

Vocabulary **Power Plus** for the New SAT:

Vocabulary, Reading, and Writing Exercises for High Scores



Book Two

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INTRODUCTION

V*ocabulary Power Plus for the New SAT* combines classroom-tested vocabulary drills with reading and writing exercises designed to prepare students for the revised Scholastic Assessment Test; however, *Vocabulary Power Plus for the New SAT* is a resource for all students—not just those who are college bound or preparing for the SAT I. This series is intended to increase vocabulary, improve grammar, enhance writing, and boost critical reading skills for students at all levels of learning.

Critical Reading exercises include lengthy passages and detailed questions. We use SAT-style grammar and writing exercises and have placed the vocabulary words in a non-alphabetical sequence.

To reflect the changes to the Writing and Critical Reading portions of the SAT I, Prestwick House includes inferential exercises instead of the analogical reasoning sections. Coupled with words-in-context activities, inferences cultivate comprehensive word discernment by prompting students to create contexts for words instead of simply memorizing definitions.

The writing exercises in *Vocabulary Power Plus for the New SAT* are process-oriented, but they bring students a step closer to SAT success by exposing them to rubrics that simulate those of the SAT essay-writing component. This exposure to an objective scoring process helps students to develop a concrete understanding of writing fundamentals.

We hope that you find the *Vocabulary Power Plus for the New SAT* series to be an effective tool for teaching new words and an exceptional tool for preparing for the new SAT.

Strategies for Completing Activities

Roots, Prefixes, and Suffixes

A knowledge of roots, prefixes, and suffixes can give readers the ability to view unfamiliar words as puzzles that require only a few simple steps to solve. For the person interested in the history of words, this knowledge provides the ability to track word origin and evolution. For those who seek to improve vocabulary, this knowledge creates a sure and lifelong method; however, there are two points to remember:

1. Some words have evolved through usage, so present definitions might differ from what you infer through an examination of the roots and prefixes. The word *abstruse*, for example, contains the prefix *ab* (away) and the root *trudere* (to thrust), and literally means *to thrust away*. Today, *abstruse* is used to describe something that is hard to understand.
2. Certain roots do not apply to all words that use the same form. If you know that the root *vin* means “to conquer,” then you would be correct in concluding that the word *invincible* means “incapable of being conquered”; however, if you tried to apply the same root meaning to *vindicate* or *vindictive*, you would be incorrect. When analyzing unfamiliar words, check for other possible roots if your inferred meaning does not fit the context.

Despite these considerations, a knowledge of roots and prefixes is one of the best ways to build a powerful vocabulary.

Critical Reading

Reading questions generally fall into several categories.

1. *Identifying the main idea or the author’s purpose.* Generally, the question will ask, “What is this selection about?”

In some passages, the author’s purpose will be easy to identify because the one or two ideas leap from the text; however, other passages might not be so easily analyzed, especially if they include convoluted sentences. Inverted sentences (subject at the end of the sentence) and elliptical sentences (words missing) will also increase the difficulty of the passages, but all of these obstacles can be overcome if readers take one sentence at a time and recast it in their own words. Consider the following sentence:

These writers either jot down their thoughts bit by bit, in short, ambiguous, and paradoxical sentences, which apparently mean much more than they say—of this kind of writing Schelling’s treatises on natural philosophy are a splendid instance; or else they hold forth with a deluge of words and the most intolerable diffusiveness, as though no end of fuss were necessary to make the reader understand the deep meaning of their sentences, whereas it is some quite simple if not actually trivial idea, examples of which may be found in plenty in the popular works of Fichte, and the philosophical manuals of a hundred other miserable dunces.

If we edit out some of the words, the main point of this sentence is obvious.

These writers either jot down their thoughts bit by bit, in short, sentences, which apparently mean much more than they say or they hold a deluge of words as though necessary to make the reader understand the deep meaning of their sentences

Some sentences need only a few deletions for clarification, but others require major recasting and additions; they must be read carefully and put into the reader’s own words.

Some in their discourse desire rather commendation of wit, in being able to hold all arguments, than of judgment, in discerning what is true; as if it were a praise to know what might be said, and not what should be thought.

After studying it, a reader might recast the sentence as follows:

In conversation, some people desire praise for their abilities to maintain the conversation rather than their abilities to identify what is true or false, as though it were better to sound good than to know what is truth or fiction.

2. *Identifying the stated or implied meaning.* *What is the author stating or suggesting?*

The literal meaning of a text does not always correspond with the intended meaning. To understand a passage fully, readers must determine which meaning—if there is more than one—is the intended meaning of the passage.

