

IBA

Name :

Batch:

ENGLISH LECTURE - 11

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PART I: REVIEW TEST

Time: 15 minutes

Score:.....

Put the verb into the correct form.

1. Do you want me to go now or would you rather I ___ (to stay) here?
2. Shall I tell Aurni the news? — No, I'd rather she ___ (do/not) know.
3. Do you want to go out this evening or would you rather ___ (to stay) at home?
4. This is a private letter addressed to me. I'd rather you ___ (do/not) read it.
5. It's quite a nice house but I'd rather it ___ (to be) a bit bigger.
6. Do you mind if I turn on the radio? — I'd rather you ___ (do/not). I'm trying to study.

Cross out the redundant word in each of the following sentences.

1. The sting of a scorpion is painful but rarely, seldom fatal.
2. There are almost nearly 5,000 miles of streets in New York City.
3. The first canal built in the United States connected together the Santee River and the Copper River in South California.
4. The Gila monster is the single only poisonous lizard found in the United States.
5. Around approximately ten percent of all solid wastes is glass.
6. The chief main ingredients in soap are fats and chemicals called alkalis.
7. The flowers of certain plants, such as for example daisies, are called composite flowers.
8. Most of the cities of the American West are separated apart from one another by vast, relatively unpopulated expanses of mountains and deserts.

Fill the gaps in the sentences using the correct forms of the words given.

1. If I had more money, ___ (you/marry) me?
2. He wouldn't help you if ___ (he/not/like) you.
3. ___ (you/find) the machine is quite simple to operate if you look at the manual.
4. ___ (your parents/not/be) proud if they could see you now?
5. If ___ (I/not/revise) thoroughly, I may fail my test.
6. If you wanted to buy someone a really good present, what sort of thing ___ (you/look for)?
7. You'd have a lot more friends if ___ (you/not/be) so mean.
8. How ___ (you/feel) if you were in my position?
9. Would you change your job if ___ (you/can)?
10. If I ___ (not/ arrive), they wouldn't have known what to do.
11. If I ___ (lend) you this book, will you take great care of it?
12. If road travel ___ weren't (not/ be) cheaper than rail travel in this country, we wouldn't have so many traffic jams.
13. If we ___ (don't protect) wild life now, there will be nothing left for future generations.
14. If people (had realised) that smoking was dangerous when they were young, they wouldn't be having serious health problems now.
15. If Orpa ___ (hadn't failed) that exam, she wouldn't have met her future husband.

Complete each sentence using *as if*.

1. I'm not a child, but sometimes you talk to me ___ a child.
2. She doesn't know me, so why did she smile at me ___ .
3. He's not my boss, but sometimes he acts ___ .
4. Josh is treated fairly but he felt ___ .
5. The Brownes are just as poor as we are, but they spend money ___ millionaires.
6. Sheila and Brendan aren't even engaged yet, but Sheila talks about Brendan ___ already married.

Fill in the following blanks with the right word from the options below.

1. The acts of terror committed by ISIS are _____ and contrary to common decency.
(A) reprehensible (B) reverent (C) resigned (D) requisite (E) satirical
2. They divorced after a _____ over finances.
(A) seclusion (B) reticence (C) scrutiny (D) squabble (E) repugnance
3. Using consecutive conjunctions like "and so", is often _____.
(A) savory (B) superfluous (C) submissive (D) stagnant (E) stolid
4. You must exercise _____ in dealing with the foolish, lest they drag you down to their level.
(A) restraint (B) sedition (C) sanction (D) respite (E) resolution
5. The madman displays signs of wisdom during _____ episodes of lucidity
(A) static (B) sporadic (C) rhetorical (D) scrupulous (E) sedentary

PART II: ANALOGY

For analogies, it's not necessary that you know the exact meanings of words in order to do well here. What you need is a general, workable knowledge of etymological families and relationships. You have to be able to recognize the relationships among words but not their exact definitions.

Approach

Easier analogy problems can be approached with a single basic strategy: make up a test sentence that clearly defines the relationship between the given word-pair. As a guideline, you might imagine that you're looking the first word up in a dictionary (or a thesaurus). How is the second word used to define it? What sort of relationship do they have? The correct answer is the choice that fits into exactly the same sentence. Chances are that you've seen these word-pairs before, even if you don't do a lot of reading. Usually, the first few are fairly straightforward:

MARBLE: STONE ::

- (A) sand : cement (B) gold : mine (C) spoke : wheel (D) copper : metal (E) cloud : sky

Intuitively, you'd probably pick (D), and you'd be right.

MARBLE is a kind of STONE. Which answer choice fits? (D) copper is a kind of metal.

Notice a couple of things about our above sentence, "**Marble is a kind of stone.**" First, the sentence is simple, and shows that each word necessarily defines the other. Second, the sentence expresses the relationship between the words as clearly and directly as possible. The less sure you are about the meaning of either words (or their relationship), the less clear your sentence will be...and the greater the chance that you'll choose a wrong answer choice, a distracter.

The testmakers have deliberately included tempting, though wrong, answer choices for each problem. These distracters will usually have a relationship close to the given word pair, but not as necessary or necessarily exact as the correct answer choice. The easiest way to avoid distracters is to focus our attention on what makes the relationship between the given word pair unique. The best way to do this is to make up a simple, definitional sentence. If you have any difficulty in coming up with a sentence, a couple of things will help you in a big way:

- (1) knowing the parts of speech (and so parts of a sentence) for each word, and
- (2) knowing the general relationship that might be possible.

