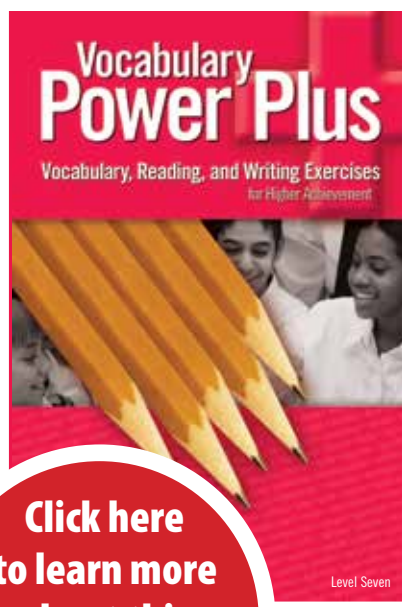




**Vocabulary Power Plus**

Vocabulary, Reading and Writing Exercises  
for Higher Achievement

# Sample



Click here  
to learn more  
about this  
title!



Click here  
to find more  
Vocabulary  
resources!

 **Prestwick House**

*More from Prestwick House*

**Literature**

Literary Touchstone Classics  
Literature Teaching Units

**Grammar and Writing**

College and Career Readiness: Writing  
Grammar for Writing

**Vocabulary**

Vocabulary Power Plus  
Vocabulary from Latin and Greek Roots

**Reading**

Reading Informational Texts  
Reading Literature

# Vocabulary Power Plus

Vocabulary, Reading, and Writing Exercises  
for Higher Achievement



Level Seven

By Daniel A. Reed

Edited by Mary Beardsley

ISBN 978-1-58049-266-9

Copyright ©2005 by Prestwick House, Inc.  
All rights reserved. No portion may be  
reproduced without permission in  
writing from the publisher. *Revised, 2012*



**Prestwick House**

P.O. Box 658 · Clayton, DE 19938

(800) 932-4593 · [www.prestwickhouse.com](http://www.prestwickhouse.com)

## *Table of Contents*

Introduction . . . . .	5
Strategies for Completing Activities . . . . .	6
Pronunciation Guide. . . . .	11
Word List . . . . .	12
Lesson One . . . . .	17
Lesson Two . . . . .	25
Lesson Three. . . . .	33
Review: Lessons 1-3 . . . . .	41
Lesson Four. . . . .	45
Lesson Five . . . . .	53
Lesson Six . . . . .	61
Review: Lessons 4-6 . . . . .	69
Lesson Seven . . . . .	73
Lesson Eight . . . . .	81
Lesson Nine. . . . .	89
Review: Lessons 7-9 . . . . .	97
Lesson Ten . . . . .	101
Lesson Eleven . . . . .	109
Lesson Twelve. . . . .	117

## INTRODUCTION

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

*Vocabulary Power Plus* reinforces each vocabulary word by presenting it in several different contexts. Words in Context activities allow students to identify the correct context for each lesson's words. Sentence Completion and Improving Paragraphs exercises foster writing and editing skills and prompt students to create contexts for words instead of simply memorizing definitions. Each exercise, including Prefixes and Suffixes and Reading Comprehension, is linked to the vocabulary list. Students receive additional reinforcement through review activities after every third lesson. Review lessons further the development of inference skills and highlight word relationships and shades of meaning.

We hope that you find the *Vocabulary Power Plus* series to be an effective tool for teaching new words and an exceptional tool for preparing students for secondary school and standardized tests.

## Strategies for Completing Activities

### Words in Context

To complete the answer for Words in Context questions, first read the entire sentence, and then focus on the words closest to the blank and determine the correct answer's part of speech.

If a noun precedes the blank, then the answer is likely to be a verb. For example:

The repairman \_\_\_\_\_ an old sock when he looked beneath the dryer.

In this example, *repairman* is the subject of the clause containing the blank, and *sock* is the object. The sentence would become senseless if an adjective or a noun were used in the blank.

If an adjective precedes the blank space, then the answer is most likely a noun. For example:

The tired \_\_\_\_\_ has been fixing dryers all day long.