Consider the following sentence:

If his notice was sought, an expression of courtesy and interest gleamed out upon his features; proving that there was light within him and that it was only the outward medium of the intellectual lamp that obstructed the rays in their passage.

Interpreted literally, this Nathaniel Hawthorne metaphor suggests that a light-generating lamp exists inside of the human body. Since this is impossible, the reader must look to the metaphoric meaning of the passage to properly understand it. In the metaphor, Hawthorne refers to the human mind—consciousness—as a lamp that emits light, and other people cannot always see the lamp because the outside “medium”—the human body—sometimes blocks it.

3. Identifying the tone or mood of the selection. *What feeling does the text evoke?*

To answer these types of questions, readers must look closely at individual words and their connotations; for example, the words *stubborn* and *firm* have almost the same definition, but a writer who describes a character as *stubborn* rather than *firm* is probably suggesting something negative about the character.

Writing

The new SAT allocates only twenty-five minutes to the composition of a well-organized, fully developed essay. Writing a satisfactory essay in this limited time requires the ability to quickly determine a thesis, organize ideas, and produce adequate examples to support the ideas.

An essay written in twenty minutes might not represent the best process writing—an SAT essay might lack the perfection and depth that weeks of proofreading and editing give to research papers. Process is undoubtedly important, but students must consider the time constraints of the SAT. Completion of the essay is just as important as organization, development, and language use.

The thesis, the organization of ideas, and the support make the framework of a good essay. Before the actual writing begins, writers must create a mental outline by establishing a thesis, or main idea, and one or more specific supporting ideas (the number of ideas will depend on the length and content of the essay). Supporting ideas should not be overcomplicated; they are simply ideas that justify or explain the thesis. The writer must introduce and explain each

supporting idea, and the resultant supporting paragraph should answer the *why?* or *who cares?* questions that the thesis may evoke.

Once the thesis and supporting ideas are identified, writers must determine the order in which the ideas will appear in the essay. A good introduction usually explains the thesis and briefly introduces the supporting ideas. Explanation of the supporting ideas should follow, with each idea in its own paragraph. The final paragraph, the conclusion, usually restates the thesis or summarizes the main ideas of the essay.

Adhering to the mental outline when the writing begins will help the writer organize and develop the essay. Using the Organization and Development scoring guides to evaluate practice essays will help to reinforce the process skills. The Word Choice and Sentence Formation scoring guides will help to strengthen language skills—the vital counterpart to essay organization and development.

Pronunciation Guide

a	— track
ā	— mate
ä	— father
â	— care
e	— pet
ē	— be
i	— bit
ī	— bite
o	— job
ō	— wrote
ô	— port, horse, fought
ōō	— proof
ö	— book
u	— pun
ū	— you
û	— purr
ə	— about, system, supper, circus
îr	— steer
ë	— Fr. coeur
oi	— toy

Word List

Lesson 1

abet
coerce
divulge
dogmatic
extraneous
gregarious
insipid
jaundiced
meticulous
temerity

Lesson 2

anathema
banter
castigate
docile
emaciated
gauche
heresy
ignominy
libation
motley

Lesson 3

avarice
bacchanalian
bastion
copious
extradite
furtive
irascible
jettison
mercenary
ostracize

Lesson 4

appease
argot
augment
bigot
candid
chaos
expunge
jingoism
negligence
strident

Lesson 5

adamant
clement
cliché
diffident
disparity
extol
inexorable
opus
ostensible
rancor

Lesson 6

apathy
condone
connoisseur
credence
cult
dilettante
enigma
jaunty
nuance
officious

Lesson 7

ambivalent
concur
culmination
cynical
demagogue
demure
destitute
dilemma
erudite
intrepid

Lesson 8

abate
abhor
austere
decorum
dole
droll
duplicity
effigy
extrovert
gamut

Lesson 9

collaborate
contrite
emulate
enhance
enunciate
evoke
expatriate
frowzy
heinous
impeccable
impound
inane
magnanimous
sere
unctuous

Lesson 10

acrimony
balk
cajole
dour
expound
exult
feasible
fiasco
fluctuate
harry
incognito
inscrutable
lethargy
métier
omniscient

Lesson 11

affable
agrarian
arduous
avid
dolorous
epistle
explicit
formidable
gadfly
gargantuan
grandiloquent
grimace
harangue
humility
sycophant

Lesson 12

altercation
audacity
evince
exhort
expedient
galvanize
hue
hyperbole
implacable
incarcerate
incisive
lexicon
ominous
pertinent
sanction

Lesson 13

acquit
adulation
barrister
bawdy
chastise
circumvent
clandestine
culinary
deprecate
frugal
inert
jocose
latent
myriad
pernicious