Let's look at a more difficult example, closer to the problems of medium difficulty, to illustrate this principle. When we approach the later questions, the vocabulary gets more difficult, but the core strategy remains the same: making up a test sentence that clearly defines the relationship between the given word-pair. Often, the testmakers will include secondary, or unfamiliar, definitions of words both in their given pairs and their answers, so it's doubly necessary to give yourself some context – or you'll be shooting in the wrong direction when you make up your sentence.

Step 1: Determine the parts of speech in the given analogy pair

EXPOSITION : CLARIFY ::

- | | | |
|--------------------------|---------------------------|---------------------------|
| (A) rebuttal : humiliate | (B) refutation : disprove | (C) illumination : darken |
| (D) allegation : verify | (E) summary : end | |

In the example above: EXPOSITION is to be considered a noun, since the first word in each answer choice is (usually) considered to be a noun (rebuttal, refutation, illumination, allegation, summary). It's also clear that an EXPOSITION is a thing (as opposed to a person or a place).

CLARIFY, as you can see by the answer choices (humiliate, disprove, darken, verify, end), is a verb. Which brings us to Step #2:

Step 2: Determine the form of the analogy relationship.

Once the form of Analogy is determined, it's really a baby step to make up a good, definitional sentence – and then another small step to find the only choice that fits. Fortunately enough, there are a limited number of forms from which to choose. All of them are in the list below. That's it. No más. As we get familiar with the forms that the testmakers use, we will have a much easier time making up good, effective sentences.

<u>STANDARD FORMS OF ANALOGY</u>	
PERSON : TOOL	CARPENTER : HAMMER
WORKER : CREATION	LAWYER : BRIEF
TOOL : ACTION	SCALPEL : INCISION
TOOL : OBJECT	SAW : WOOD
ACTION : RESULTS	BORE : YAWN
CAUSE : EFFECT (S)	GERM : DISEASE
SPECIES : CHARACTER (-ISTICS)	TIGER : CARNIVOROUS
WHOLE : PART	REGIMENT : SOLDIER
CATEGORY : PARTICIPANT (or example)	STUDENT : SOPHOMORE
SYNONYMS	LIE : PREVARICATE
ANTONYMS	REAL : FICTIONAL
CLASS : SPECIES	FURNITURE : CHAIR
DEGREE OF INTENSITY	REQUEST : BEG

Knowing the parts of speech helps us make up sentences with a minimum of hassle or thought – or distraction. Remember, the correct answer choice will fit exactly into the sentence that defines the given analogy pair/problem. Incorrect parts of speech will definitely serve to distract you – and take up valuable time.

In the example above, EXPOSITION: CLARIFY, Which kind of analogy would be a noun in relation to a verb? ONLY ACTION: RESULTS, TOOL: ACTION or CAUSE: EFFECT seem to fit from our list above. That is, they all produce a similar basic sentence: “the [noun] will [verb].” The exposition will clarify.

Step 3: Make up a simple, definitional sentence to express the relationship in the given word pair
Our sentences are always simple, and reflect that each pair necessarily defines the other. Again, the EXPOSITION is the action, and CLARIFY the results of that action (or the opposite):

An exposition will serve to clarify something.

The word pair that fits into exactly the same sentence will be our choice. Again, our example:

EXPOSITION : CLARIFY ::

(A) rebuttal : humiliate (B) summary : end (C) illumination : darken
(D) allegation : verify (E) refutation: disprove

An exposition serves to clarify.

Not sometimes, but every time. In fact, that is the very definition of an exposition. It serves to clarify. Necessarily. Distracting answer choices may have similar relationships, but will never be necessary relationships.

Step 4: Fit the answer choices into your test sentence.

Does a rebuttal serve to humiliate?

Well...it may. But a rebuttal doesn't have to necessarily humiliate. All we know is that a rebuttal is the presentation of the opposite side of an argument. It might humiliate 20% of the time, but by no means all the time. Therefore, it is not a necessary relationship. Wrong answer.

How about the next one. Does a summary serve to end?

This one is tempting. But wrong, nonetheless. A summary sometimes comes at the end of a story...it also comes at the beginning. All we know is that a summary is short statement of principle points. The relationship exists, but isn't necessary. Wrong answer.

How about choice (C). Does, An illumination serve to darken?

Although this choice is also incorrect, it might be tempting if you weren't sure of either exposition or clarify. Remember, ACTION : RESULTS may actually be: the [noun] ensures that you definitely don't [verb].

In this case, you probably know that an illumination will do the opposite of darken* . So if we weren't sure, we might put a check mark next to the choice to signify that it makes the final cut. How about the next choice. Does, An allegation serve to verify?

An allegation does not serve to verify, but instead to assert without proof. If we were to verify, we would be concluding with proof. In some respects, this relationship is most similar to our previous choice, in that the [noun] definitely does not [verb]. Since we know that testmakers want the correct answer choice to shine through as the only correct answer choice, we can eliminate both (C) and (D) – and cross out our check mark.