The adjective *tired* must modify something. Using an adjective for the answer creates a nonsensical sentence. The answer cannot be a verb because the sentence provides no subject for the verb *has been fixing*. Placing a noun in the blank creates a subject for the sentence and provides a word for *tired* to modify.

Articles such as *a*, *an*, and *the* can also precede nouns, but you must look at what follows the blank to determine what type of word the answer will be. For example:

The repairman fixed a \_\_\_\_\_ today.

In this example, the blank must be a noun, which serves as the object of the verb *fixed*.

The repairman fixed a \_\_\_\_\_ dryer today.

In this example, the blank must be an adjective, because something must modify the noun *dryer*.

An answer's part of speech varies also when a verb precedes the blank. If a verb precedes the blank, first determine the purpose of the verb. Will the answer be the *object* of the verb, or a *part* of the verb? For example:

The repairman fixed \_\_\_\_\_ dryers today.

In this example, the answer must be an adjective that modifies *dryers*.

The repairman plans to \_\_\_\_\_ the dryer tomorrow.

In this example, the answer will be a verb that completes the infinitive phrase, *to...*

The repairman will not \_\_\_\_\_ the dryer today.

In this example, the answer will be a verb that completes the verb phrase, *will not...*

Identifying the answer's part of speech will allow you to narrow the word list down to a few possible answers, but you must take into account the rest of the sentence to select the answer that best matches the context of the sentence. As you read, think about the context of the answer. Does the sentence have a positive connotation, or is it negative? Is it formal, or is it casual? Does it use language specific to a particular subject or field of study that would limit the answer to a specific word?

## Sentence Completion

The main thing to remember about sentence completion is that your answer must show that you understand the meaning of the word. Your answer must *show* the word in use—not simply redefine the word. For example:

When it landed on the floor after being dropped, the *flimsy* container...

The word is *flimsy*, which means *delicate* or *fragile*. To create your answer, first ask yourself what would reveal to you whether something is *flimsy*. In this sentence, the clue is already begun for you because the flimsy container has been dropped onto the floor. Determine what a *flimsy* container would do if it fell onto the floor, and write it:

When it landed on the floor after being dropped, the *flimsy* container...shattered into many small pieces, spilling its contents everywhere.

## Prefixes and Suffixes

Use the Words in Context strategy of determining a part of speech to decide the type of word you will need to complete each sentence. You must form the word you need by combining a vocabulary word with a prefix or suffix, which means that your answer will use the same root as the vocabulary word provided, if not the entire word.

To identify the answer, first consider the definition of the given word and how it relates to the topic of the sentence provided. Then, look over the prefixes and suffixes and select the one that creates the proper part of speech and usage for the context of the answer.

## Critical Reading

Reading questions generally fall into three 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 these obstacles can be overcome if readers take one sentence at a time and recast it in their own words. Consider the following sentence:

*When determining an individual's total worth to the team, one must first, and perhaps most importantly, consider the player's attendance record, as this suggests important information about the individual's degree of commitment and is a significant indicator of the player's priorities, which should place the team near the top; a dependable teammate will demonstrate dedicated allegiance to the team through persistent practice and support of other players.*

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

When determining an individual's worth to the team,  
attendance record, as this consider the player's  
the individual's degree of commitment and  
priorities  
; a dependable teammate will demonstrate  
allegiance to the team through practice  
and support of other players.

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:

...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 understand it properly. 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 words and their connotations; for example, the words *stubborn* and *firm* share almost the same definition, but a writer who describes a character as *stubborn* rather than *firm* is probably suggesting something negative about the character.

## Improving Paragraphs

When you read a passage, remember that Improving Paragraphs exercises focus on the clarity and organization of the whole passage as opposed to single, confined, grammatical errors. Improving Paragraphs questions fall into four categories:

1. *Analytical.* This type of question involves the main idea, or organization, of the passage, and it might require you to understand the purpose or the meaning of the whole passage before you answer. Be aware of topic sentences, sentences that contradict the author’s intention, and information that seems to be in the wrong place.
2. *Sentence Revision.* Revision questions focus on single, troubled sentences that either lack clarity or contain some other type of flaw. These sentences may or may not affect the whole paragraph.
3. *Sentence Combination.* Combination questions ask you to fulfill the purpose of existing sentences using fewer words, thus simplifying and clarifying the text. These can sometimes be identified during your initial reading of the text, because flawed combinations distort meanings and create awkward paragraphs.
4. *Sentence Addition.* Addition questions present sentences which, when added to the passage or deleted from the passage, enhance the general clarity of the text. Watch for “loose ends” or poor transitions between paragraphs as potential areas for addition questions.

