

16. The word **promenade** usually means "a leisurely stroll." However, in this passage the word is used in a slightly different way. In the passage, **promenade** is used to mean
- (A) parade
  - (B) song
  - (C) closing
  - (D) shock
  - (E) musical
17. We can infer from the passage that **nimble** means
- (A) quick-witted
  - (B) clumsy
  - (C) light-footed
  - (D) forgotten
  - (E) shocking
18. In the passage, to **convey** means
- (A) create
  - (B) dance
  - (C) communicate violence
  - (D) communicate an idea
  - (E) carry
19. In the passage, a person who sings a **medley** sings
- (A) songs we all enjoy
  - (B) show tunes
  - (C) the songs in *West Side Story*
  - (D) old songs
  - (E) a collection of songs
20. To tell us that **amends** means "something given as an apology," the writer
- (A) uses the word as a synonym for the word *disservice*
  - (B) associates the word with the act of apologizing
  - (C) links the word to the idea of collaboration
  - (D) reminds us that an audience participates in a work
  - (E) tells us that the word is something artists do

9. The writer provides a clue to the meaning of **discreet** by telling us that
- (A) Tony and Maria are young lovers
  - (B) Tony and Maria meet on a fire escape
  - (C) the Jets and Sharks are rival gangs
  - (D) Tony and Maria must keep their relationship secret
  - (E) the characters Tony and Maria are based on Romeo and Juliet
10. The writer provides a clue to the meaning of **intimidate** by
- (A) linking the word **intimidate** to hatred
  - (B) linking the word **intimidate** to lovers
  - (C) suggesting that it is not easy to **intimidate** courageous people
  - (D) reminding us of the hatred between the Jets and the Sharks
  - (E) indicating that it is an emotion two people or two groups might share
11. We can infer from the passage that to **instigate** violence is to
- (A) start violence
  - (B) prevent violence
  - (C) install violence
  - (D) continue violence
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12. The writer provides a clue to the meaning of **intervention** by
- (A) associating it with drama
  - (B) linking it with the phrase "does little good"
  - (C) providing examples of **intervention**
  - (D) contrasting it with the word *prevent*
  - (E) hinting that it is a synonym for *resolution*
13. According to the passage, why do audiences feel an **irretrievable** loss at the end of both *West Side Story* and *Romeo and Juliet*?
- (A) The audiences quickly forget about the plays.
  - (B) The dead characters are obviously living actors.
  - (C) The heroes lie dead on the stage.
  - (D) The audiences are moved to tears.
  - (E) The audiences are relieved that the end has come.
14. The writer provides a clue to the meaning of **wry** by
- (A) hinting that it is extremely vulgar
  - (B) contrasting **wry** humor with coarse, slapstick humor
  - (C) indicating that **wry** humor is not very funny
  - (D) linking the words **wry** and *dead*
  - (E) indicating that Shakespeare's humor is **wry**
15. *West Side Story* is **raucous**, or rowdy. To reinforce this point, the writer makes a comparison between the musical and
- (A) *Romeo and Juliet*
  - (B) a street fight
  - (C) the traditional musical
  - (D) theatergoers
  - (E) a feud

2. In the passage, an **indivisible** collaboration means
- (A) lack of direction
  - (B) cooperative teamwork
  - (C) competition
  - (D) petty jealousy
  - (E) improvisational dance
3. In the passage, **reprimand** means
- (A) repeat
  - (B) remember
  - (C) scold
  - (D) reward
  - (E) compliment
4. The writer provides a clue to the meaning of **connive** by
- (A) linking **connive** to the phrase "common criminals" by alliteration
  - (B) linking **connive** to **reprimand**
  - (C) indicating that **connive** is closely linked to the word *borrow*
  - (D) contrasting cheating with stealing, through antithesis
  - (E) indicating that criminals are typical characters in Shakespearean drama
5. We can infer from the passage that something requires **initiative** when it
- (A) requires effort
  - (B) is very easy
  - (C) is not a part of a collaboration
  - (D) is similar to theft
  - (E) is based on an old idea
6. In the passage, what does it mean to make **alterations** in a play?
- (A) shorten the play
  - (B) make changes in the play
  - (C) add religious elements to the play
  - (D) make the play resemble a Shakespearean play
  - (E) follow the original script of the play
7. The writer tells us that **drastic** differences are defined as extreme or radical differences by stating that the creators of *West Side Story*
- (A) borrowed from Shakespeare
  - (B) destroyed Shakespeare's work
  - (C) made major changes in Shakespeare's work
  - (D) respected Shakespeare
  - (E) use events that resemble events in Shakespeare's play
8. According to the passage, events that **transpire** on stage are events that \_\_\_\_\_ on stage.
- (A) change
  - (B) happen
  - (C) end
  - (D) begin
  - (E) move