Finally, does, A refutation serve to disprove? Absolutely. Every time and necessarily. This is our correct answer choice.

Hint: *EVERY correct answer will have a necessary relationship. The correct answer will always be the choice with the most necessary relationship -- word pairs that HAVE to go together. INCORRECT choices have spurious relationships.*

Now, it may be the case they you don't know what either exposition or clarify means. In that case, we might go to their roots, and try to associate them to other words or concepts that come more easily to mind. This is a clear example of why it is so necessary to do vocabulary work. The point is not to memorize new words; using words makes them familiar, not trying to stuff them into your head. The point is to stay attentive to the fundamentals of language.

Eliminating Answer-Choices

If we are still unsure – torn between two answer-choices, or maybe even fundamentally clueless about the relationships between the problem word-pair – our biggest help in gaining a couple of extra raw points on these Analogies might be to use each of the answer choices in sentences themselves, sentences that clearly define their relationships. Again, the sentences should be short and to the point. If you need to use a lot of words to describe a relationship, chances are that the relationship in that choice is not a necessary one(!) – so you can eliminate that choice. If you do get a necessary relationship, try to fit the given word-pair into exactly the same sentence. If you have to vary it at all, chances are that you can eliminate that choice as well.

We also can eliminate choices with the same or similar relationships, as we did above. If one is the correct answer, surely the other must be the correct answer as well. Since we can only have one answer, neither can be correct.

Expert Advice:

1. Determine the parts of speech of the two given words in the problem. Your answer will have the parts of speech in the same order.
2. Determine the form of analogy, or at the least, narrow it down based on the parts of speech.
3. Make up a test sentence that simply and effectively defines the first word through the second. In rare cases, you'll have to do it the other way around.
4. Try each of the answer choices in the exact sentence that you've made up.
5. Eliminate the wrong answer choices by working backwards, looking for necessary relationships, etc.

BEGINNING LEVEL

1. WALL : ROOM

- A) lettuce : sandwich
- B) dog : cat
- C) wheel : car
- D) song : dance

2. MATCH : FIRE

- A) bag : wallet
- B) key : car
- C) gas : machine
- D) cookie : mouth

3. CANDY : SWEET

- A) water : cold
- B) time : fast
- C) money : clean
- D) fire : hot

4. HUGE : BIG

- A) nice : good
- B) tiny : small
- C) funny : happy
- D) old : new

5. **TEACHER : EDUCATE**

- A) doctor : heal
- B) farmer : talk
- C) engine : oil
- D) dog : sit

6. **UGLY : BEAUTY**

- A) serious : humor
- B) old : age
- C) hot : heat
- D) sweet : strength

7. **HILARIOUS : FUNNY**

- A) right : wrong
- B) hard : boring
- C) nice : crazy
- D) great : good

8. **PLAY : WORK**

- A) laugh : cry
- B) eat : talk
- C) run : walk
- D) see : hear

9. **EYES : SEE**

- A) hands : cry
- B) ears : hear
- C) feet : talk
- D) teeth : think

10. **HAM : MEAT**

- A) air : water
- B) tennis : school
- C) juice : drink
- D) math : number

INTERMEDIATE LEVEL

1. **CONCLUSION : ESSAY**

- A) theme : song
- B) meal : dessert
- C) parade : party
- D) scene : play

2. **LOCKER : STORAGE**

- A) telephone : communication
- B) wallet : cash
- C) pencil : paper
- D) lake : moisture

3. **EXCRUCIATING : PAINFUL**

- A) baffling : confusing
- B) upsetting : exciting
- C) improving : hopeful
- D) crippling : stressful

4. **FAME : OBSCURITY**

- A) peace : harmony
- B) music : art
- C) knowledge : wisdom
- D) sorrow : joy

5. **HEIRLOOM : INHERITED**

- A) ship : wooden
- B) sermon : religious
- C) newspaper : popular
- D) coupon : valuable

6. **SUNSCREEN : SUNBURN**

- A) hope : tornado
- B) vaccination : disease
- C) carelessness : accident
- D) dream : sleep

7. **CONTRACT : AGREEMENT**

- A) limerick : poem
- B) human : monster
- C) scarf : jewelry
- D) dog : feline

8. **ACTIVE : IDLE**

- A) challenging : difficult
- B) dramatic : tragic
- C) brief : lengthy
- D) scholarly : studious

9. **HASTY : PATIENCE**

- A) unskilled : magic
- B) terrified : logic
- C) unqualified : credentials
- D) gullible : belief

10. **KLUTZ : CLUMSY**

- A) priest : evil
- B) cold : contagious
- C) car : broken
- D) vegetable : green

ADVANCED LEVEL

1. **VITRIOL : SPITEFUL**

- A) hindsight : perfect
- B) alabaster : white
- C) buoyancy : light
- D) equilibrium : just
- E) jubilation : biblical

2. **INVECTIVE : BLAME**

- A) homage : copy
- B) grandeur : admire
- C) duplicity : increase
- D) depravity : corrupt
- E) masonry : construct

3. VERNACULAR : REGIONAL

- A) leaf : autumnal
- B) senator : dissentious
- C) fluctuation : irregular
- D) budget : austere
- E) autopsy : fatal

4. VIRULENT : POISONOUS

- A) autonomous : free
- B) disparate : distinct
- C) botanical : flowery
- D) dormant : tired
- E) unique : eccentric

