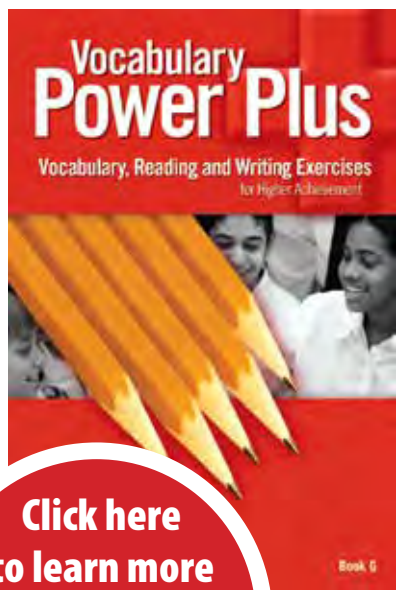




**Vocabulary Power Plus**

Vocabulary, Reading and Writing Exercises  
for Higher Achievement

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# Vocabulary Power Plus

Vocabulary, Reading, and Writing Exercises  
for Higher Achievement



Level Seven

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## 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.

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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.

## 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 ər tōōn') *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

## 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 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,





2. Which revision best clarifies the underlined portion of this sentence from paragraph 3?

Also, curiously, the kneecap of the man was not with him.

- A. the man's missing kneecap was not there.  
B. someone had stolen the man's kneecap.  
C. the man's kneecap was missing.  
D. the kneecap was also made of gold.  
E. the man had no kneecaps.
3. Adding which sentence would help to clarify paragraph 4?
- A. The man was probably accustomed to being wounded because he was an archer.  
B. Apparently, the man's wealth kept him supplied with primitive medicine.  
C. The wound was most likely the result of an enemy's arrow on the battlefield.  
D. The man probably suffered great pain each day of his life; such a wound in the Bronze Age might prove lethal to most people.  
E. During the Bronze Age, people learned to combine copper and tin to make bronze, and bronze weapons inflicted deep wounds.
4. Which sentence best describes the importance of the Amesbury Archer to the world?
- A. In time, studying the archer will bring us a step closer to understanding how, more than 4,000 years ago, civilization began in England.  
B. During this period of the Bronze Age, only the most respected and powerful citizens warranted extravagant burial rites; most bodies were simply dumped into a river.  
C. The man, now called the "Amesbury Archer," is still shrouded in mystery.  
D. Dwellers of Bronze-Age Britain were known to have contact with mainland Europe, but the discovery of the archer—an ancient foreigner—suggests **amity** existed between the Isles and the continent.  
E. Who was this archer, in such an elaborate tomb?

9. **stunt** (stunt) *v.* to limit or hinder growth  
*n.* an unusual or dangerous feat  
 (v) The drought *stunted* the growth of the crops.  
 (n) The television reporter participated in a *stunt* designed to increase ratings.  
 (v) *syn: inhibit* *ant: nurture*
10. **superficial** (sōō pār fish' əl) *adj.* 1. on or near the surface  
 2. concerned with the obvious only; shallow 3. insignificant; trivial  
 (1) His *superficial* wounds did not require immediate medical attention.  
 (2) The *superficial* man at the party could quote many texts, but understood few.  
 (3) She gets angry when *superficial* matters interfere with the completion of the mission.  
 (1) *syn: external* *ant: inner; deep*  
 (2) *syn: depthless; perfunctory* *ant: sincere; deep; profound*  
 (3) *syn: unimportant; trifling* *ant: important; crucial*
11. **ultimate** (ul' tə mit) *adj.* 1. last in a series; conclusive; final  
 2. highest; extreme  
 (1) The boss will make the *ultimate* decision as to who gets hired.  
 (2) Gary thought that he had written the *ultimate* novel until he received a dozen rejection letters from publishers.  
 (1) *syn: terminal* *ant: original; earliest*  
 (2) *syn: supreme; greatest* *ant: worst; lowest; slightest*
12. **vapid** (vap' id) *adj.* bland; dull  
 The food critic claimed that the *vapid* main course required additional spices.  
*syn: uninteresting; unexciting* *ant: zesty*
13. **viable** (vī' ə bəl) *adj.* capable of succeeding, working, or living  
 The escape plan may sound crazy, but it is definitely *viable*.  
*syn: feasible; possible* *ant: impossible; hopeless*
14. **wan** (won) *adj.* unnaturally pale, as from illness or distress  
 Dora had a *wan* complexion after narrowly avoiding an accident.  
*syn: pallid; pasty* *ant: flushed; ruddy*
15. **wane** (wān) *v.* to decrease gradually  
 The moon *wanes* after a full moon.  
 (v) *syn: diminish; decline; recede* *ant: wax; grow; enlarge*

6. A wild animal might become *listless* if it has a[n] \_\_\_\_\_ food supply.
- A. meager
  - B. immaterial
  - C. dainty
  - D. vertical
  - E. integral
7. The *insubordinate* worker's feelings for his supervisor were not
- A. innate.
  - B. detriments.
  - C. benevolent.
  - D. somber.
  - E. fitful.
8. The wood will soon be *alight* if someone \_\_\_\_\_ it properly.
- A. kindles
  - B. convalesces
  - C. tethers
  - D. sears
  - E. badgers
9. The opposite of the word *integral* is the word
- A. benevolent.
  - B. horizontal.
  - C. insubordinate.
  - D. immaterial.
  - E. innate.
10. One person's *feint* may cause his or her opponent to
- A. tether.
  - B. wince.
  - C. implore.
  - D. impugn.
  - E. alight.

9. **mar** (mär) *v.* to damage; to disfigure  
 Water leaking from the roof *marred* the wallpaper.  
*syn:* ruin; *impair* *ant:* beautify; improve
10. **obscure** (ob skyōōr´) *adj.* 1. not easily noticed or understood  
 2. little known  
*v.* to make unclear; to dim  
 (a.1) It was an *obscure* ritual to outsiders but an ancient tradition to the natives.  
 (a.2) Milton excels at trivia games because he knows so many *obscure* facts.  
 (v) The poor translation *obscures* the meaning of the original text.  
 (a.1) *syn:* unclear; *ambiguous* *ant:* obvious  
 (a.2) *syn:* mysterious; *esoteric* *ant:* famous; popular  
 (v) *syn:* mask; *cloak*; *shroud* *ant:* reveal; disclose; clarify
11. **obsolete** (ob sə lēt´) *adj.* no longer valid or in use  
 The *obsolete* computer at the library does not run any modern programs.  
*syn:* outdated; *archaic* *ant:* modern; new
12. **pretext** (prē´ tekst) *n.* a professed purpose to hide the real reason  
 Liz kept the wallet she found with the *pretext* of keeping it safe until she could locate the owner.  
*syn:* excuse; *alibi*; *reason*
13. **teem** (tēm) *v.* 1. to be full of things  
 2. to move in large numbers; to pour out  
 (1) The fisherman’s net was heavy because it *teemed* with fish.  
 (2) Eager fans *teemed* into the concert hall, leaving standing room only.  
 (1) *syn:* abound; *overflow* *ant:* lack  
 (2) *syn:* empty; *stream* *ant:* trickle
14. **translucent** (trans lōō´ sənt) *adj.* permitting light to pass through, but not enough to allow clear viewing of objects on the other side  
 The *translucent* glass in the bathroom windows provides some privacy but allows light to enter the room.  
*syn:* clouded
15. **transparent** (trans pār´ ənt) *adj.* permitting enough light to pass through to allow clear viewing of objects on the other side  
 The pen is *transparent* so the writer can see how much ink remains.  
*syn:* clear; *see-through* *ant:* opaque