---

## Pronunciation Guide

a — track

ā — mate

ä — father

â — care

e — pet

ē — be

i — bit

ī — bite

o — job

ō — wrote

ô — port, fought

ōō — proof

öö — book

u — pun

ū — you

û — purr

ə — about, system, supper, circus

îr — steer

oi — toy

## Word List

### Lesson 1

articulate  
crux  
debris  
decry  
eminent  
harass  
milieu  
opportune  
refuse  
skeptical  
successor  
sullen  
trivial  
tinge  
unkempt

### Lesson 2

belittle  
blasé  
concoct  
decade  
diverse  
enunciate  
hurtle  
improvise  
jostle  
libel  
mammoth  
paradox  
provincial  
realm  
undermine

### Lesson 3

amity  
cater  
guise  
inconsequential  
jubilant  
placate  
preclude  
repress  
saturate  
slake  
sortie  
succumb  
tranquil  
venomous  
wrest

### Lesson 4

acute  
durable  
eavesdrop  
ethical  
fjord  
gaudy  
nurture  
nominal  
pommel  
quibble  
rampart  
respite  
rite  
seismic  
terrestrial

### Lesson 5

bizarre  
bungle  
deduce  
dynamic  
irrelevant  
loiter  
obstinate  
scrutinize  
stunt  
superficial  
ultimate  
vapid  
viable  
wan  
wane

### Lesson 6

adjacent  
candor  
compassion  
democratic  
disperse  
doleful  
duress  
irk  
ratify  
sobriety  
stagnate  
subordinate  
talon  
taut  
wallow

Lesson 7

badger  
benevolent  
elapse  
fitful  
genre  
haven  
immaterial  
innate  
kindle  
listless  
meager  
octogenarian  
permeate  
republic  
tether

Lesson 8

alight  
convalesce  
dainty  
feint  
implore  
impugn  
integral  
jurisdiction  
malnutrition  
meddle  
painstaking  
pantheon  
sear  
vertical  
wince

Lesson 9

antagonist  
detriment  
drone  
drudgery  
horizontal  
hypocrite  
insubordinate  
mentor  
oration  
retract  
sanctuary  
scamper  
solace  
somber  
zenith

Lesson 10

brash  
buff  
intemperate  
interrogate  
moot  
opaque  
pragmatic  
prestigious  
prodigy  
savory  
sedate  
singular  
spontaneous  
usurp  
whimsical

Lesson 11

authoritarian  
avenge  
bewilder  
bristle  
clemency  
elaborate  
gazebo  
malady  
mar  
obscure  
obsolete  
pretext  
teem  
translucent  
transparent

Lesson 12

appall  
constraint  
dissuade  
falter  
frail  
hypothetical  
irate  
peninsula  
placid  
prejudice  
prelude  
profane  
puny  
ruthless  
skirmish

Lesson 13

bystander  
cede  
comprehensive  
devout  
flounder  
foster  
incite  
pittance  
precipitate  
restrictive  
scurry  
shrewd  
spew  
tact  
vigorous

Lesson 14

accost  
ascend  
candidate  
conventional  
culprit  
daft  
disparage  
miscellaneous  
placard  
proximity  
quarry  
regatta  
sordid  
stereotype  
whet

Lesson 15

arbitrary  
conspicuous  
detest  
dexterity  
dreg  
flourish  
fray  
incoherent  
nullify  
paltry  
persistent  
prediction  
sinister  
succinct  
tundra

Lesson 16

concise  
dubious  
dupe  
feudal  
illegible  
indigent  
inhibition  
merit  
potent  
protagonist  
ruse  
straightforward  
subsequent  
vogue  
writhe

Lesson 17

askew  
cope  
deceptive  
engrossed  
facilitate  
gusto  
premise  
rejuvenate  
remote  
reprehensible  
reverberate  
speculate  
supplement  
vain  
yen