5. GRENADIER : ARMY

- A) inkling : pen
- B) wheelchair : paraplegic
- C) couch : lethargy
- D) count : nobility
- E) insurrection : government

6. FAKE : AUTHENTICITY

- A) latent : manifestation
- B) impenetrable : defense
- C) lacteal : milk
- D) preponderant : thought
- E) retrograde : direction

7. NEFARIOUS : VIRTUOUS

- A) stringent : solid
- B) subliminal : secret
- C) reticent : talkative
- D) jocular : humorous
- E) haggard : old

8. CASTIGATE : CRITICIZE

- A) dishevel : destroy
- B) brutalize : bully
- C) legalize : filibuster
- D) predict : forecast
- E) kill : massacre

9. POWERLESS : EFFICACY

- A) turbulent : violence
- B) anomalous : irregularity
- C) homogenous : similarity
- D) effluent : water
- E) explicit : ambiguity

10. RIVULET : SMALL

- A) dissertation : plagiarized
- B) bird : fledgling
- C) bankruptcy : indebted
- D) hooligan : athletic
- E) citadel : fortified

CLASS PRACTICE

BEGINNING LEVEL

1. MUSICIAN : MUSIC

- A) shower : water
- B) chef : food
- C) machine : snow
- D) child : art

2. WHALE : OCEAN

- A) car : garage
- B) snake : ocean
- C) tiger : jungle
- D) chair : table

3. TERRIFIED : SCARED

- A) quiet : secret
- B) sweet : rich
- C) obsessed : interested
- D) funny : serious

4. SAD : HAPPINESS

- A) weak : strength
- B) sweet : flavor
- C) fast : time
- D) pretty : beauty

5. TONGUE : TASTE

- A) boat : swim
- B) bed : sit
- C) bag : buy
- D) nose : smell

6. CHAIR : SIT

- A) cup : drink
- B) bottle : break
- C) book : read
- D) eye : listen

7. WRENCH : TOOL

- A) cow : milk
- B) radio : sound
- C) tree : forest
- D) carrot : vegetable

8. TINY : LITTLE

- A) huge : big
- B) long : tall
- C) small : loud
- D) neat : messy

9. POOR : MONEY

- A) tired : energy
- B) angry : emotion
- C) hot : ice
- D) hungry : water

10. SAFE : DANGEROUS

- A) silent : noisy
- B) upset : late
- C) wise : smart
- D) fast : quick

11. GREAT : GOOD

- A) fun : cool
- B) strange : weird
- C) hot : warm
- D) dull : sharp

12. BEAUTIFUL : PRETTY

- A) terrible : bad
- B) brave : valiant
- C) new : old
- D) tall : skinny

13. RING : FINGER

- A) necklace : neck
- B) bracelet : diamond
- C) sock : hand
- D) glove : foot

14. CORRECT : RIGHT

- A) crazy : smart
- B) weak : fun
- C) strong : hard
- D) cheap : inexpensive

15. SHOE : FOOT

- A) boot : hand
- B) glove : wrist
- C) hat : head
- D) sock : leg

16. PUPPY : DOG

- A) kitten : cat
- B) bear : cub
- C) fish : minnow
- D) cow : calf

17. ROCK : HARD

- A) water : wet
- B) table : wooden
- C) mom : nice
- D) sound : loud

18. SICK : HEALTH

- A) sad : emotion
- B) tall : intelligence
- C) scared : courage
- D) smart : energy

19. HAMMER : HIT

- A) knife : cut
- B) table : eat
- C) pen : build
- D) wheel : race

20. SHIELD : PROTECT

- A) computer : talk
- B) vehicle : transport
- C) pencil : make
- D) song : sing

INTERMEDIATE LEVEL

1. EPIDEMIC : WIDESPREAD

- A) artist : idealistic
- B) island : lonesome
- C) emergency : urgent
- D) intention : challenged

2. NOTE : MELODY

- A) bone : skeleton
- B) movie : film
- C) meal : restaurant
- D) career : job

3. LIFEJACKET : BOAT

- A) medicine : disease
- B) seatbelt : plane
- C) shield : sword
- D) hat : helmet

4. DEVOUT : RELIGIOUS

- A) hyper : energetic
- B) depressed : angry
- C) fit : strong
- D) cruel : strange

5. HIDDEN : VISIBLE

- A) spicy : delicious
- B) flimsy : sturdy
- C) tasteful : classy
- D) elevated : escalated

6. COUGH : COLD

- A) fever : issue
- B) problem : solution
- C) disagreement : dispute
- D) room : hotel

7. VEINS : CIRCULATE

- A) calculators : think
- B) boots : sprint
- C) laws : enforce
- D) ornaments : decorate

8. ASSASSINATION : MURDER

- A) document : certificate
- B) beverage : drink
- C) relay : race
- D) technology : robot

9. IGNITE : EXTINGUISH

- A) harvest : plant
- B) rest : relax
- C) investigate : trust
- D) remove : confiscate

10. ELDERLY : YOUTH

- A) famous : popularity
- B) rational : proof
- C) smug : satisfaction
- D) well : illness