- 4. connive \_\_\_\_\_
- 5. initiative \_\_\_\_\_
- 6. alterations \_\_\_\_\_
- 7. drastic \_\_\_\_\_
- 8. transpire \_\_\_\_\_
- 9. discreet \_\_\_\_\_
- 10. intimidate \_\_\_\_\_
- 11. instigate \_\_\_\_\_
- 12. intervention \_\_\_\_\_
- 13. irretrievable \_\_\_\_\_
- 14. wry \_\_\_\_\_
- 15. raucous \_\_\_\_\_
- 16. promenade \_\_\_\_\_
- 17. nimble \_\_\_\_\_
- 18. convey \_\_\_\_\_
- 19. medley \_\_\_\_\_
- 20. amends \_\_\_\_\_

**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 provide a clue to the meaning of **skeptical**, the writer
  - (A) tells us that artists work alone
  - (B) indicates that the word is a synonym for *collaborative*
  - (C) tells us that we shouldn't doubt that writers collaborate
  - (D) contrasts **skeptical** with the word *accept*
  - (E) uses the word as a noun

a family feud, but because of the rivalry between the Jets and the Sharks, two street gangs. Tony belongs to the Jets; Maria has been sent from Puerto Rico to marry a member of the Sharks. The hatred that the two groups feel toward each other is enough to **intimidate** (10) all but the most courageous lovers. Tony and Maria, however, are as courageous and determined as Romeo and Juliet.

The two gangs are constantly fighting. When the play opens, it seems to be the Jets who **instigate** (11) the violence. But as the play continues, we realize that the Sharks pick fights, too—as do Shakespeare’s Capulets and Montagues. In both plays, **intervention** (12) by the authorities does little good. The police are often able to break up fights between the Jets and the Sharks, just as the peace officers break up fights between the Capulets and the Montagues. But in neither case can the authorities prevent the fights, nor can they get the warring groups to resolve their differences.

There are other similarities. For example, at the close of both plays, the audience experiences a sense of **irretrievable** (13) loss at the sight of the young heroes lying dead upon the stage. Shakespeare lightened up *Romeo and Juliet* with some humor, and there is a little humor in *West Side Story*; but it is **wry** (14) humor, not the coarse, slapstick humor of Shakespeare’s play. And *West Side Story*, like *Romeo and Juliet*, has a significant theme. The modern play considers why people discriminate against other groups and what the effects of such prejudice can be.

*West Side Story* is also interesting for what makes it different from *Romeo and Juliet* and

from the traditional musical. It is as lively and **raucous** (15) as a street fight, and just as harsh and angry. Theatergoers in the late 1950s were used to musicals that opened quite differently. A lively **promenade** (16) featuring the characters or a leisurely waltz was typical of Broadway musicals. Audiences were shocked when the **nimble** (17) grace of dancers was used in a ballet to **convey** (18), or present, the impressions of violence and aggression.

### Continued Collaboration

This unique use of music and dance provided opportunities for future artists to collaborate through borrowing. They borrowed the style of *West Side Story* and adapted it in various ways until it became commonplace. Still, the original show has not been forgotten, and it has left us with many songs that we still enjoy. Any singer who chooses to perform a **medley** (19) of show tunes is likely to include several songs from *West Side Story* songs in the collection.

Artists collaborate when they use in their work what they have learned from other artists. They also collaborate when they take advice from anyone during the process of creating. They collaborate with the audience as the audience participates in the work. There is no need to apologize for collaborating by borrowing. Artists should only make **amends** (20) if they do a disservice to the people with whom they collaborate. The makers of *West Side Story* don’t need to make apologies.

### 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. **skeptical** \_\_\_\_\_
2. **indivisible** \_\_\_\_\_
3. **reprimand** \_\_\_\_\_

# READING NEW WORDS IN CONTEXT

## Lesson 14 **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.

alteration	drastic	intimidate	raucous
amends	indivisible	irretrievable	reprimand
connive	initiative	medley	skeptical
convey	instigate	nimble	transpire
discreet	intervention	promenade	wry

### *Working Together: Shakespeare and West Side Story*

When most of us picture a writer, we picture someone writing alone. That's why many of us are **skeptical** (1) of the idea that writers' works are often collaborative—but they truly are. Writers may work with other writers, editors, or publishers. We all agree that if two authors have their names on a single work, they have collaborated. And almost everyone is aware that films are collaborative efforts.