Lesson 18

asset  
construe  
equilibrium  
imperturbable  
interloper  
melancholy  
petty  
potential  
prudent  
suave  
tertiary  
unabated  
unique  
vie  
wither

Lesson 19

adverse  
alliance  
altruism  
blunder  
bolster  
brazen  
indifferent  
insurgent  
lucid  
mutual  
quaint  
retort  
technology  
terminal  
vigil

Lesson 20

assail  
astute  
condolence  
enigma  
fruitless  
inexplicable  
malignant  
monotonous  
profound  
rail  
shun  
subterranean  
valor  
variable  
virtue

Lesson 21

aspire  
composure  
deploy  
exonerate  
exploit  
flamboyant  
fret  
hostile  
lackluster  
maternal  
morose  
procrastinate  
replenish  
saga  
static

## Lesson One

- articulate** (är tik' yə lit) *adj.* well-spoken; clear  
(är tik' yə lāt) *v.* to speak clearly and distinctly  
(*adj.*) The *articulate* woman made a living narrating for radio and television advertisements.  
(*v.*) Please *articulate* the instructions so there is no confusion over what to do.  
(*adj.*) *syn:* eloquent; coherent *ant:* tongue-tied; unclear  
(*v.*) *syn:* enunciate; pronounce *ant:* mumble; murmur
- crux** (kruks) *n.* the main or most important point or feature  
Sam's refusal to admit his responsibility was the very *crux* of the dilemma.  
*syn:* core; root; center
- debris** (də brē') *n.* scattered remnants; rubble  
The typhoon destroyed buildings and filled the streets with *debris*.  
*syn:* ruins; waste
- decry** (dē krī') *v.* to condemn or disapprove openly  
Citizens *decried* the new law until a court ruled it unconstitutional.  
*syn:* denounce; condemn *ant:* applaud; praise
- eminent** (em' ə nənt) *adj.* famous; prominent  
The *eminent* architect received numerous awards for her latest skyscraper design.  
*syn:* renowned; celebrated *ant:* unknown; common
- harass** (hə ras') *v.* to torment continually; to irritate  
Damian's mother *harassed* him until he finally cleaned up his room.  
*syn:* hound; hassle *ant:* soothe; please
- milieu** (mil yoo') *n.* an atmosphere or setting  
Frank enjoys the Victorian *milieu* of Sherlock Holmes novels.  
*syn:* environment; domain
- opportune** (op ə r tōn') *adj.* happening at a convenient time; favorable  
Monday was the *opportune* day for the party because most of the guests had the day off.  
*syn:* appropriate; suitable *ant:* inappropriate; undesirable

9. **refuse** (rē fūz´) *v.* to decline to accept or allow  
 (ref´ ūs) *n.* discarded items; trash  
 (v) You will not be allowed to rent any more videos if you *refuse* to pay the late fees.  
 (n) All *refuse* must be taken to the city dump.  
 (v) *syn: reject; deny* *ant: accept; acknowledge*  
 (n) *syn: garbage; rubbish*
10. **skeptical** (skep´ ti kəl) *adj.* doubting; disbelieving  
 Dan was *skeptical* about buying a watch from the vendor on the street.  
*syn: doubtful; questioning* *ant: confident; certain*
11. **successor** (sək ses´ ər) *n.* one who inherits, will inherit, or is next-in-line for a position or title  
 The *successor* to the late-night talk-show host was never as funny as the original host.  
*syn: heir; descendent* *ant: predecessor*
12. **sullen** (sul´ ən) *adj.* miserable; gloomy; somber  
 Her *sullen* poetry reflects her real-life depression and uncertainties.  
*syn: dark; dismal* *ant: cheerful; bright*
13. **tinge** (tinj) *v.* 1. to tint 2. to affect slightly  
*n.* a small amount of an added color or characteristic  
 (v.1) The black soot in the air *tinged* her white blouse gray.  
 (v.2) She worried that the unruly child would *tinge* the other students with a sense of defiance.  
 (n) Adding a *tinge* of blue to the white walls would improve this room.  
 (v.1) *syn: shade; color*  
 (v.2) *syn: influence*  
 (n) *syn: tint; shade*
14. **trivial** (triv´ ē əl) *adj.* of little importance  
 After seeing what his friend endured, Ben felt that his own problems were *trivial*.  
*syn: minor; insignificant* *ant: crucial; important*
15. **unkempt** (un kempt´) *adj.* maintained poorly; untidy  
 The grass in the *unkempt* lawn stood two feet tall.  
*syn: sloppy; messy* *ant: neat; trim*



## EXERCISE I – Words in Context

Using the vocabulary list for this lesson, supply the correct word to complete each sentence.