11. **HONOR : DISGRACE**
 A) comfort : pleasure
 B) safety : peril
 C) sanity : sense
 D) anger : rage
12. **WHISPER : QUIET**
 A) folktale : traditional
 B) whip : evil
 C) disease : curable
 D) meal : satisfying
13. **ISLAND : ARCHIPELAGO**
 A) anchor : aircraft
 B) archive : album
 C) ocean : iceberg
 D) article : newspaper
14. **PATIENCE : VIRTUE**
 A) essay : story
 B) currency : credit
 C) denial : reaction
 D) faith : religion
15. **KISS : AFFECTION**
 A) smile : fear
 B) joke : importance
 C) message : information
 D) television : actors
16. **NETWORK : CONNECT**
 A) statue : memorialize
 B) funeral : eliminate
 C) telephone : hear
 D) device : create
17. **DEVASTATED : DAMAGED**
 A) unusual : weird
 B) unkind : hurtful
 C) incredible : mundane
 D) prevalent : common
18. **ALGEBRA : MATHEMATICS**
 A) rain : precipitation
 B) bronze : metal
 C) tradition : culture
 D) trade : economy
19. **UNINHIBITED : RESTRAINT**
 A) overweight : shape
 B) unhealthy : control
 C) intelligent : thought
 D) generous : selfishness
20. **OFFER : REQUEST**
 A) damage : repair
 B) enjoy : entertain
 C) experience : participate
 D) endure : continue
21. **STAR : CONSTELLATION**
 A) crystal : jewel
 B) reservation : table
 C) bank : fortune
 D) wick : candle
22. **DOCUMENTARY : FILM**
 A) parka : sweater
 B) hut : dwelling
 C) debt : fee
 D) chair : sofa
23. **KEY : UNLOCK**
 A) newspaper : guide
 B) clothespin : hang
 C) teacher : study
 D) mortgage : bankrupt
24. **NEARBY : DISTANT**
 A) timid : bold
 B) classy : mannered
 C) permanent : eternal
 D) criminal : illegal
25. **WHIMPER : FEAR**
 A) grimace : comfort
 B) shrug : uncertainty
 C) speech : language
 D) receipt : price
26. **HEART : ORGAN**
 A) glaze : sauce
 B) spacecraft : rocket
 C) octagon : shape
 D) hero : doctor
27. **TIDY : UNKEMPT**
 A) smooth : jagged
 B) moral : judgmental
 C) finite : limited
 D) intended : declared
28. **GASOLINE : FLAMMABLE**
 A) love : wonderful
 B) radiation : toxic
 C) justice : arbitrary
 D) religion : strict
29. **ADOLESCENT : MATURITY**
 A) murder : motive
 B) suitcase : wheels
 C) idea : clarity
 D) lunatic : sanity
30. **BOASTFUL : PROUD**
 A) angry : outraged
 B) impeccable : clean
 C) ridiculous : humorous
 D) skeptical : doubtful

ADVANCED LEVEL

1. WRETCHED: CHEERFUL

- A) territorial : terrestrial
- B) innocuous : dangerous
- C) floundering : struggling
- D) redacted : censored
- E) solitary : confined

2. LEVEL : HIERARCHY

- A) installment : serial
- B) halo : messiah
- C) vinaigrette : salad
- D) courtroom : drama
- E) misnomer : definition

3. PECCADILLO : SIN

- A) masquerade : party
- B) peasant : serf
- C) sarcophagus : funeral
- D) letdown : devastation
- E) hex : wizard

4. TYRO : INEXPERIENCED

- A) headmaster : principled
- B) scapegoat : blameworthy
- C) forgery : valuable
- D) sycophant : servile
- E) risk : worthwhile

5. BLANDISHMENT : COAX

- A) directory : telephone
- B) pavilion : promenade
- C) surplus : squander
- D) eulogy : praise
- E) controversy : placate

6. PRAGMATISM : PHILOSOPHY

- A) elevation : pinnacle
- B) envy : sin
- C) electricity : outlet
- D) cacophony : opera
- E) chemistry : element

7. SECT : RELIGION

- A) fresco : painting
- B) foreground : landscape
- C) benefactor : fortune
- D) mandate : ruler
- E) diet : nutrient

8. DECANTER : POUR

- A) monument : venerate
- B) criminal : deviate
- C) nunnery : convert
- D) pharmacy : proscribe
- E) stiletto : walk

9. UNPRECEDENTED : FORERUNNERS

- A) unnecessary : prerequisites
- B) nauseating : medicine
- C) bloodthirsty : anemia
- D) holistic : proof
- E) adulterated : purity

10. ERUDITE : UNEDUCATED

- A) fiery : flagrant
- B) fervid : dispassionate
- C) loquacious : talkative
- D) gullible : naïve
- E) dissonant : discordant

11. TRUISM : OBVIOUS

- A) waiver : safe
- B) president : tyrannical
- C) daredevil : audacious
- D) novel : ingenuous
- E) pedant : imaginative

12. LACONIC : CONCISE

- A) obdurate : cooperative
- B) ephemeral : fleeting
- C) malleable : unchanging
- D) vindictive : forgiving
- E) equivocal : certain

13. LIE : PREVARICATE

- A) betray : trust
- B) philander : donate
- C) waver : falter
- D) deride : praise
- E) corroborate : doubt

