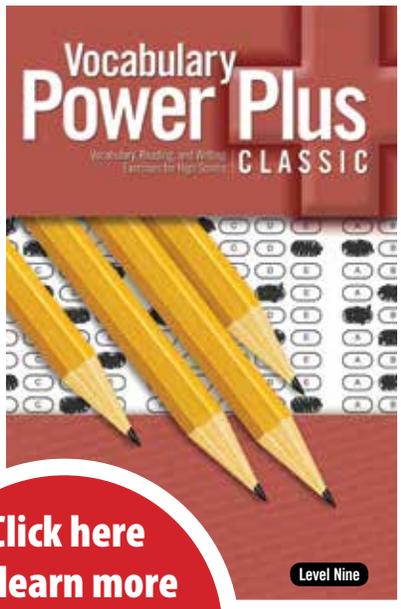




Vocabulary Power Plus Classic

*Vocabulary, Reading and Writing
Exercises for High Scores*

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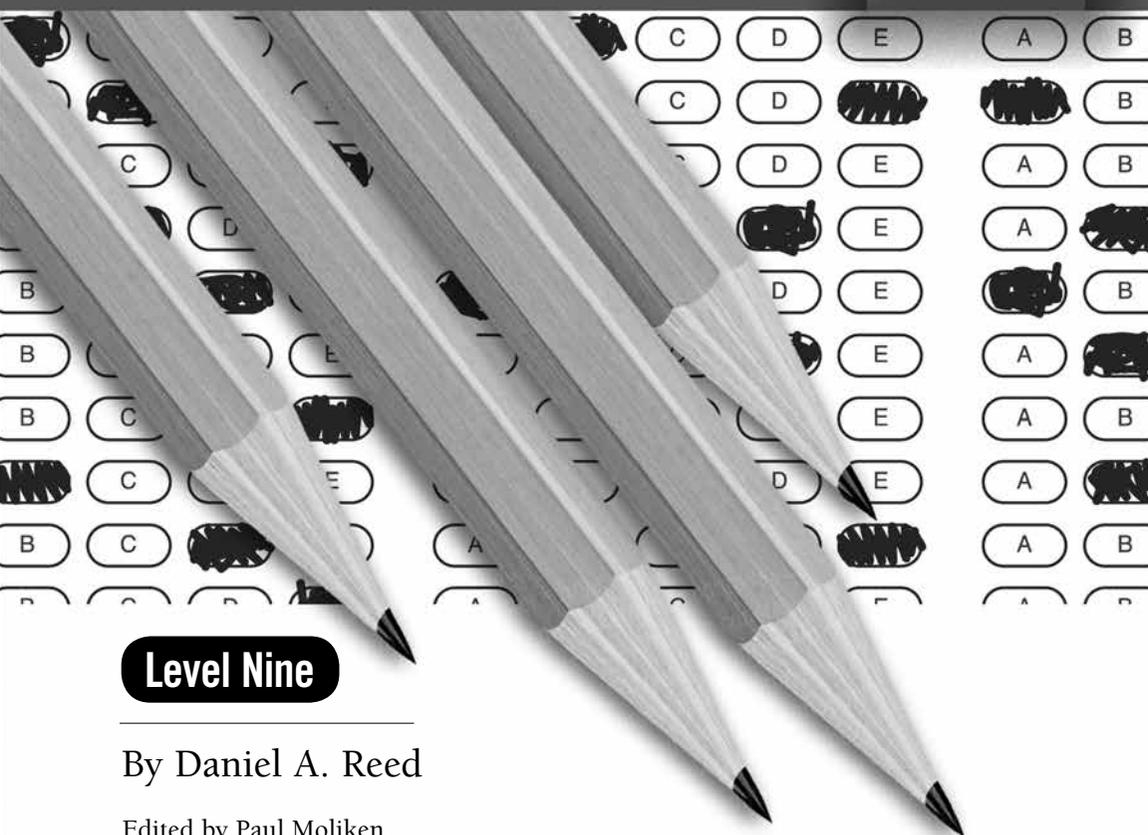
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Vocabulary Power Plus

