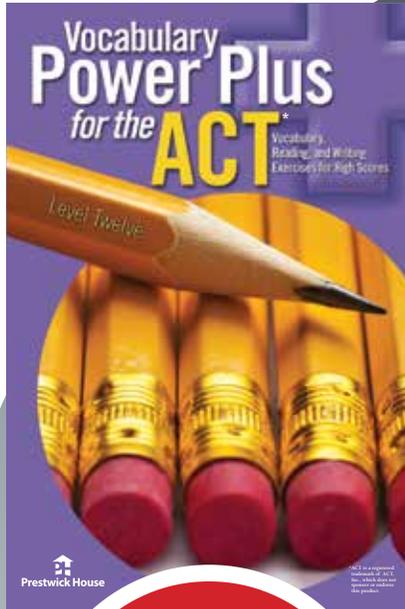




Vocabulary Power Plus
for the ACT®

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Vocabulary Power Plus for the ACT

Vocabulary,
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Exercises for High Scores

Level Twelve

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•Introduction•

VOCABULARY POWER PLUS FOR THE ACT combines classroom tested vocabulary drills with reading and writing exercises designed to prepare students for the American College Testing assessment; however, *Vocabulary Power Plus for the ACT* is a resource for all students—not just those who are college bound or preparing for the ACT. This series is intended to increase vocabulary, improve grammar, enhance writing, and boost critical reading skills for students at all levels of learning.

Vocabulary lessons combine words-in-context exercises with inferences to ensure that definitions are understood, instead of merely memorized.

Lengthy critical reading exercises and detailed questions emulate the reading passages of the ACT Reading test. Each passage involves a topic in social studies, natural science, prose fiction, or humanities, and is accompanied by multiple levels of questions.

ACT-style grammar passages and questions provide practice in punctuation, usage, structure, and word choice.

The process-oriented writing exercises in *Vocabulary Power Plus for the ACT* develop speed and thrift in essay writing, qualifiable with the objective writing fundamentals in the simulated ACT essay scoring guide.

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

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 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 for 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 ACT writing exam allocates only thirty 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 thirty minutes might not represent the best process writing—an ACT 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 ACT. 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, a writer 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 this 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
- öö — book
- u — pun
- ū — you
- û — purr
- ə — about, system, supper, circus
- îr — steer
- ë — Fr. coeur
- oi — toy

Word List

Lesson 1

arable
camaraderie
desiccate
equanimity
frangible
interminable
litany
lugubrious
moratorium
replete
truncate
ubiquitous
vernacular
wrenching
zealous

Lesson 2

brigand
carte blanche
contemptuous
cosmopolitan
donnybrook
incantation
interlocutor
metamorphosis
nomenclature
nonchalant
procrustean
rife
sophistry
stygian
vestige

Lesson 3

abstemious
archaic
atelier
axiom
dulcet
expurgate
iniquity
patronizing
pellucid
peremptory
perspicacious
scapegoat
talisman
usurp
vacillate

Lesson 4

apocryphal
catharsis
crepuscular
efficacious
estrangle
internecine
intrinsic
inundate
kudos
maxim
putrid
revere
risible
servile
sybaritic

Lesson 5

anomaly
compendium
comprise
consternation
coterie
disconcert
eidetic
expiate
flippancy
foist
incongruous
innocuous
plethora
preamble
vitriolic

Lesson 6

accoutrement
antediluvian
contrive
haughty
hubris
imbroglio
peregrination
platitude
prognosticate
quotidian
sanctimonious
scullion
sectarian
stringent
venerate

Lesson 7

anecdote
churlish
coeval
cogent
convoluted
dilatatory
entreat
gibberish
incumbent
inimical
livid
lurid
nexus
promulgate
staid

Lesson 8

aleatory
allay
ameliorate
asperity
exegesis
inveigh
lionize
otiose
pander
profligate
puerile
recalcitrant
renunciation
unimpeachable
vitiare

Lesson 9

benign
blithe
bumpkin
corroborate
culpable
frenetic
hortatory
indecorous
orotund
penultimate
pervasive
provocative
recrimination
soporific
toady

Lesson 10

circuitous
circumlocution
depredate
indolent
largesse
luminous
majordomo
perambulate
perquisite
polemical
probity
tacit
timorous
untenable
veneer

Lesson 11

bulwark
canard
cortege
crescendo
demotic
disingenuous
dogged
etymology
impresario
intransigent
malaise
requisite
simian
solecism
wont

Lesson 12

assiduous
bellicose
compunction
condescending
epiphany
panacea
physiognomy
propensity
pulchritude
revel
rhapsodize
sepulcher
umbrage
voluble
wizened

Lesson 13

analgesic
conflagration
discretionary
draconian
florid
flummox
fractious
histrionics
implicate
moribund
noisome
punctilious
turpitude
unpalatable
veritable