14. CONCESSION : PLACATE

- A) woman : engender
- B) gun : bolster
- C) catalyst : precipitate
- D) workout : enervate
- E) lawyer : mitigate

15. CELLO : PLAYED

- A) tractor : pulled
- B) bomb : detonated
- C) scientist : discovered
- D) city : populated
- E) restaurant : eaten

16. DEMENTED : LUCIDITY

- A) boorish : propriety
- B) prodigal : sons
- C) acrobatic : flexibility
- D) sanguine : blood
- E) realistic : optimism

17. DEFENDANT : PLAINTIFF

- A) predator : ecosystem
- B) talent : prodigy
- C) victim : assailant
- D) juror : prosecutor
- E) builder : architect

18. MUD : OPAQUE

- A) usury : interested
- B) jewelry : ostentatious
- C) socialism : destructive
- D) torture : cruel
- E) ham : kosher

19. ASSUAGE : MOLLIFY

- A) abstain : indulge
- B) hypothesize : prove
- C) desiccate : dehydrate
- D) curse : ghostwrite
- E) condemn : neglect

20. MEMORABLE : UNFORGETTABLE

- A) capricious : restrained
- B) pleasing : breathtaking
- C) offensive : stereotypical
- D) objectified : purchased
- E) insignificant : irrelevant

21. ANTIPATHY : APPROVAL

- A) asphyxiation : choking
- B) crochet : knitting
- C) incredulity : faith
- D) infection : contamination
- E) excrement : waste

22. BAILIFF : COURTHOUSE

- A) tournament : stadium
- B) priest : synagogue
- C) ambulance : paramedic
- D) greyhound : racetrack
- E) majordomo : estate

23. PLAYFUL : BANTER

- A) symbolic : metaphor
- B) filthy : lucre
- C) questionable : interrogation
- D) maternal : parenthood
- E) cancerous : growth

24. EMBARGO : COMMERCE

- A) treaty : war
- B) sunscreen : radiation
- C) chauffeur : travel
- D) muscle : motion
- E) vaccination : infection

25. PATHOGEN : HARMFUL

- A) patron : sexist
- B) record : tarnished
- C) saint : benevolent
- D) tumor : benign
- E) madman : angry

26. CONCEITED : BUMPTIOUS

- A) rural : suburban
- B) tangible : corporeal
- C) dubious : suspicious
- D) devoted : zealous
- E) elementary : young

27. CLAUSE : SENTENCE

- A) termite : wood
- B) alcoholic : tavern
- C) drug : stimulant
- D) garnish : parsley
- E) lens : projector

28. RENEGADE : ALLEGIANCE

- A) atheist : faith
- B) turncoat : clothing
- C) bigamist : wives
- D) monk : contemplation
- E) torpedo : explosion

29. SANGUINE : SICKLY

- A) hazardous : dangerous
- B) preventable : foreseeable
- C) altruistic : egoistic
- D) avaricious : greedy
- E) feeble : fruitless

30. TRIPOD : CAMERA

- A) frame : painting
- B) television : screen
- C) roof : edifice
- D) butcher : meat
- E) easel : canvas

PART III: REARRANGEMENT OF SENTENCES

Exercise 1:

I. *The five sentences (labeled 1, 2, 3, 4 and 5) given in this question, when properly sequenced, form a coherent paragraph. Decide on the proper order for the sentences and key in this sequence of five numbers as your answer.*

1. Also known as “The New York School,” artists painting in this style never belonged to a formal group.
2. Abstract Expression has come to be known by the large scale of the paintings produced, the spontaneous production of artwork (in contrast with the formality and precision earlier movements), and an emphasis on creation over the final product.
3. As indicated by the group’s moniker, “Abstraction” was also an important characteristic of the movement; even artists painting “reality” did so in new and abstract ways.
4. Instead, artists mostly based in New York developed their own styles from the early 1940s onwards, and critics grouped them together based on certain characteristics of the works they created.
5. Artists such as Jackson Pollock, Willem de Kooning, and Mark Rothko—Abstract Expressionists—created some of the most renowned (and expensive!) paintings of the twentieth century.

II. *The five sentences (labeled 1, 2, 3, 4 and 5) given in this question, when properly sequenced, form a coherent paragraph. Decide on the proper order for the sentences and key in this sequence of five numbers as your answer.*

1. While researchers have long known that dogs evolved from wolves, recent findings have challenged established ideas about when this shift happened.
2. In contrast, previous studies had suggested that dogs had evolved much earlier—around 30,000 years ago.
3. While this might seem like a minor distinction to many of us, it is actually important for researchers to determine in which period dogs were domesticated.
4. 3D imaging now suggests that dogs evolved about 15,000 years ago, as humans began to transition from hunter-gatherer lifestyles to forming settlements.
5. By understanding the humans who domesticated wolves, we can better understand how interaction between the two led to the species of domesticated dogs we know today.

III. *The five sentences (labeled 1, 2, 3, 4 and 5) given in this question, when properly sequenced, form a coherent paragraph. Decide on the proper order for the sentences and key in this sequence of five numbers as your answer.*

1. In the 15th century, nobles in Italian Renaissance courts were known for the highly decorative spectacles they put on, particularly for celebrations of events such as weddings.
2. The image most people hold of ballet dancers is one typical to the twentieth century: performers on-stage.
3. The Italian Catherine de Medici brought her taste for ballet to France when she married King Henry II, while King Louis XIV popularized the form later on.
4. The passion of these two people for the art form eventually led to the creation of professional dancers, then the incorporation of ballet into operas, and finally the separation of ballet into the stage-based art we now know.
5. This, however, was not the initial purpose of ballet dancing.