1. Residents \_\_\_\_\_ the construction of a landfill less than a mile from their new homes.
2. The morning before the rainstorm was not the \_\_\_\_\_ time to wash a car.
3. The rusty metal will \_\_\_\_\_ the white gloves a shade of brown.
4. The \_\_\_\_\_ of the sentence was the word “not.”
5. Miguel, who grew up in the country, dislikes the urban \_\_\_\_\_ of the city.
6. The damage to Brent’s car seemed \_\_\_\_\_ when he thought about how lucky he was to have survived the accident.
7. Linda plans on retiring, but not before she chooses a[n] \_\_\_\_\_ to take her place.
8. Sylvia’s \_\_\_\_\_ painting featured dead trees against a gray, winter sky.
9. The adult birds \_\_\_\_\_ the snake until it left the vicinity of the nest.
10. If you \_\_\_\_\_ your words, people will understand you.
11. Empty pizza boxes and old newspapers littered Tom’s \_\_\_\_\_ apartment.
12. Please throw your \_\_\_\_\_ in the trash bin outside.
13. The \_\_\_\_\_ juror felt certain that the defendant was lying.
14. After the earthquake, rescue workers used dogs to find victims trapped beneath the \_\_\_\_\_.
15. After winning a Nobel Prize, the \_\_\_\_\_ scientist became an advisor to the president.

## EXERCISE II – Sentence Completion

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

1. Madeline determined that the *crux* of the matter is...
2. She thinks that 6:00 am is the *opportune* time to go jogging because...
3. The weeds growing in the lawn were a *trivial* problem until they...
4. The angry citizens *harassed* the corrupt mayor because...
5. The *articulate* student volunteered...
6. Someone who enjoys the oceanic *milieu* might decide to...
7. The loyal fan of the television series *decried* the network's decision to...
8. The white clothes will take on a red *tinge* if...
9. The bin overflowed with *refuse* because...
10. Robbie could not find anything in his *unkempt* locker because...
11. People cleaned up the *debris* after...
12. As she approached retirement age, she trained a *successor* who would...
13. We knew by her *sullen* expression that she...
14. Grandpa was always *skeptical* about...
15. The *eminent* scholar became famous when he...

### EXERCISE III – Prefixes and Suffixes

Study the entries and use them to complete the questions that follow.

The prefix *in-* means “in” or “not.”

The suffix *-ful* means “full of” or “having.”

The suffix *-ion* means “act of,” “state of,” or “result.”

The suffix *-ity* means “state of” or “quality of.”

Use the provided prefixes and suffixes to change each word so that it completes the sentence correctly. Then, keeping in mind that prefixes and suffixes sometimes change the part of speech, identify the part of speech of the new word by circling *N* for a noun, *V* for a verb, or *ADJ* for an adjective.

1. (successor) You need to practice every day if you want to have a[n] \_\_\_\_\_ career as a musician.      N    V    ADJ
2. (opportune) When Caleb finally had a[n] \_\_\_\_\_ to see his favorite band live, a snowstorm caused the concert to be postponed.      N    V    ADJ
3. (successor) Students in the British History class had to memorize the \_\_\_\_\_ of English monarchs.      N    V    ADJ
4. (opportune) The star player incurred a[n] \_\_\_\_\_ injury just hours before the championship game.      N    V    ADJ

## EXERCISE IV – Critical Reading

The following reading passage contains vocabulary words from this lesson. Carefully read the passage and then choose the best answers for each of the questions that follow.