Vocabulary, Reading, and Writing
Exercises for High Scores

CLASSIC



Level Nine

By Daniel A. Reed

Edited by Paul Moliken

ISBN 978-1-58049-253-9

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Revised, 2012



Prestwick House

P.O. Box 658 · Clayton, DE 19938

(800) 932-4593 · www.prestwickhouse.com

INTRODUCTION

V*ocabulary Power Plus Classic* combines classroom-tested vocabulary drills with reading and writing exercises designed to prepare students for the revised Scholastic Assessment Test; however, *Vocabulary Power Plus Classic* 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 Classic* 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 develop a concrete understanding of writing fundamentals.

We hope that you find the *Vocabulary Power Plus Classic* series to be an effective tool for teaching new words and an exceptional tool for preparing for the 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 mere 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 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 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 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 facility in determining a thesis, organizing ideas, and producing adequate examples to support the ideas.

An essay written in twenty minutes might not represent the best process in writing—an SAT essay might lack the perfection and depth that weeks of proof-reading 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, fought

ōō — proof

u — pun

ū — you

û — purr

ə — about, system, supper, circus

oi — toy

îr — steer

Word List

Lesson 1

alienate
elated
epigram
fatalistic
lackadaisical
licentious
numismatist
obtrude
paucity
pensive

Lesson 2

amalgamate
antiquated
beleaguer
caricature
dally
demented
felonious
gorge
hone
opiate

Lesson 3

ambidextrous
animate
belated
berserk
chauvinist
delude
edifice
egalitarian
knead
ostentatious

Lesson 4

blight
denizen
elude
entice
fallow
fealty
gambit
gratify
laggard
obsequy

Lesson 5

advocate
bandy
charisma
dastardly
efface
entity
gist
jaded
mesmerize
ogre

Lesson 6

begrudge
bibliophile
declaim
enmity
gaff
glutinous
imbue
mandarin
nepotism
quaff

Lesson 7

cadaverous
daunt
despot
egress
felicity
flux
gird
gothic
hovel
penury

Lesson 8

allude
beget
chafe
desist
educer
effrontery
elite
feign
glean
imbibe

Lesson 9

aghast
bilk
choleric
decadence
demise
emit
eradicate
fabricate
ghastly
granary
homily
impede
lampoon
narcissistic
qualm

Lesson 10

affiliate
bane
berate
blatant
calumny
dawdle
desolate
fallible
fawn
filch
garble
minion
neophyte
pacify
prevaricate

Lesson 11

carp
emissary
facade
flagrant
fracas
futile
gait
genesis
immaculate
kindred
lacerate
nefarious
patrician
query
queue

Lesson 12

anthropomorphic
aplomb
beneficiary
careen
catholic
deluge
eerie
fester
guile
havoc
languish
martial
modicum
pall
rancid

Lesson 13

anachronism
defunct
denigrate
effusive
embroil
envisage
gape
haughty
holocaust
humane
impertinent
lackey
lament
lethal
nemesis

Lesson 14

alacrity
benediction
carnage
catalyst
deify
epitaph
foible
frivolous
harp
impel
impetuous
jargon
judicious
lateral
pallid

Lesson 15

adjunct
chicanery
debonair
deplete
equivocal
farcical
feisty
filial
genealogy
gull
impervious
macabre
mitigate
nadir
penchant

Lesson 16

admonish
affliction
aphorism
cache
daub
delete
impermeable
imperturbable
lax
mendicant
obeisance
oscillate
oust
paean
palpable

Lesson 17

aloof
bias
cavort
desecrate
ensue
fiat
fidelity
fluent
gyrate
hilarity
melee
pariah
pedagogue
personification
rambunctious