Lesson 14

amicable
bask
charlatan
enraptured
fickle
genial
hoax
juggernaut
levity
marital
mundane
naive
nocturnal
novice
obstreperous

Lesson 15

befuddle
chutzpah
complacent
connive
crass
fallacy
hypercritical
indiscreet
laudable
liege
noxious
odium
pandemonium
parsimonious
verbose

Lesson 16

linguistics
pique
plebeian
precocious
predatory
prowess
pugnacious
purloin
pusillanimous
quell
quixotic
rabble
rabid
raconteur
vindictive

Lesson 17

agnostic
caustic
circumspect
exodus
hurtle
penitent
raillery
renegade
retribution
scourge
taciturn
terse
uncanny
vindicate
zephyr

Lesson 18

discordant
expedite
filibuster
impregnable
inherent
invective
irreverent
pithy
pliable
pristine
prodigal
subjugate
tenuous
torpid
xenophobia

Lesson 19

approbation
arbiter
archetype
attrition
burgeon
commensurate
confluence
coup
epicurean
mellifluous
oeuvre
secular
vacuous
vagary
verdant

Lesson 20

accolade
demur
derivative
dissident
insouciant
invidious
limpid
petulant
proliferate
ruminant
static
stipulate
tenet
vigilant
zeitgeist

Lesson 21

albeit
ancillary
asinine
august
autodidact
behest
conduit
dossier
indefatigable
indiscretion
martyr
osmosis
philatelist
picayune
semblance

Lesson One

1. **divulge** (di vulj') *v.* to tell; to reveal (as a secret)
The reporter was fired when she *divulged* information from a classified document.
syn: unveil; disclose *ant: conceal*
2. **abet** (ə bet') *v.* to assist or encourage, especially in wrongdoing
Jim refused to *abet* the criminal by hiding him in the basement.
syn: promote; incite *ant: impede; dissuade*
3. **dogmatic** (dōg mat' ik) *adj.* arrogant and stubborn about one's (often unproven) beliefs
Because of the professor's *dogmatic* approach, the students were afraid to ask questions.
syn: dictatorial *ant: open-minded*
4. **insipid** (in sip' id) *adj.* lacking flavor; dull; not at all stimulating
My mom wanted me to be an accountant, but I found the classes boring and *insipid*.
syn: flat; lifeless *ant: challenging*
5. **extraneous** (ik strā' nē əs) *adj.* inessential; not constituting a vital part
The professor felt that the *extraneous* paragraph in the essay detracted from the more important information.
syn: irrelevant *ant: essential*
6. **coerce** (kō ūrs') *v.* to force by using pressure, intimidation, or threats
Jerry preferred basketball, but his father *coerced* him into playing football.
syn: compel
7. **jaundiced** (jōn' dist) *adj.* prejudiced; hostile
Gabe had a *jaundiced* view of Iraq after losing his wife in the Gulf War.
syn: skeptical; cynical *ant: believing; trusting*
8. **meticulous** (mi tik' yə ləs) *adj.* extremely, sometimes excessively, careful about small details; precise
With *meticulous* care, he crafted a miniature dollhouse for his daughter.
syn: fastidious *ant: sloppy*

9. **temerity** (tə mer' i tē) *n.* recklessness; a foolish disregard of danger
I couldn't believe that Bret had the *temerity* to bungee jump over a lake full of alligators.
syn: audacity *ant:* prudence
10. **gregarious** (gri gâr' ē əs) *adj.* sociable; fond of the company of others
Just before he was diagnosed with clinical depression, Raji went from being *gregarious* to being antisocial.
syn: genial; friendly *ant:* reclusive

EXERCISE I—Words in Context

From the list below, supply the words needed to complete the paragraph. Some words will not be used.

divulge abet temerity insipid gregarious coerce jaundiced

- A. Jasmine had thought that her irresponsible days of _____ were far behind her until Kayla showed up at her door. After only three days of freedom from the county correctional facility, Kayla had begun her old scheming again. She went to the house to _____ Jasmine into helping her move a truckload of stolen goods to another state—an easy job, she claimed, and virtually no risk. It would even be fun, she claimed.
“Let me get this straight. You’ve been out of jail for three days, and you already want me to _____ you in a crime? Are you crazy?”
Jasmine was still _____ toward her sister because Kayla, prior to her first sentence, “borrowed” Jasmine’s car for a robbery and nearly got Jasmine arrested as a result.
“Sorry, Kayla, but I’m quite happy with my _____, uneventful life. Please leave, and don’t come back.”

