

INTRODUCING VOCABULARY WORKSHOP ACHIEVE

At each level of **VOCABULARY WORKSHOP ACHIEVE**, students are introduced to 300 carefully selected, high-utility words, many of them drawn from academic vocabulary word lists relevant to students' reading. Mastery of these words promotes word consciousness and, together with practice in vocabulary strategies, leads to improved reading and writing skills and improved performance on high-stakes standardized tests such as the SAT® and ACT® exams.

Set A

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.

- adjunct** (ə'adjŭkt)
(n) something added to but not essential; an associated characteristic; (adj) add capacity; attached to a
The _____ adjunct.
An _____ adjunct.
- caterwaul** (kə'ter-wau)
(v) to howl or screech in noisy cry; a roset
The couple _____ caterwaul.
The _____ caterwaul.
- effete** (ə'fēt)
(adj) lacking in wholeness; exhausted; stilted or uninteresting
The _____ effete.
- hierarchy** (hi'rārki)
(n) any system of things one above another in an order
The _____ hierarchy.
- laissez-faire** (lə'seiz-fair)
(adj) a philosophy or policy of deliberate abstention from especially with individual
She is _____ laissez-faire.
- morass** (mə'ræs)
(n) a patch of low, soft, situation in which one is
He wallowed in a _____ morass.
- oblivious** (ə'bliv-əs)
(adj) forgetful; unaware
The hikers were _____ oblivious.
- proselyte** (prə'selit)
(n) a convert; a disciple
The zealous _____ proselyte.

Synonyms and antonyms are provided at SadlierConnect.com: Words[®] Unit 1

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.

- bellwether** (bel-'wey-ə)
(n) the male sheep that leads the flock to the slaughterhouse; a leader, as in a desperate or violent undertaking; an indicator of trends
When the _____ bellwether was captured, the mob disbanded.
- chimerical** (ki-'mer-ik-əl)
(adj) absurd; wildly fantastic; impossible
They proposed yet another _____ chimerical get-rich-quick scheme.
- fait accompli** (fē-tā-kōm-pli)
(n) an accomplished and presumably irreversible deed, fact, or action
The proud generals confidently declared the fall of the rebel stronghold a _____ fait accompli.
- hidebound** (hi-'de-baund)
(adj) narrow-minded and rigid, especially in opinions or prejudices; stubbornly and unthinkingly conservative
The _____ hidebound administrator stood by the outdated ways of previous administrations.
- liturgy** (li-'tjuri)
(n) a religious service or rite; the form of a ritual or other act of public worship
The _____ liturgy has been modernized.
- noisome** (nō-'səm)
(adj) offensive or disgusting; foul-smelling; harmful or injurious
The _____ noisesome atmosphere of the slaughterhouse overwhelmed the visitors.
- poltroon** (pōl-'troon)
(n) a base coward
The _____ poltroon was caught deserting.
- quasi** (kwā-'zi)
(adj) resembling but not actually being; seemingly but not actually or completely
They formed a _____ quasi partnership.

Practice with synonyms and antonyms is on page 22.
10 • Unit 1

Fifteen Units of 20 words each are organized in two Sets, focusing student attention on 10 words at a time and facilitating classroom implementation. First in Set A and then in Set B, students are provided with instruction concentrated on 10 words each and practice with those words in a variety of contexts. Units conclude with synonym and antonym practice with all 20 words.

Two reading passages, related in theme or topic, begin and conclude each Unit. Students are introduced to taught words in context. Content-rich and engaging texts prompt student interest and provide examples of proper usage.

Unit 1

Note that not all of the Unit words are used in this passage. *Caterwaul, liturgy, noisesome, poltroon, and rally* are used in the passage on page 23.

Read the following passage, taking note of the **boldface** words and their contexts. These words are among those you will be studying in Unit 1. It may help you to complete the exercises in this Unit if you refer to the way the words are used below.

Fascinating Rhythm: The Life of George Gershwin
<Biographical Sketch>

It is no exaggeration to say George Gershwin (1898–1937) composed some of the most exciting, original, and popular music of all time. Songs that have become standards, like “I Got Rhythm,” “Embraceable You,” and “Someone to Watch Over Me,” plus more than two dozen Broadway shows and film scores—including *Funny Face*, *Shall We Dance?*, and *Of Thee I Sing*—and dazzling orchestral pieces and jazz compositions. Not bad for a poor Brooklyn kid who dropped out of high school.

