

# 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.

**Set A**

SadlierConnect.com: Words<sup>TM</sup> Audio Program

**Definitions**

Note the spelling, pronunciation of each of the following words, word in the blank space in the

- bonanza** (ba na' nza) (n) a rich mass of ore valuable, profitable, or prosperous; a very large The mine was a to
- churlish** (chur' lish) (adj) lacking politeness; sensitively difficult to w Salesclerks must av
- collaborate** (ku la' ba rez) (v) to work with, work The students will a geology project for
- excerpt** (ek' seipt) (n) a passage taken to take such a passage: My essay has an — at Place an — at
- grope** (groip) (v) to feel about hesita tantly and uncertainly When the power fail in the dark to find a
- jostle** (jost' al) (v) to make or force on to bump, brush against I tried not to — as I exited the crowd
- laggard** (lag' ard) (n) a person who move (adj) falling behind; sl Four guides often h to keep up with the Tenants who are — rent run the risk of a
- placidite** (plai' diti) (n, pl) apaisable; enrh The skaters who w accepted the —

Synonyms and antonyms are provided at Sadlier 14 • Unit 1

**Set B**

SadlierConnect.com: Words<sup>TM</sup> 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.

- adage** (ad' ij) (n) a proverb, wise saying One way to begin an informal speech or an oral report is to quote an old — adage
- citadel** (sit' a del) (n) a fortress that overlooks and protects a city; any strong or commanding place A medieval — citadel once guarded the capital city of the Greek island of Rhodes.
- decree** (di krei) (n) an order having the force of law; (v) to issue such an order; to command firmly or forcefully Caesar Augustus issued a — decree Why does nature always seem to — decree Why does nature always seem to nasty weather for our annual family picnic?
- discordant** (dis kord' ant) (adj) disagreeable in sound, jarring, lacking in harmony Their little egal struck a — discordant note in our otherwise happy family get-together
- evolve** (i valv) (v) to develop gradually; to rise to a higher level Authors hope that their notes, descriptions, and character sketches will — evolve into a book.
- hover** (hav' ar) (v) to float or hang suspended over; to move back and forth uncertainly over or around I — hovered in the air above the wounded animal.
- preclude** (pri klu'd) (v) to make impossible, prevent, shut out Three wrong answers will — preclude any contestant from entering the quiz show's final round.
- rubble** (rab' al) (n) broken stone or bricks; ruins Bulldozers and wrecking balls soon reduced the damaged building to a heap of smoking — rubble

Practice with synonyms and antonyms is on page 22. 16 • 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. Adage, bonanza, discordant, evolve, and vigil 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.

**Greetings from the WPA**

<Letters>

Twenty-five percent of workers in the United States were unemployed during the height of the Great Depression. President Franklin Delano Roosevelt's administration created the Works Progress Administration (WPA). It employed over eight million people in construction and arts projects from 1935 to 1943.

April 10, 1937  
Butte, Montana

Dearest Rose,

I'd say I've been meaning to write for ages and I think of you often, but I know you loathe that sort of **servile** sentimentality, and I wouldn't want to **wrangle** about it next time we meet. Mom and I were just talking about when the three of us were together in Chicago. We got to reminiscing, and soon we were going around like we used to—we must have **reverted** halfway to infancy! He said you're working for the Works Progress Administration in New York. I've been writing for the WPA myself.

Things got worse in Chicago after you left. I was in and out of odd jobs, mostly out of them, and I moved back to Montana. I stayed in Missoula

for a bit at my parents' house, which is the same **citadel** of good manners and polite conversation that I remember. I'm grateful they took me in, but I felt uncomfortable about it. I don't know why I should feel like a **laggard** when everyone else is out of work, too, but I really got me down and put me in a **churlish** state of mind. After weeks of grumpily **hovering** around the house, I found work at a ranch that provided room and board.

When that job ended, I lucked into some work for the WPA. I'm writing "objective descriptions" of town, countryside, and work projects. I watched construction on the Fort Peck Dam. Now I'm in Butte, climbing through **rubble** and machinery at the copper mines nearby. By official **decree**, I'm here to record facts and figures, but I can't resist interviewing the miners, and I believe this is the best writing work I've done. I'll send you an **excerpt** once I've settled more.

Send a letter if you can, or maybe I'll come see you in New York when I'm done with Butte.