From the list below, supply the words needed to complete the paragraph. Some words will not be used.

dogmatic abet gregarious divulge extraneous coerce meticulous

- B. Mr. Knight learned the _____ art of watchmaking during a three-year stay in Switzerland more than forty years ago. Since that time, he has spent countless evenings in his basement workshop assembling the tiny, complex machines. As a[n] _____ grandfather, Mr. Knight often invites his grandchildren to his shop, where they watch with amazement through a large magnifying glass and see a newly assembled pocket watch tick for the first time.
“Watches are such perfect machines; there’s no room for _____ parts or over-engineering. And then, to see such a tiny machine operate under its own power—it amazes me every time.”
When asked about his thoughts on the mass production techniques of modern watches, Knight revealed his _____ belief that Old World skills made watches much more valuable.
“Oh, yes, the new watches are inexpensive and readily available, which fills the practical need, but they lack the sentiment and the many hours of craftsmanship that should go into a fine piece of jewelry.”
“These watches,” he says as he points to a sparkling display cabinet, “have character.”
Mr. Knight hopes someday to _____ the many secrets of his trade to his youngest grandson, who can then carry on the family tradition for years to come.

EXERCISE II—Sentence Completion

Complete the sentence in a way that shows you understand the meaning of the italicized vocabulary word.

1. Rhea lacks *temerity*, so she definitely would not...
2. I've never been *gregarious*, so at parties I tend to...
3. Mel thinks musicals are *insipid*, so when I asked her to see *Miss Saigon* with me, she...
4. Hikers should avoid packing *extraneous* gear because...
5. A *jaundiced* judge might not be able to...
6. Lisa decided to *abet* the bank robber by...
7. Anna's *meticulous* cleaning habits ensure that her room is always...
8. I made my psychiatrist promise not to *divulge* any...
9. My *dogmatic* English teacher refused to...
10. My boss tried to *coerce* me into attending the company picnic by...

EXERCISE III—Roots, Prefixes, and Suffixes

Study the entries and answer the questions below.

The prefix *mal* means “bad” or “evil.”
 The root *bene* means “good.”
 The root *dict* means “to speak.”
 The root *vol* means “to wish.”
 The root *fact* means “making, doing”; *factor* means “one who does.”

- A. Using literal translations as guidance, define the following words without using a dictionary.

1. malevolent	4. benevolent
2. malediction	5. benediction
3. malefactor	6. benefactor
- B. After a biopsy, tumors are generally labeled _____ or _____.
- C. List as many other related words as you can that begin with either *mal* or *bene*.

EXERCISE IV—Inference

Complete the sentences by inferring information about the italicized word from its context.

- A. If students complain about a teacher's *insipid* lectures, the teacher should...
- B. Since dad had a handful of *extraneous* parts after assembling Kyle's bicycle, Kyle might...
- C. Martin's refusal to *divulge* the location of the military base probably means that the base is...

EXERCISE V—Writing

Here is a writing prompt similar to the one you will find on the writing portion of the SAT.

Plan and write an essay based on the following statement:

Happiness is an imaginary condition, formerly often attributed by the living to the dead, now usually attributed by adults to children and by children to adults.

– Thomas Szasz

From: *The Columbia World of Quotations*.
New York: Columbia University Press, 1996.

Assignment: Do you agree or disagree with Szasz's view that happiness is merely imaginary? Write an essay in which you support or refute Szasz's position. Be certain to support your point with evidence from your own reading, classroom studies, and experience.

Thesis: Write a *one-sentence* response to the above assignment. Make certain this single sentence offers a clear statement of your position.

Example: Happiness is not imaginary, but it is an elusive condition because unhappy people see only the happiness of others.

Organizational Plan: If your thesis is the point on which you want to end, where does your essay need to begin? List the points of development that are inevitable in leading your reader from your beginning point to your end point. This list is your outline.

Draft: Use your thesis as both your beginning and your end. Following your outline, write a good first draft of your essay. Remember to support all your points with examples, facts, references to reading, etc.

Review and Revise: Exchange essays with a classmate. Using the scoring guide for Organization on page 206, score your partner's essay (while he or she scores yours). Focus on the organizational plan and use of language conventions. If necessary, rewrite your essay to improve the organizational plan and the use of language.

Identifying Sentence Errors

Identify the errors in the following sentences. If the sentence contains no error, select answer E.

- If the alarm had gone off earlier, more people could of escaped before the building collapsed.
(A) (B) (C)
(D) (E)
- The principals of good sportsmanship demand that we cheer the achievements of both teams.
(A) (B) (C) (D) (E)
- Neither Kelley nor Larry are planning to attend the conference in November.
(A) (B) (C) (D) (E)
- The boat sailed under the bridge and was rocking from the waves.
(A) (B) (C) (D) (E)
- There were less people on that cruise than usual because of the weather.
(A) (B) (C) (D) (E)