Gershwin, born Jacob Gershwitz in New York to Russian-Jewish immigrants, displayed a precocious talent for piano playing and studied with a master teacher who gave him a classical foundation. At age 10, he resisted his **hidebound** restrictions that school placed on his time and talents and left it for good. His parents, perhaps realizing George's remarkable musical potential, had a **laissez-faire** attitude. Maybe their son was destined for greater things?

Young George got a job as a song plugger on Tin Pan Alley for the princely sum of \$15 a week. (A song plugger demonstrated new songs to promote the sale of sheet music. Tin Pan Alley was the name given a New York street where Manhattan-based music publishers and songwriters congregated.) His rise was swift. His first hit was the somewhat **rebellious** “When You Want ‘Em, You Can’t Get ‘Em. When You’ve Got ‘Em, You Don’t Want ‘Em.” But then he and lyricist Irving Caesar wrote “Swanee,” which was recorded by popular entertainer Al Johnson and took the country by storm, selling more than two million records. After that, success seemed a done deal. **A fait accompli**. It allowed him to

orchestral piece, usually composed in a minor key and evokes the content of a poem. Composer Franz Liszt is often credited with popularizing between 1850 and 1880. No less predecessors as Liszt, Claude Debussy, and George Gershwin produced two classics in *American in Paris* (1908). The purpose of the poem was to be an evocative **vignette**.

of classical forms. Gershwin infused American structures borrowed from the blues. conventional, for example, he included the 32-bar form. In 1928, Gershwin himself wrote the unusual instruments did not impart thing, as the program notes suggested. (Liszt) to establish the French atmosphere

Unit 1 • 23

1. In paragraph 1, what does **hidebound** suggest about the restrictions?

a. hostility c. tardiness
b. glenor d. congeniality

2. What does **rally** most likely mean as it is used in paragraph 2?

a. condescension c. rebuff
b. rebuttal d. jeering

3. What characteristic is suggested by **noisome** in paragraph 2?

a. offensiveness c. pretentiousness
b. pervasiveness d. hilarity

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Sets A & B SadlierConnect.com: Interactive Word Games

Synonyms

Choose the word or form of the word from this Unit that is the same or most nearly the same in meaning as the **boldface** word or expression in the phrase. Write that word on the line. Use a dictionary if necessary.

- startled by the sudden **wall**
- a steady stream of **banter**
- has a **facile** notion of what the future holds
- at the pinnacle of the **pecking order**
- a **supplement** to the main textbook
- achieved **nominal** fame
- unfamiliar with the **ceremony**
- embarrassed by the **bandy** prose
- remained **inflexible** in his beliefs
- recognized his **irreversible** situation
- felt **entwined** by a bout of pneumonia
- a **nonrestrictive** management style
- unobservant** about what's going on
- a congregation full of **neophytes**
- the **quagmire** of nest taping

Antonyms

Choose the word or form of the word from this Unit that is most nearly opposite in meaning to the **boldface** word or expression in the phrase. Write that word on the line. Use a dictionary if necessary.

- soothed by the **pleasant** odor
- a **follower** of the crowd
- enjoyed a deserved reputation as a **hero**
- a charming **epic** Victorian life
- told to assume an **upright** posture

Answers to the prompt will vary.

George Gershwin had both great talent and great fortune. Is it fortune or talent that is more consequential in a person's life? In a brief essay, support your opinion with specific examples from your studies, reading (pages 12–13), and experience. Use three or more words from this Unit.

22 • Unit 1

In every Unit, a writing activity prompts students to revisit the opening reading passage. In writing their responses to the prompt, students are asked to cite evidence from text and to demonstrate understanding of the meaning and proper usage of Unit words.

Practice in standardized-test formats helps students prepare for the SAT®, ACT®, and high-stakes state exams. Modeled on the reading sections of these tests, **Vocabulary for Comprehension** has students read single and paired passages and then answer questions associated with those passages, including questions that ask students to support their answers with details from the text.

REVIEW UNITS 4–6 SadlierConnect.com: Test Prep

Vocabulary for Comprehension

Read this passage, which contains words in **boldface** that appear in Units 4–6. Then choose the best answer to each question based on what is stated or implied in the passage. You may refer to the passage as often as necessary.

Questions 1–10 are based on the following passage.

