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 - (B) Jackie practically lives in her convertible
 - (C) Jackie's convertible has decreased in value
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 - (D) has to buy a lot of extremely expensive clothes
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10. In the passage, **dwindle** means

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- (C) other young people
- (D) doctors
- (E) diseases

12. In the passage, **elapse** means to

- (A) pass
- (B) leave
- (C) grow
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- (A) Jackie misses her family
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- (E) Jackie's move to Hollywood was a mistake

14. In the passage, **contaminate** means

- (A) congratulate
- (B) support
- (C) corrupt
- (D) lifestyle
- (E) family

15. In the passage, Jackie wishes she could **retract**, or _____, her complaints about life in San Remo.

- (A) write down
- (B) remember carefully
- (C) discuss further
- (D) add to
- (E) take back

16. In the passage, **maintenance** means

- (A) legal fees
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- (C) expenses
- (D) tolls
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 - (A) showing us how Jackie is frustrated by her life in Hollywood
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4. In the passage, a person who is not "susceptible to undeserved praise" is a person who
 - (A) is not afraid to receive flattery
 - (B) is not easily affected by flattery
 - (C) avoids flattering others
 - (D) is rarely flattered
 - (E) often flatters those who don't deserve it

5. In the passage, **wary** means
 - (A) foolish
 - (B) tired
 - (C) cautious
 - (D) educated
 - (E) imaginative

6. To provide a clue to the meaning of **assess**, the writer
 - (A) implies that Jackie has a lot of time and energy to pursue her goals
 - (B) hints that Jackie is an accountant
 - (C) gives examples of how Jackie evaluates her situation
 - (D) associates the word **assess** with the film industry
 - (E) reminds us that Jackie left San Remo

7. We can infer from the passage that if Jackie **expends** a great deal of time and energy breaking into the film industry, she
 - (A) might become a star
 - (B) won't need much money
 - (C) will be very poor
 - (D) will have plenty of time and energy for other activities
 - (E) will fail

8. When we read in the passage that a car is used as **collateral**, we should realize that it is used
 - (A) as an alternative place to live
 - (B) for cooperation
 - (C) as a guarantee for a loan
 - (D) as transportation
 - (E) for work

9. To tell us that to **surpass** means "to be superior to," the writer
 - (A) indicates that Jackie is driving
 - (B) tells us that Jackie passes through northern Arizona and southern California
 - (C) relates California and Arizona in a metaphor
 - (D) indicates that something that **surpasses** is more than equal
 - (E) says that Jackie wants to meet the best screenwriters

- 8. collateral _____
- 9. surpass _____
- 10. dwindle _____
- 11. immunity _____
- 12. elapse _____
- 13. condolence _____
- 14. contaminate _____
- 15. retract _____
- 16. maintenance _____
- 17. depreciated _____
- 18. agility _____
- 19. emerge _____
- 20. comply _____

EXERCISE 2

Reading Strategically 

Directions. Now that you have read the passage and thought about the words in boldface, circle the letter of the correct answer to each of the following items. The numbers of the items are the same as the numbers of the boldface vocabulary words in the passage.

1. To show that **veneer** means “an outer coating or surface,” the writer
 - (A) uses **veneer** as an adverb
 - (B) modifies **veneer** with the word *only*
 - (C) indicates that there is a difference between movies and film
 - (D) associates **veneer** with the word *sometimes*
 - (E) contrasts **veneer** to what Jackie is really like underneath

2. When we read in the passage that Jackie pretends to be **nonchalant**, we should realize that she pretends to be
 - (A) against challenges
 - (B) famous
 - (C) a writer
 - (D) innocent
 - (E) unconcerned

Besides, their letters of encouragement are beginning to sound more like letters of **condolence** (13). She doesn't want them to pity her.

When Jackie writes back, she tries to sound upbeat. She takes special care to let her parents know that she is living a wholesome, healthy lifestyle. Her parents had worried that Hollywood would **contaminate** (14) their daughter with its superficial values.

Actually, Jackie's life is not just wholesome, pure, and clean—it is also dull. So much so that she sometimes wishes she could **retract** (15) the complaints she had made about life in San Remo. She actually misses San Remo. She misses the church bells on Sunday morning. She misses the evenings spent hanging out with her friends. She misses Mrs. Andropolous at Greenleaf Grocery and Tan Le, the local librarian, and—well, the list, she realizes, is almost endless.

Making It

Now, Jackie's life centers on keeping herself fed and housed. The money she had saved is long gone. She has paid off the loan on the car, but driving in L.A. has worn out her little convertible. It now seems to require more money than she can afford each month in **maintenance** (16) and repairs. She thought about trying to buy a new car,

but the convertible had **depreciated** (17) in value and no dealer would give her very much for it on a trade-in.