Lesson 18

allocate
belabor
conjecture
faux
foray
genocide
gratis
manifesto
materialistic
monolithic
predilection
progeny
quintessential
rudimentary
zaftig

Lesson 19

amenable
conducive
influx
junta
mollify
patina
perjury
pinnacle
placebo
plaintive
rigorous
sedentary
stricture
subversive
tantamount

Lesson 20

acumen
concurrent
erroneous
impasse
irrevocable
malodorous
nanotechnology
negligible
notarize
piquant
precept
pungent
reneege
visage
wunderkind

Lesson 21

botch
brinkmanship
confute
dynasty
forte
fortitude
ineffable
kleptomania
meritorious
mezzanine
perennial
purport
recumbent
renown
tribulation

Lesson One

1. **licentious** (lī sen´ shəs) *adj.* morally unrestrained
Like St. Augustine, some people want to abandon their *licentious* life-styles, but not immediately.
syn: immoral; lewd *ant: chaste; pure*
2. **numismatist** (nōō miz´ mə tist) *n.* a coin collector
My father is a *numismatist* who has hundreds of coins from ancient Rome.
3. **paucity** (pō´ si tē) *n.* a scarcity; a lack
The *paucity* of jobs in the small town forced Jack to find work elsewhere.
syn: insufficiency *ant: abundance*
4. **fatalistic** (fāt əl is´ tik) *adj.* believing that all events in life are inevitable and determined by fate
Fatalistic thinkers believe there is nothing they can do to change the course of their lives.
5. **obtrude** (əb trōōd´) *v.* to force oneself into a situation
You were concentrating on your work, so I did not wish to *obtrude*.
syn: impose; intrude *ant: extricate*
6. **pensive** (pen´ siv) *adj.* dreamily thoughtful
Jane was in a *pensive* mood after she finished reading the thought-provoking novel.
syn: reflective; meditative *ant: silly; frivolous*
7. **lackadaisical** (lak ə dā´ zi kəl) *adj.* uninterested; listless
The *lackadaisical* student sat in the detention hall and stared out the window.
syn: spiritless; apathetic; languid *ant: enthusiastic; inspired*
8. **alienate** (ā´ lē yə nāt) *v.* to turn away feelings or affections
Your sarcastic remarks might *alienate* your friends and family.
syn: estrange; set against *ant: endear; unite*
9. **elated** (i lā´ tid) *adj.* in high spirits; exultantly proud and joyful
We were *elated* to learn that our team would move on to finals.
syn: overjoyed *ant: depressed*

10. **epigram** (ep´i gram) *n.* a witty saying expressing a single thought or observation
The author placed relevant *epigrams* at the beginning of each chapter.
syn: *aphorism; bon mot; quip*

EXERCISE I—Words in Context

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

alienate	epigram	fatalistic	licentious
obtrude	lackadaisical	paucity	

1. Byron's _____ notion that he possessed no control over his decisions eventually became his excuse for living a[n] _____ lifestyle. He partied nightly, and his _____ of ambition or goals had _____ him from his relatively successful friends. When they tried to talk to Byron about his future, his only response was a[n] _____ stare.

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

elated	obtrude	alienate	numismatist
pensive	epigram	paucity	

2. Jenny, who lives by Ben Franklin's _____, "Early to bed and early to rise, makes a man healthy, wealthy, and wise," arrived at the flea market at six a.m. It took her two hours to find what she was looking for—a pre-Revolution-era silver dollar. A[n] _____ elderly woman sat behind the stand in the shade of a canvas tarp, reading a leather-bound novel.
"I'm sorry to _____," said Jenny, "but what are you asking for this old coin?" The old woman looked up from her book, smiled, and said, "Make me an offer." As an experienced _____, Jenny knew the exact value of the coin. She offered half, and Jenny was _____ when the woman accepted her offer.

