

Vocabulary Power Plus Classic Vocabulary, Reading and Writing Exercises for High Scores





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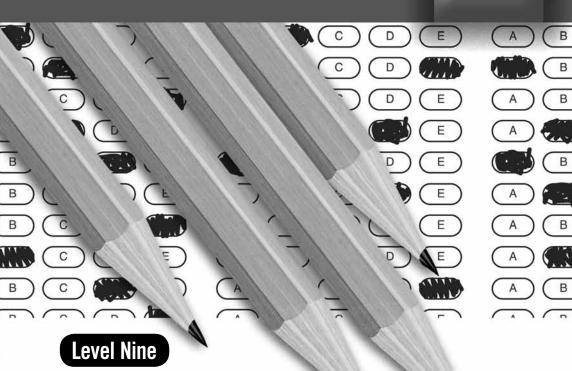
Vocabulary Power Plus Vocabulary from Latin and Greek Roots

Reading

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Pocabulary Plus

Vocabulary, Reading, and Writing Exercises for High Scores C L A S S C



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INTRODUCTION

Vocabulary 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
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
\bar{a} - mate
ä – father
â — care
e — pet
\bar{e} - be
i — bit
\bar{1} — bite
o — job
ō − wrote
ô - port, fought
\bar{o}\bar{o} — proof
u — pun
ū − you
\hat{\mathbf{u}} - p\mathbf{u}rr
ə — about, system, supper, circus
oi — toy
```

îr — st**eer**

Word List

Lesson 1
alienate
elated
epigram
fatalistic
lackadaisical
licentious
numismatist
obtrude
paucity
pensive

Lesson 4 blight denizen elude entice fallow fealty gambit gratify laggard obsequy Lesson 7
cadaverous
daunt
despot
egress
felicity
flux
gird
gothic
hovel
penury

Lesson 2
amalgamate
antiquated
beleaguer
caricature
dally
demented
felonious
gorge
hone
opiate

Lesson 5 advocate bandy charisma dastardly efface entity gist jaded mesmerize ogre

Lesson 8
allude
beget
chafe
desist
educe
effrontery
elite
feign
glean
imbibe

Lesson 3
ambidextrous
animate
belated
berserk
chauvinist
delude
edifice
egalitarian
knead
ostentatious

Lesson 6 begrudge bibliophile declaim enmity gaff glutinous imbue mandarin nepotism quaff Lesson 9 aghast bilk choleric decadence demise emit eradicate fabricate ghastly granary homily impede lampoon narcissistic qualm

Lesson 12 Lesson 10 affiliate hane aplomb berate beneficiary blatant careen calumny catholic dawdle deluge desolate eerie fallible fester fawn guile filch havoc garble languish minion martial neophyte modicum pacify pall prevaricate rancid

Lesson 14 anthropomorphic alacrity benediction carnage catalyst deify epitaph foible frivolous harp impel impetuous jargon judicious lateral pallid

Lesson 11 carp emissary facade flagrant fracas futile gait genesis immaculate kindred lacerate nefarious patrician query queue

Lesson 13 anachronism defunct denigrate effusive embroil envisage gape haughty holocaust humane impertinent lackey lament lethal nemesis

Lesson 15 adjunct chicanery debonair deplete equivocal farcical feistv 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 renege 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* lifestyles, 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** (pô´ 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.	or observ	vation ced relevant <i>epigra</i>	. ,	sing a single thought
EX	ERCISE I—Wo	ords in Contex	t	
	m the list below, s ds will not be used.		eeded to complet	te the paragraph. Some
	alienate obtrude	epigram lackadaisical		licentious
1.	sions eventually by partied nightly, as him from his relati	ecame his excuse nd his	for living a[n] _ _ of ambition or iends. When the	control over his deci- lifestyle. He goals had y tried to talk to Byron stare.
From the list below, supply the words needed to complete the paragraph. Some words will not be used.				
	elated pensive	obtrude epigram	alienate paucity	numismatist
2.	rise, makes a man at six a.m. It took Revolution-era si the stand in the s "I'm sorry to	n healthy, wealthy ther two hours to lver dollar. A[n] hade of a canvas t," said J	y, and wise," arr find what she w elde arp, reading a le enny, "but what	arly to bed and early to ived at the flea market was looking for—a precrly woman sat behind ather-bound novel. are you asking for this ook, 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

Stu	dy the entries and answer the questions that follow.
The	e prefix <i>pro</i> means "before" or "in front." e roots <i>fab</i> and <i>fess</i> mean "to speak." e roots <i>hab</i> and <i>hib</i> mean "to have" or "to possess."
1.	Using literal translations as guidance, define the following words without using a dictionary.
	A. inhabit D. affable B. inhibition E. confab C. prohibit F. fabulist
2.	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.
3.	At college, a[n] might stand in front of a classroom and speak

4. List as many words as you can think of that contain the prefix *pro*.

EXERCISE IV—Inference

called a[n]

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

to students. A short story that often features talking animals and a moral is

- 1. Wayne always *obtrudes* upon our conversations, so if we want to discuss something privately, we should...
- 2. Two prisoners escaped because the *lackadaisical* guard was...
- 3. 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. (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 <u>preferable than</u> 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. <u>Journalists are</u> 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 <u>someone has</u> 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