Lesson 14

artisan
boondoggle
curmudgeon
fiduciary
inculcate
indiscernible
moiety
opprobrium
phlegmatic
potentate
protégé
reciprocate
repugnant
tenable
virulent

Lesson 15

appellation
autonomy
chthonian
coagulate
extirpate
gustatory
jurisprudence
malevolent
misanthrope
peripatetic
prominent
puissance
scion
supercilious
tutelary

Lesson 16

arcane
bourgeois
exculpate
indefeasible
matriculate
mercurial
nascent
paladin
salubrious
sine qua non
squelch
tangential
trenchant
tyro
vicissitude

Lesson 17

alimentary
ascetic
attenuate
attribute
celerity
congenital
depravity
discourse
encomium
ethereal
megalomania
mutable
primordial
remuneration
tactile

Lesson 18

cumulative
exhilaration
extricate
goad
impunity
lithe
poignant
propriety
pundit
satiare
superfluous
surfeit
trite
venial
vituperative

Lesson 19

abjure
dissipate
extant
fulsome
inchoate
inveterate
propitious
rescind
schism
spurious
stentorian
transient
tremulous
unwieldy
utilitarian

Lesson 20

acme
cerebral
conundrum
deleterious
discerning
echelon
hypocrisy
idyllic
malinger
nondescript
punitive
relegate
serendipity
soluble
waive

Lesson 21

abrogate
analects
anomie
apostasy
cognizant
extrinsic
factotum
febrile
magniloquent
outré
parity
propinquity
prosaic
supine
surreptitious

Lesson One

- camaraderie** (kā mə rā´ də rē) *n.* rapport and goodwill
The coach attributed the team’s success to the *camaraderie* among the players.
syn: friendship; amity *ant: enmity; hostility*
- frangible** (fran´ jə bəl) *adj.* fragile; easy to break
Mom seldom removed the *frangible*, antique dishes from the cabinet.
syn: delicate; breakable *ant: sturdy; strong*
- litany** (li´ tənē) *n.* a long, repetitive, or dull account
The dissatisfied customer read a *litany* of complaints to the company representative.
- moratorium** (mōr ə tōr´ ē əm) *n.* a suspension of activity; an authorized delay
The warring factions declared a *moratorium* on combat during the peace talks.
syn: cessation; postponement *ant: rush; continuation*
- zealous** (zel´ əs) *adj.* fervent; fanatical
The *zealous* gardener planted so many flowers that a number of them did not have the necessary space in which to grow.
syn: passionate; enthusiastic *ant: uninterested; indifferent*
- desiccate** (des´ i kāt) *v.* to dry out; to remove moisture
Janet *desiccates* flowers and then uses them to make wreaths.
syn: dehydrate *ant: moisten; dampen*
- wrenching** (rench´ ing) *adj.* causing mental or physical pain
The *wrenching* photographs of the starving children prompted Mike to send a donation.
syn: distressing; agonizing *ant: pleasant; comforting*
- replete** (ri plēt´) *adj.* full; abundant
The anglers were happy to find their stream *replete* with trout.
syn: abounding; rife *ant: lacking; empty*

9. **interminable** (in tūr' mə nə bəl) *adj.* tiresome and long; seemingly endless
The last few hours of school before the holiday vacation seemed *interminable*.
syn: tedious *ant:* fleeting; limited
10. **arable** (ar' ə bəl) *adj.* suitable for cultivation of land
Death Valley and the Badlands are both characterized by their lack of *arable* soil.
syn: fertile; fecund *ant:* barren; infertile
11. **lugubrious** (lə gōō' brē əs) *adj.* mournful; gloomy
The *lugubrious* funeral scene temporarily interrupted the comic tone of the play.
syn: somber; depressing *ant:* joyful
12. **truncate** (trung' kāt) *v.* to shorten
The candidate *truncated* his campaign because of a family illness.
syn: abridge; abbreviate *ant:* lengthen; increase
13. **ubiquitous** (yōō bik' wi təs) *adj.* occurring or seeming to occur everywhere; omnipresent
The camping trip was horrible; the mosquitoes were *ubiquitous* and hungry.
syn: universal *ant:* nonexistent
14. **vernacular** (vər nak' yə lər) *n.* everyday language
Using slang or *vernacular* in a formal term paper is usually inappropriate.
15. **equanimity** (ēk wə nim' i tē) *n.* composure; calmness
Oddly enough, the plaintiff recounted the story of her attack with perfect *equanimity*.
syn: poise; sangfroid *ant:* anxiety; agitation

Exercise I

Words in Context

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

litany truncate lugubrious camaraderie
equanimity interminable zealous

1. Tony brushed the rain off his jacket as he walked through the glass doors to the school. It was a[n] _____ Saturday morning, so Tony was happy that the assessment test was not scheduled for a beautiful spring day. He sat down with his answer booklet, and the test proctor began the standard, twenty-minute _____ of instructions, as though the _____, four-hour test were not long enough without the elaborate instructions. Tony, not at all nervous after having taken the test three times already, listened to the proctor with _____; however, some of the more _____ test-takers anxiously tapped their #2 pencils, eager to begin filling in the hundreds of tiny circles on their answer sheets.