IV. The five sentences (labeled 1, 2, 3, 4 and 5) given in this question, when properly sequenced, form a coherent paragraph. Decide on the proper order for the sentences and key in this sequence of five numbers as your answer.

1. Because all plants need to water to sustain life, we did not use a control group, relying instead on the differences in average growth among the three test groups to provide information.
2. We found that plants receiving filtered water grew more than plants in either of the other groups: on average a difference of 1cm per week.
3. Each plant was given one fluid ounce of the selected water each day, and measured once a week.
4. During our experiment, we tested the effects of various types of water—filtered, tap, and chemical-purified—on the growth of *Chlorophytum comosum* (spider plants).
5. We began with twenty seedlings in each category, each of which received the same amount of controlled sunlight in a greenhouse laboratory setting.

Exercise 1 Answers & Discussion:

I. Answer: 5, 1, 4, 2, 3

5 is the best first sentence for this passage, because it explains the broader context that defines the artistic movement, Abstract Expressionism, and the artists who comprised it. 1 should follow, as it also concerns the artists considered to have painted in this style, while providing another term for the group and explaining that they never thought of themselves as a formal movement. Sentence 4 follows, because this provides an explanation of why the artists never thought of themselves as a formal movement. As sentence 4 concludes by mentioning “certain characteristics” of their works, sentence 2 should follow, as it explains what those characteristics were. We know that sentence 3 has to follow sentence 2, because it contains the word “also,” showing us that it is describing additional characteristics after a sentence describing the primary characteristics.

II. Answer: 1, 4, 2, 3, 5

1 is the best first sentence for the passage, because it summarizes the information that follows, serving as a topic sentence. 4 should come next, because it explains the change that sentence 1 describes. 2 should follow, because it describes a situation in contrast to the previous sentence (4 describes the present, 2 describes the past). After that, 3 is the best choice, because it tells us that this information is important, and 5 should conclude the paragraph, explaining *why* this information is important.

III. Answer: 2, 5, 1, 3, 4

Sentence 2 serves as an introduction to the general topic by stating a common misconception. 5 should follow, as a challenge to the misconception (we know it comes second because of the pronoun “this,” which needs an antecedent). Next, sentence 1 describes the original spectacle upon which modern ballet is based, and provides a broader description of ballet’s origins. Sentence 3 describes a specific occurrence that led to the spread of ballet, while 4 summarizes the consequences of this occurrence. 3 describes how the experiment proceeded, while 2 summarizes the researchers’ findings, providing an appropriate conclusion for the passage.

IV. Answer: 4, 1, 5, 3, 2

Sentence 4 introduces the topic and framework for the whole paragraph: the experiment that tests the effects of three types of water on plants. 1 makes sense as the next sentence, because it goes on to describe two additional features of the newly-introduced experiment: the three groups of plants, and the characteristic that was measured in the experiment (plant growth). 5 is the most logical follow-up to sentence 1. Sentence 5’s mention of “each category” references the three categories introduced in Sentence 1. Additionally, by saying how the experimental process began, Sentence 5 makes a logical transition from describing the experiment’s structure to describing the events in the experiment. 3 is the best sentence to follow 5, because sentence 3 describes the sequence of events after the experiment’s

beginning, in the days and weeks that followed. 2 is the perfect conclusion, because it describes the findings of the experiment after it was completed.

Exercise 2:

Question 1:

- A. Good writers use more verbs.
- B. However, it is hard to write without verbs.
- C. The reason is that if unnecessary words are reduced, the verb-percentage goes up as a mathematical necessity.
- D. So “use verbs” is not really good advice; writers have to use verbs, and trying to add extra ones would not turn out well.

- A. ABCD
- B. ACBD
- C. ABDC
- D. DBCA

Question 2:

- A. The French Revolution created a vision for a new moral universe: that sovereignty resides in nations; that a constitution and the rule of law govern politics; that people are equal and enjoy inalienable rights; and that church and state should be separate.
- B. The French Revolution invented modern revolution—the idea that humans can transform the world according to a plan—and so has a central place in the study of the social sciences.
- C. It ushered in modernity by destroying the foundations of the “Old Regime—absolutist politics, legal inequality, a “feudal economy (characterized by guilds, manorialism, and even serfdom), and an alliance of church and state.
- D. That vision is enshrined in the Declaration of the Rights of Man and Citizen of 1789, whose proclamation of “natural, imprescriptible, and inalienable? rights served as the model for the 1948 United Nations Universal Declaration of Human Rights.

- A. ADBC
- B. BADC
- C. ACBD
- D. BCAD

Question 3

- A. Comments have the potential to turn a news website into a democratic polyphony.
- B. But there is also a danger of it descending to cacophony if readers do not express opinions in a language that behooves the requirements of a matured public sphere.
- C. It can become a site for multiple concurrent debates, for registering dissent, for pursuing an idea and finally for building a polity of informed choices.
- D. The role of the moderators is to retain the space for polyphony and reject voices that breed cacophony.