On December 24, 1908, a tall man was running up the spiral staircase of an apartment block in a comfortable but undistinguished barricade, or neighborhood, of Buenos Aires. It was the kind of quietly respectable barricade whose real virtue, which is secret, known to the people who

he father died in 1752. Maria abandoned mathematics, gave her fortune to the poor and devoted her life to helping the sick.

Passage 2

Daisy Ashford was 36 years old when one day in 1917 she found an old exercise book in a drawer. It contained the handwriting of a man she had known twenty-seven years earlier. She had been a prolific author as a child, but the urge to write had left her in her teenage years. The manuscript Daisy found was titled *The Young Visions* (sic), a comedy of manners about "an elderly man of forty-two" called Alfred Salmons and his efforts to smooch the path of love for his friends as well as his heroic struggle to rise from the **hol** **police** and become a gentleman. The actual Daisy found was written by her father, and it was a surprise. It was published in 1919 with the author's childhood mispelling left intact. The book became a comic sensation. Some critics said that it could not have been written by a child, while others said the comedy sprang from the child's **ridiculous** misconceptions of adult lives and dreams.

Daisy Ashford would have been a prodigy even if she had never written a word. As a child she had no appetite for children's books, but her vast consumption of adult literature ran the gamut from the peaks of Tolstoy to the depths of Victorian melodrama. She found the behavior of adults **infectiously** funny, and paid tribute to their absurdity in *The Young Visions*. It is the work of a person who may like to ask students to write a few paragraphs that cite evidence from both passages in answer to the following prompt: What are the positive and negative aspects to being a child prodigy?

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REVIEW UNITS 4–6

1. What is the author's purpose in the first paragraph?

- to convey a clue to Borges's literary methods
- to establish the impression that Borges is hiding
- to give a brief introduction to Borges and his interests
- to convey an accurate impression of Borges's appearance

2. As it is used in line 23, "memorial" most nearly means

- knowledgeable
- advanced
- advertised
- modest

3. As it is used in line 9, "battered" most nearly means

- solid
- advertised
- modest
- expunged

4. In Passage 1, how is the main idea of the second paragraph (lines 7–20) best summarized?

- Maria's performances made her famous.
- Pietro financed Maria's research with the income from her show.
- Pietro exploited Maria's gifts to boost his own social status.
- Maria's linguistic skills were more popular than her mathematical prowess.

5. As it is used in line 22, "traumatic" most nearly means

- able to cause nightmares
- widely effective
- damaging to her health and well-being
- exciting

6. As it is used in line 59, "visibly" most nearly means

- demonstrably
- laughably
- erily
- mistakenly

7. As it is used in line 66, "gamut" most nearly means

- menu
- marathon
- gauntlet
- entire range

8. In Passage 2, the author quotes from *The Young Visions* in order to show

- Daisy's misuse of vocabulary
- Daisy's ignorance of human evolution
- Daisy's youth creates accidental humor
- that the book really is funny

9. In Passage 1, the author emphasizes the emotional stress of being gifted, while the author of Passage 2 indicates

- that Ashford handled the stress because of her sense of humor
- that prodigies should accept all praise, because it is well-earned
- that child prodigies would always be misunderstood and ill-treated
- that Ashford was fortunate that her childhood gifts were not discovered until she was an adult

10. Which choice provides the best evidence for the answer to the previous question?

- Lines 55–60 (The book . . . dreams)
- Lines 61–63 (Daisy Ashford . . . words)
- Lines 63–67 (As a child . . . melodrama)
- Lines 71–73 (Fortunately . . . childhood)

11. The author of Passage 1 describes the exploitation of a talented child, while the author of Passage 2 investigates

- the true author of *The Young Visions*
- the unique perspective of a child prodigy and how it is expressed
- how Ashford's childhood would have been if her genius had been known
- the influence of the works of other authors on any work of fiction

12. In which ways did Gaetano and Ashford value their accomplishments?

- Gaetano founished under pressure from her father, while Ashford believes her writing resulted from her free will
- Gaetano believes her gifts nurtured her life, while Ashford believes that writing illuminated her childhood
- Gaetano is glad to be rid of his obligation to perform for her father's friends, while Ashford is glad to publish the book of the brilliant child she was
- Gaetano envies Ashford for the casual way she gave up writing as a teenager, while Ashford admires Gaetano for her enduring devotion to mathematics

Review Units 4–6 • 95

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