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

frangible desiccated arable ubiquitous
replete vernacular zealous

2. Abby had taken Spanish in high school, but she had trouble understanding the shopkeeper's _____. The little shop was _____ with the things that tourists often needed, such as film, medicine, and long-distance phone cards; a shelf in front of the counter contained the hundreds of keychains, coffee mugs, old, _____ hard candies, and tee shirts _____ in every souvenir shop. A row of _____ vases and pottery on a shelf behind the counter caught Abby's eye, but she had actually come in to ask about the exotic plants growing in the _____ plot outside, behind the store.

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

litany truncate camaraderie wrenching
moratorium arable desiccate

3. After the _____ on racing during a storm had been lifted and the track dried, spectators watched the _____ and ease among members of the pit crews as they made adjustments to cars in the minutes before drivers could return to the track. Despite the excitement in the air, the whole scene was depressing for Miles, a former driver who had to watch the race from the stands. The eight titanium pins holding his leg bones together never let him forget the _____ injury that had _____ his once-promising racing career.

Exercise II

Sentence Completion

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

1. When Angie complained about having to do chores for her allowance, her dad began his usual *litany* about...
2. It's difficult to maintain one's *equanimity* when...
3. The cooler at the picnic was *replete* with...
4. Dirk began to question the *camaraderie* of his teammates when one of them...
5. The actor became frustrated when the *ubiquitous* tabloid reporters...
6. Anita wanted a home with an *arable* yard where she could...
7. The *interminable* wait at the checkout line made Raymond decide...
8. When you pack the boxes for the move, put the *frangible* items...
9. Between innings, one of the *zealous* fans at the game...
10. Bill likes comic poems, but Sylvia prefers *lugubrious* ones that...

11. The NCAA imposed a brief *moratorium* on Central University's football games when several athletes...
12. Shelly used common *vernacular* to identify the animals, but the zoology professor wanted her to...
13. You will need to *truncate* your award speech if you find out...
14. Giles tried to suppress his *wrenching* memories of...
15. The pioneers *desiccated* some of the beef so that they...

Exercise III

Roots, Prefixes, and Suffixes

Study the entries and answer the questions that follow.

The prefix *ortho* means "straight" or "correct."

The prefix *hetero* means "different."

The prefix *homo* means "same."

The roots *dogm* and *dox* mean "belief."

The root *gen* means "type."

The suffix *logy* means "word."

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

A. dogmatic	D. orthodox
B. heterodox	E. doxology
C. homogenous	F. heterogeneous
2. If *para* means "beyond," then a *paradox* is something that is _____.
3. List as many words as you can think of that begin with the prefix *ortho*.
4. What is *homogenized* milk?
5. Give an example of a *dogma*.
6. List as many words as you can think of that contain the root *gen*.

Exercise IV

Inference

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

1. That is a *ubiquitous* species of tree, so don't be surprised if, during your vacation abroad, you...
2. If you have *arable* ground on your property, then you might consider...
3. If you are bored, and the weather is *lugubrious*, you might...

Exercise V

Writing

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

Entertainment today, both in film and literature, is rife with misdirected judgments. When we read books or watch films set in historical contexts of the mid-1800s or earlier, we tend to weigh the behavior of characters against our expectations for people of the present. The featured heroes, or even the sympathetic characters, tend to be those who stand out among their contemporaries by espousing beliefs or attitudes of the present. This causes the other characters, representing the status quo, to seem primitive, or even barbaric, by comparison.

This often unconscious “judgment” that we render upon fiction is best described as *presentism*, an act of applying the values and beliefs of the present to the people—real or fictional—of past generations, cultures, and civilizations. There is a perpetual debate over the virtue of the founders of America, some of whom blazed frontiers, engaged in fierce battles, and established a successful republic, but were simultaneously practitioners of slavery or participants in campaigns against native Americans.

By present-day mores and beliefs, of course, slavery and genocide are regarded as abject evils, but does this make the successful figures of the past, and the fruits of their labor—the nation—evil? Should

our predecessors be regarded as evil because they espoused corporal punishment, and profitted from child labor?

Take a position and explain whether or not the heroes of the past, or the people regarded as notable figures in history, should be celebrated for their achievements or forgotten due to their participation in societal norms that offend modern sensibilities. Imagine that your argument will become the preface to a collection of biographies of people known for their historical achievements in science, exploration, literature, or any other field.

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

Example: Because society's expectations, choices, and more were different in earlier times, people who lived then should not be judged by today's mores.

Organizational Plan: List at least three subtopics you will use to support your main idea. This list is your outline.

1. _____
2. _____
3. _____

Draft: 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 240, 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.