One of the best examples of collaboration is the musical. In a really good musical, the music, the lyrics, and the dances are all essential parts of the performance. A musical requires an **indivisible** (2) collaboration between the composer, lyricist, choreographer, and those responsible for other aspects of the production. If the writers, producers, cast, and crew are not a cooperative team, the production may easily fail.

One highly successful collaboration is *West Side Story*, a musical that was a smash hit in the late 1950s and has remained popular ever since. To create it, writer Arthur Laurents, choreographer Jerome Robbins, composer Leonard Bernstein, and lyricist Stephen Sondheim collaborated perfectly. But what makes their collaboration unique is that a fifth member of their team had been dead for more than three hundred years!

#### **Borrowing from the Master**

The plot of *West Side Story* was borrowed from William Shakespeare's *The Tragedy of Romeo and Juliet*. But if you want to **reprimand** (3) the creators of *West Side Story* for cheating, you will have to scold Shakespeare, too. He himself borrowed plots and story ideas constantly. The point is that no punishment is called for: these artists did not **connive** (4) like common criminals to steal an idea. Borrowing stories is a recognized form of collaboration. Taking an old idea and making it into something new can require as much creativity and **initiative** (5) as thinking up the original idea.

Of course, the authors of *West Side Story* didn't just take *Romeo and Juliet*, change the title, and put their names on it. They made major **alterations**, (6) changes that resulted in **drastic** (7) differences. Still, the events that **transpire** (8) in *West Side Story* do resemble scenes that occur in Shakespeare's play.

Like Shakespeare's classic play, *West Side Story* is the story of two young lovers. But Romeo and Juliet have been replaced by Tony and Maria. Verona has become New York City, and a fire escape has replaced the balcony. Like Romeo and Juliet, Tony and Maria have to be **discreet** (9). They keep their relationship secret, not because of

16. The word **promenade** usually means "a leisurely stroll." However, in this passage the word is used in a slightly different way. In the passage, **promenade** is used to mean
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  - (E) tells us that the word is something artists do

9. The writer provides a clue to the meaning of **discreet** by telling us that
- (A) Tony and Maria are young lovers
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2. In the passage, an **indivisible** collaboration means
  - (A) lack of direction
  - (B) cooperative teamwork
  - (C) competition
  - (D) petty jealousy
  - (E) improvisational dance
  
3. In the passage, **reprimand** means
  - (A) repeat
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  - (C) scold
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- 14. wry \_\_\_\_\_
- 15. raucous \_\_\_\_\_
- 16. promenade \_\_\_\_\_
- 17. nimble \_\_\_\_\_
- 18. convey \_\_\_\_\_
- 19. medley \_\_\_\_\_
- 20. amends \_\_\_\_\_

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**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 provide a clue to the meaning of **skeptical**, the writer
  - (A) tells us that artists work alone
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  - (C) tells us that we shouldn't doubt that writers collaborate
  - (D) contrasts **skeptical** with the word *accept*
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a family feud, but because of the rivalry between the Jets and the Sharks, two street gangs. Tony belongs to the Jets; Maria has been sent from Puerto Rico to marry a member of the Sharks. The hatred that the two groups feel toward each other is enough to **intimidate** (10) all but the most courageous lovers. Tony and Maria, however, are as courageous and determined as Romeo and Juliet.

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- |            |              |               |           |
|------------|--------------|---------------|-----------|
| alteration | drastic      | intimidate    | raucous   |
| amends     | indivisible  | irretrievable | reprimand |
| connive    | initiative   | medley        | skeptical |
| convey     | instigate    | nimble        | transpire |
| discreet   | intervention | promenade     | wry       |

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Reading New Words in Context  
Writers, Their Work, and Their Works  
Shakespeare and Westside Story  
221-222

Read (3 Post)  
and follow directions  
to complete the activities

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

Grade Level: Seventh Teacher: Dunigan

DAY 5

ELA, Reading/English/Writing/Spelling

Reading New Words in Context

Writers, Their Work, and their Works

Shakespeare and West Side Story

221-226

Read (3 Peat)

and follow directions

to complete the activities