Yours,  
Henry

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**UNIT 1**

Note that not all of the Unit words are used in this passage. Adage, bonanza, discordant, evolve, and vigil are used in the passage on page 23.

over the economy in 1933, recovery from n. After the stock market crash of 1929, separate conditions in the United States the U.S. election of 1932 marked a turning (static) rescue of economy.

D. Roosevelt told the country "we have relief programs of the New Deal were government established literally dozens of in by an abbreviation of its full name. Most presidential **decree** through an executive stated by Congress. The force behind the

amous than the Tennessee Valley Authority illate navigation, improve living standards, the River region. This agency emphasized on old-control projects, as well as hydroelectric ns of seven states a **bonanza** of benefits.

on continues to **evolve**. The agency on environmental stewardship. Privately the **discordant** notes regarding the TVA, however, the TVA is still widely respected.

4. The word **bonanza** means about the same as  
a. slash  
b. payback  
c. windfall  
d. drought

5. Which word means the same as **evolve** as it is used in paragraph 4?  
a. flare up  
b. unified  
c. deflate  
d. resound

6. What does **discordant** most likely mean as it is used in paragraph 4?  
a. agreeable  
b. unanimous  
c. integrating  
d. partial

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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.

- kept a **lookout** while the soldiers slept
- tried to **prohibit** further objections to the bill
- scrabble** for an answer to the question
- crushed beneath many tons of **debris**
- tried to attack the **fort** at midnight
- proclaimed** that there would be no more homework
- annoyed by all that **fawning** attention
- used an **excerpt** from the book for her report
- became a **sloppoke** after her foot injury
- an inspiring **motto** to live by
- returned** to old habits
- received **acclaim** for an outstanding performance
- lingered** on the subject of his past mistakes
- represented quite a **bonus** for the company
- shoved** the table so hard that it tipped over

**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.

- surprised by the **melodious** ending of the piece
- a theory that **shards** when put into place
- exhibit **exorbitant** behavior
- decided to **work alone** on the project
- refused to **concur** with his opponent on the issue

**Words in Action**

Answers to the prompt will vary. Do you think that terms should be expected to pitch in by getting jobs or doing chores or volunteer work? Write a brief essay in which you support your opinion with specific examples from your personal experience, reading (pages 12-13), and prior knowledge. 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 standards-aligned tests, 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 "The Umbrella: A Portable Roof," which contains words in **boldface** that appear in Units 4-6. Then answer the questions.

**The Umbrella: A Portable Roof**

Most people probably take the umbrella for granted. Today, almost everyone has one. But there was a time when the umbrella was a rare possession reserved for royalty. Umbrellas were first used for protection against sun or rain. The emory brought an umbrella back to Italy. However, the device was slow to gain popularity in Europe, where it was considered a woman's accessory. Men would have been embarrassed to be seen using an

**SadlierConnect.com: Test Prep**

**REVIEW UNITS 4-6**

- Which sentence **best** states the author's purpose in the passage?
  - The author explores the etymology of the word umbrella.
  - The author entertains readers with fictional details about the umbrella.
  - The author informs readers about the history of the umbrella.
  - The author persuades readers to use umbrellas as protection from the sun.
- What does the word **soliloquous** most likely mean as it is used in line 16?
  - solitary
  - unconcerned
- As it is used in this passage, what does the word **sustained** (line 46) mean?
  - attracted
  - ignored
  - nourished
  - perpetrated
- Which sentence from "The Umbrella: A Portable Roof" provides the **best** clue to the meaning of the word **sustained**?
  - "brought an umbrella back to Italy" (lines 36-37)
  - "considered a woman's accessory"

**REVIEW UNITS 4-6** SadlierConnect.com: Test Prep

**Vocabulary for Comprehension**

Read these passages, which contain 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(s). You may refer to the passage or text as necessary.