EXERCISE II—Sentence Completion

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

1. You might *alienate* your friends if you...
2. A *numismatist* might spend his or her evenings...
3. If you were not invited to the party, then don't *obtrude* by...
4. One *epigram* that applies to hard work is...
5. The *lackadaisical* player was cut from the team because...
6. Someone who suffers a *paucity* of willpower might find it difficult to...
7. It is *fatalistic* to think that you will...
8. Bill was *elated* to learn that...
9. The *licentious* soldier was court-martialed for...
10. Myra became *pensive* when Cal told her that she...

EXERCISE III—Roots, Prefixes, and Suffixes

Study the entries and answer the questions that follow.

The prefix *pro* means “before” or “in front.”

The roots *fab* and *fess* mean “to speak.”

The roots *hab* and *hib* mean “to have” or “to possess.”

- Using literal translations as guidance, define the following words without using a dictionary.
 - inhabit
 - inhibition
 - prohibit
 - affable
 - confab
 - fabulist
- A[n] _____ is a tendency to repeat a particular behavior, and is often difficult to cease. If you have a painting that you want people to see, you might _____ it in an art gallery.
- At college, a[n] _____ might stand in front of a classroom and speak to students. A short story that often features talking animals and a moral is called a[n] _____.
- List as many words as you can think of that contain the prefix *pro*.

EXERCISE IV—Inference

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

- Wayne always *obtrudes* upon our conversations, so if we want to discuss something privately, we should...
- Two prisoners escaped because the *lackadaisical* guard was...
- Japan is an industrial power, but its *paucity* of natural resources forces the nation to...

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:

The Victorian poet and critic Matthew Arnold said that literature is “at bottom a criticism of life.”

Assignment: Do you agree or disagree with Arnold’s view that literature is a criticism of life? Write an essay in which you support or refute Arnold’s position. Support your point with evidence from your reading, classroom studies, and experience. Your support should include references to at least one work of literature that you have read.

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

Example: Matthew Arnold is right about literature’s being a criticism of life, because the best literature is that which accurately depicts the good and bad parts of reality.

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 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 221, 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 your use of language.

Identifying Sentence Errors

Identify the grammatical error in each of the following sentences. If the sentence contains no error, select answer choice E.

1. Her sister and her are now employed at Beef Barn as cooks.
(A) (B) (C) (D)
No error
(E)
2. While dad slept the toddlers wrote on the walls with crayons.
(A) (B) (C) (D)
No error
(E)
3. An important function of helicopters are search and rescue
(A) (B) (C) (D)
capability. No error
(E)
4. The mechanic told Bill and I that the car was not finished.
(A) (B) (C) (D)
No error
(E)
5. Greg only threw the shot put twenty feet. No error
(A) (B) (C) (D) (E)

Improving Sentences

The underlined portion of each sentence below contains some flaw. Select the answer choice that best corrects the flaw.

6. Last night, I slept like a log.
 - A. I slept like a baby.
 - B. I slept well.
 - C. I slept as if there were no tomorrow.
 - D. I did not sleep at all.
 - E. I slept like my dog.

7. Going to school is preferable than going to work.
 - A. not preferable than
 - B. preferable
 - C. perforated to
 - D. preferable to
 - E. preferable than

8. Wild and vicious, the veterinarian examined the wounded panther.
 - A. The wild and vicious wounded panther was examined by the veterinarian.
 - B. The veterinarian examined the wounded, wild, and vicious panther.
 - C. The wild and vicious veterinarian examined the wounded panther.
 - D. Wild and vicious, the examined panther wounded the veterinarian.
 - E. Wild and vicious, the veterinarian examined the wounded panther.

9. Journalists are stimulated by his or her deadline.
 - A. A journalist are
 - B. Journalism is
 - C. Journalists is
 - D. A journalist is
 - E. Journalists are

10. When someone has been drinking, they are more likely to speed.
 - A. someone has
 - B. a person has
 - C. a driver has
 - D. someone have
 - E. drivers have