery!"

Much discussion of the father's murder. Is he seeking to verify the ghost makes Hamlet tick and Shakespeare wrote it.

SadlierConnect.com: Test Prep

REVIEW UNITS 1-3

Vocabulary for Comprehension

Part 2

Read these 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 passages.

Passage 1

Philadelphia's Mural Arts Program, begun in 1984, is a model for cities trying to solve the graffiti problem. Wilson Goode, the city's first African-American mayor, campaigned on the promise of eliminating graffiti and, once elected, set aside \$5 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.

(15) 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 3,600 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.

(20) 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 parked cars 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 **demise** of the graffiti covering the city's walls, bridges, and subways. Although our mural program has been **extolled** 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 switch? Or suppose your apartment's windows peer through a gigantic mural of a weirdly contorted spectral figure? I believe it's time to ask some hard questions about our **tepid** 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 **nostalgia** but of difficulty. Some of our murals are downright inane, 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

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REVIEW UNITS 1-3

(70) designs. No one should be **coerced** into living with a preposterous mural.

Finally, who is paying for all these murals? If it's taxpayer dollars, I think that funds might be better spent.

- As it is used in line 10, "adroit" most nearly means
 - skillful.
 - young.
 - clever.
 - intelligent.
- As it is used in line 28, "opulent" is closest in meaning to
 - wealthy.
 - waterless.
 - urban.
 - quiet.
- In Passage 1, the author claims that the Anti-Graffiti Network
 - is not properly regulated.
 - is a broken campaign promise.
 - benefits graffiti artists.
 - was an expensive solution to a problem.
- As it is used in line 39, "extolled" most nearly means
 - praised.
 - ignored.
 - injured.
 - punished.
- As it is used in line 70, "coerced" most nearly means
 - persuaded.
 - frightened.
 - forced.
 - paid.

- Which set of words from Passage 2 has negative connotations?
 - realistic, quintessential
 - extolled, tourism
 - history, nostalgia
 - tepid, inane
- Which of the following does the author of Passage 2 consider a primary problem with the mural program?
 - The artists are criminals.
 - The graffiti was free.
 - The murals have not improved the community.
 - The program lacks standards.
- Which statement best describes the overall relationship between Passage 1 and Passage 2?
 - Passage 1 states the writer's opinions; Passage 2 sticks to the facts.
 - The purpose of Passage 1 is to persuade; the purpose of Passage 2 is to inform.
 - Passage 1 has a positive view of urban murals; Passage 2 has a largely negative view of urban murals.
 - Passage 1 is fictional; Passage 2 is factual.
- In Passage 1, Jane Golden emphasizes how the Mural Arts program helps people. In Passage 2 the writer seems much more concerned with the
 - history of urban murals.
 - artistic quality of urban murals.
 - current restrictions on urban murals.
 - loss of property owners' rights.
- Which choice provides the best evidence for the answer to the previous question?
 - Lines 34-38 ("The impetus...subways")
 - Lines 59-63 ("We need to...executed")
 - Lines 65-70 ("Clearly, building owners...designs")
 - Lines 72-74 ("Finally...spent")

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