She has to have a reliable car to get to and from her two jobs. Sometimes it seems to Jackie that she actually lives in her car. Driving in L.A. demands good reflexes. In fact, it requires all the mental and physical **agility** (18) she can muster. But she is getting better at it. If freeway driving ever becomes an Olympic event, Jackie is sure she will be able to enter as an unknown and **emerge** (19) as a gold-medal winner.

The jobs not only keep her on the L.A. freeways but also require that she **comply** (20) with two different dress codes—black skirts and white blouses for her job as a restaurant hostess; jeans and lab coats for her veterinary assistant job.

"I am always either getting ready for work or working. I drive and drive. When am I supposed to write?" Jackie complains. But she does write. Late into the night, the light from her apartment window shines out across the lawn to spotlight the bedraggled palm tree in her neighbor's front yard. On some mornings, her landlady, Mrs. Cimioli, brings her fresh muffins and asks how the writing is going and if she's heard from her mother.

Jackie's new screenplay is called *Making It*. Everyone hopes she does.

EXERCISE 1

Finding Synonyms

Directions. Reread the preceding passage. Then write on the line provided a synonym for each of the words in boldface. If you cannot think of an exact synonym, you may write a brief definition of the word.

1. **vener**

2. **nonchalant**

3. **exasperate**

4. **susceptible**

5. **wary**

6. **assess**

7. **expend**

READING NEW WORDS IN CONTEXT

Lesson 15 **CONTEXT: Writers, Their Work, and Their Worlds**

The passage gives you an opportunity to expand your vocabulary. Below are twenty vocabulary words that are used in the passage and in the exercises that follow it.

agility	contaminate	exasperate	retract
assess	depreciate	expend	surpass
collateral	dwindle	immunity	susceptible
comply	elapse	maintenance	veneer
condolence	emerge	nonchalant	wary

Out in Hollywood

Jackie Santiago went to Hollywood to write for the movies. But Jackie doesn't use the word *movies*. She says *film*. Jackie wants to appear sophisticated, and sometimes she does, but it is only a **veneer** (1). Underneath, Jackie is a wide-eyed innocent who can only pretend to be **nonchalant** (2) when she runs into a famous actor or director. However, she doesn't bump into celebrities very often, and this is beginning to **exasperate** (3) Jackie, who needs to meet someone who could help her break into the movie business.

In fact, life in Hollywood is often quite frustrating. Before she arrived, Jackie had completed three perfectly wonderful screenplays. They were excellent—really, they were. Although Jackie is a bit naive, she isn't stupid. She is strong-minded enough not to be **susceptible** (4) to undeserved praise or flattery. She didn't think she was good just because her friends and family or even her creative-writing teacher told her so. She had worked hard to develop her talent. Even at the young age of twenty-one, Jackie was **wary** (5) enough by nature not to rush off to Los Angeles without a care, chasing after foolish dreams.

Before she left San Remo for Los Angeles, she sat down to **assess** (6) her situation. She knew that to break into the film industry she would have to

expend (7) a great deal of time and energy. She would also need to spend a lot of money. L.A. was expensive. From her job at the art gallery, she had been able to save a few thousand dollars. In addition, she had been able to guarantee a small loan from the bank, using her car as **collateral** (8). With money in her pocket, she had headed for the City of Angels.

As she drove across northern Arizona and into southern California, she dreamed that her achievements would equal or even **surpass** (9) those of the best screenwriters. She began to practice her acceptance speech for the Oscar. In Hollywood, however, her hopes began to **dwindle** (10) until she had very little hope left. She wished there were a shot that doctors could give young people that would give them **immunity** (11) from wanting to be successful writers.

Trouble in Paradise

Now, Jackie's dream seems even less likely to come true. She is not quite ready to give up—although on days when she gets a letter from home, she often thinks about moving back to San Remo. She misses her family. She had never before let more than two months **elapse** (12) without seeing them, and now it has been almost two years.

17. When we read in the passage that Jackie's convertible has depreciated, we should realize that
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2. **nonchalant** _____
3. **exasperate** _____
4. **susceptible** _____
5. **wary** _____
6. **assess** _____
7. **expend** _____

READING NEW WORDS IN CONTEXT

Lesson 15

CONTEXT: Writers, Their Work, and Their Worlds

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Context: Writers, Their Work, and
Their World
Lesson 12
551-535

NTID: Non Traditional School Day Packets. Prepared 9-11-18

Grade Level: Seventh Teacher: Dunigan

DAY 4

ELA, Reading/English/Writing/Spelling

Context: Writers, Their Work, and
Their Worlds

Lesson 15

227-232