**Questions 1-10 are based on the following passage.**

**Passage 1**

The 1950s, dubbed the "Jazz Age," saw the rise of a distinctively American art form, musicals. A musical is a theatrical production that is typically sentimental and amusing and has music, dancing, and dialogue. Numerous origins of the form have been identified, including vaudeville, pantomime, and comic opera. The first musical to present a tightly integrated plot and music combined with the narrative was *Show Boat* (1927). This piece, with lyrics by Oscar Hammerstein and music by Jerome Kern, **flaunted** the genre. Hammerstein was to partner with composer Richard Rodgers on some of the greatest musicals in the repertory. Their partnership began with *Oklahoma!* (1943) and continued with *Candide* (1945) and *South Pacific* (1949). Critics found few **defects** in these shows. The 1950s witnessed two landmark musicals that became classics: *My Fair Lady* (1956) by Alan Jay Lerner and Frederick Loewe, and *West Side Story* (1957) by Leonard Bernstein and Stephen Sondheim. Any **forthright** account would have to acknowledge a decline in the American musical after the late 1960s. However, Broadway occasionally hosts spectacular, long-running productions, such as *A Chorus Line* (1975), *Cats* (1981), *The Phantom of the Opera* (1986), and *The Lion King* (1997).

**Passage 2**

Besides the leading performers, who else contributes to a successful musical? Most musicals require **ample** numbers of talented people. The financial resources needed to **bolster** a show give the producer many a **quint**, and producers must **muster** sufficient funds to employ at least four key individuals besides the actors. One crucial artist is the choreographer. In 1943, Rodgers and Hammerstein's *Oklahoma!* marked a milestone. Choreographer Agnes de Mille was the first to call her own dancers. In prior musicals, producers had **recruited** to a system based on the dancers' looks instead of technical skills, but de Mille brought professional dancers to the fore. The set designer also has a crucial role. This artist creates a set to evoke the time and place of the story. He or she must interact with the lighting, costume, and makeup designers. Technological advances have led to a **bonanza** of spectacular and **ornate** visual dramas. A costume designer's work is closely linked to the scene design. Like sets, costumes must evoke the story's time and place. Costumes may suggest characters' relationships and emotional states. Finally, the musical director supervises the articulation, phrasing, and dynamics of each song and chorus. He or she coaches the lead actors, coordinates the ensemble performers, and translates the composer's style and intentions.

You may wish to ask students to write a few paragraphs that cite evidence from both passages in answer to the following prompt: Identify and briefly discuss three of the most important elements in a musical.

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**SadlierConnect.com: Test Prep**

**REVIEW UNITS 4-6**

- According to Passage 1, the musical first emerged as an American art form in the
  - 1920s.
  - 1930s.
  - 1940s.
  - 1950s.
- As it is used in Passage 1 (line 13), "flaunted" most nearly means
  - concealed.
  - revealed.
  - suggested.
  - showed off.
- It can reasonably be inferred from details in Passage 2 that dance routines are now
  - important in most musicals.
  - carelessly performed.
  - rare but intriguing.
  - too costly to include in musicals.
- As it is used in Passage 2 (line 39), "quint" most nearly means
  - terror.
  - embarrassment.
  - confusing.
  - confusion.
- As it is used in Passage 1 (line 40), "muster" most nearly means
  - disband.
  - gather.
  - diminish.
  - duplicate.
- Which statement best expresses the overall relationship between Passage 1 and Passage 2?
  - Both passages stress a recent decline in the history of the musical.
  - Passage 1 investigates the expense of making a musical, while Passage 2 focuses on the history of the genre.
  - Passage 1 describes the musical's plots while Passage 2 describes the music.
  - Both passages describe the elements of a complex art form.
- Passage 2 differs from Passage 1 primarily because it
  - provides a thorough evaluation of the musical *Oklahoma!*.
  - focuses exclusively on non-musical elements of productions.
  - is organized by topic rather than chronologically.
  - refutes the claim that audiences have come to expect spectacular set designs.
- Which choice provides the best evidence for the answer to the previous question?
  - Lines 37-41 ("The financial . . . actors")
  - Lines 43-44 ("In 1943 . . . milestone")
  - Lines 53-55 ("He or she . . . designers")
  - Lines 58-61 ("Like sets . . . and place")
- How would the author of Passage 1 most likely respond to the list of people crucial to a play's success listed in Passage 2?
  - The author of Passage 1 would add the music writers and scriptwriters to the list of crucial people.
  - The author of Passage 1 would not consider the choreographer to be essential to a play's success.
  - The author of Passage 1 would point out that the audience only cares about what they see on the stage.
  - The author of Passage 1 would not make any changes to the list provided in Passage 2.
- As it is used in Passage 2 (line 57), "ornate" most nearly means
  - stark.
  - elaborate.
  - grotesque.
  - pudding.

Review Units 4-6 • 95

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