- 1 Upon hearing the name “Sherlock,” many people instantly picture the world’s most **eminent** fictional detective, complete with tweed, deerstalker cap, cape, magnifying glass, and pipe. A single glance at a footprint at the scene of the crime is all Sherlock Holmes needs to tell you the culprit’s weight, occupation, and what injuries he or she might have sustained as a child. For more than a century, Mr. Holmes has amazed readers with his deductive ability; that is, his ability to infer facts from clues that other investigators dismiss as being **trivial** to the case. Sir Arthur Conan Doyle’s creation would not have been complete, of course, without Sherlock’s dependable sidekick, Doctor Watson, whose skills compensated for those forfeited by the great Holmes to make room for his matchless intellect. Together, Holmes and Watson have become icons of the mystery—the model for countless detective tales that feature a genius and a trusty sidekick working together to solve crimes; however, it is with no little surprise that many learn that Sherlock Holmes is but a mere **successor** to the original detective genius. Those who are **skeptical** of this need only read the adventures of C. Auguste Dupin—the first detective—in Edgar Allen Poe’s “The Mystery of the Rue Morgue.”
- 2 The first of three Dupin mysteries appeared in 1841, forty-six years before Sherlock Holmes debuted in the magazine serial *A Study in Scarlet*. Narrated by an unnamed sidekick, Poe’s mysteries feature the extraordinary deductive abilities of the eccentric Auguste Dupin, an amateur detective in Paris. The brilliant Dupin uses his command of logic to reconstruct unsolvable crimes, twice at the request of police who overlook the clues at the **crux** of a mystery.
- 3 The Dupin mysteries establish several key elements that frequently appear in detective fiction. Dupin is the original deductive genius, a loner who relies upon his powers of logic and observation to decipher evidence. He trusts only his sidekick of lesser genius, and Dupin’s sidekick, like Dr. Watson, is also the narrator of the story. Since Dupin corrects mistakes of police investigations, Poe’s stories suggest a general lack of ability among police detectives. As a private detective, Sherlock Holmes also assists police who seemingly cannot perform their duties. Poe also introduces the concept of the wrongful accusation. In “The Mystery of the Rue Morgue,” Dupin must solve a case to prove the innocence of a wrongfully accused friend—a popular plot for modern mystery and drama. Finally, Poe invented the “locked-room” mystery,

which involves setting a crime in a closed environment from which the criminal could not possibly escape, thus baffling investigators. Modern readers hear this technique humorously mocked each time someone exclaims, “The butler did it! In the den! With the bread knife!”

4 From the popularity of Sherlock Holmes extends a long line of fictional detective geniuses: Agatha Christie’s Hercule Poirot and Miss Marple; Rex Stout’s Nero Wolfe; Perry Mason; Charlie Chan; Simon Templar; Mike Hammer; and Sam Spade, to name a few. The detective mystery has spread from literature to television, and it is now nearly impossible to turn on a television without seeing at least two mysteries in progress that involve either private investigators or police detectives; however, whether you read mysteries or watch them, remember to thank Edgar Allen Poe, and his invention of Auguste Dupin, for making the mystery one of the most popular forms of entertainment.

1. As used in paragraph 1, *eminent* most nearly means the opposite of
  - A. weak.
  - B. celebrated.
  - C. popular.
  - D. unknown.
  - E. quiet.
  
2. Sir Arthur Conan Doyle is
  - A. the sidekick of the legendary Auguste Dupin.
  - B. the author who created Sherlock Holmes.
  - C. Auguste Dupin’s unnamed narrator.
  - D. the author who created Auguste Dupin.
  - E. Dr. Watson’s sidekick.
  
3. As used in paragraph 2, *crux* most nearly means
  - A. end.
  - B. crime scene.
  - C. heart.
  - D. topic.
  - E. evidence.
  
4. According to paragraph 3, which is *not* an element of the detective story?
  - A. deduction
  - B. ghosts and supernatural events
  - C. wrongful accusations
  - D. inept police
  - E. sidekick narrator

5. Which of the following would be the *best* title for this passage?
- A. Mystery Begins With Sherlock Holmes
  - B. Negative Portrayals of Police in Fiction
  - C. Literary Sidekicks
  - D. The Locked-Room Element in Modern Mystery
  - E. The Case of the Forgotten Detective