- A. ABCD
- B. ABDC
- C. DBAC
- D. ACBD

Question 4:

- A. Athletes may not be role models, but they're certainly digital lightning rods.
 - B. Nearly twenty years ago athletes did as they pleased, only entering the public news scope if an off-court/field dustup was so monumental that the nightly news couldn't afford not to cover it.
 - C. Athletes might want the ability to make millions while still being able to crack off-kilter and slightly offensive jokes without seeing the number of zeroes in their paycheck affected, but that's not how it works.
 - D. Today, thanks to the advancement in social media with tools like Facebook and Twitter, athletes have signed up for a 24 hour a day news conference.
- A. BDCA
 - B. ABDC
 - C. DABC
 - D. CDBA

Question 5:

- A. One of the beauties of Leo Tolstoy's novel 'War and Peace' is that it does not end when the war ends.
 - B. It ends instead when the hero gets married, and settles down to a life of routine, even boredom.
 - C. In conveying this ceaseless ebb and flow of life, Tolstoy captures its very essence.
 - D. Concluding it at the moment of heroic drama would have destroyed the integrity of the novel.
- A. ABDC
 - B. CABD
 - C. ADBC
 - D. ABCD

PART IV: QUESTION PAPER DISCUSSION

This section gives you the opportunity to discuss specific problems you had in working through the paper(s) assigned in the previous class. Make sure to clarify any issues you faced, whether they be content specific or related to exam technique.

*Solutions & Discussion of the arrangement exercise are available at the end of the take home assignment

PART V: TAKE HOME ASSIGNMENT

ANALOGY

1. **LIZARD : REPTILE**
A) ambulance : hospital
B) fight : argument
C) painting : sketch
D) crystal : mineral
2. **BATTLE : WAR**
A) button : hole
B) friend : companion
C) handle : shovel
D) lighthouse : coast
3. **TREATY : PEACE**
A) title : ownership
B) license : traffic
C) declaration : independence
D) dictionary : language
4. **LENIENT : STRICT**
A) hopeful : optimistic
B) punctual : late
C) sentimental : emotional
D) irrational : inexplicable
5. **BLENDER : APPLIANCE**
A) tent : cabin
B) letter : symbol
C) chemical : biology
D) fungus : mushroom
6. **LANTERN : LIGHT**
A) fan : oxygen
B) toilet : waste
C) curtain : privacy
D) television : electricity
7. **FADED : BRILLIANCE**
A) decrepit : strength
B) contemporary : modernity
C) downtrodden : sadness
D) troubled : danger
8. **CLASSROOM : DESK**
A) bank : dollar
B) church : pew
C) studio : paintbrush
D) museum : artifact
9. **DWINDLE : INCREASE**
A) ridicule : mock
B) denounce : embrace
C) celebrate : congratulate
D) sting : stab
10. **OCEAN : IMMENSE**
A) surface : flat
B) career : fulfilling
C) enemy : adversarial
D) quilt : detailed
11. **INFECTION : BACTERIA**
A) intoxication : alcohol
B) glitter : shine
C) worth : money
D) rain : fog
12. **MASK : DISGUISE**
A) powder : moisten
B) perfume : scent
C) shield : attack
D) daughter : marry
13. **PASSPORT : DOCUMENT**
A) mineral : geology
B) clock : watch
C) fossil : artifact
D) notebook : literature
14. **BELIEVABLE : CREDIBLE**
A) chilly : freezing
B) horrible : monstrous
C) visible : obvious
D) eternal : endless
15. **HELIUM : GAS**
A) Christianity : religion
B) truth : knowledge
C) courage : bravery
D) polarity : magnet
16. **FISH : GILLS**
A) pig : hooves
B) human : lungs
C) whale : tails
D) eagle : talons
17. **INSECURE : CONFIDENCE**
A) fluent : language
B) powerful : ability
C) modest : grace
D) indecisive : resolution
18. **BLAZE : FIRE**
A) decision : idea
B) lighthouse : lamp
C) warlord : soldier
D) tournament : game

19. **ANTIQUÉ : AGED**
 A) technique : effective
 B) microphone : loud
 C) grandfather : deceased
 D) sphere : round
20. **ARTICLE : MAGAZINE**
 A) revolution : war
 B) hood : jacket
 C) speech : meeting
 D) trigger : gun
21. **LENS : CAMERA**
 A) amplifier : violin
 B) keyboard : television
 C) bank : vault
 D) lobby : hotel
22. **APPALLED : DISMAYED**
 A) interested : apathetic
 B) incomprehensible : illegible
 C) overjoyed : happy
 D) aloof : untouchable
23. **SLOB : MESSY**
 A) benefactor : poor
 B) miser : stingy
 C) godmother : magical
 D) researcher : intuitive
24. **FEVER : SYMPTOM**
 A) debate : argument
 B) newspaper : magazine
 C) fable : story
 D) device : strategy
25. **ADVOCATE : CRITICIZE**
 A) **excuse** : permit
 B) conquer : liberate
 C) enjoy : satisfy
 D) relinquish : give
26. **CHRISTMAS : GIFTS**
 A) Thanksgiving : turkey
 B) summer : school
 C) Halloween : candy
 D) May : flowers
27. **BOUNDLESS : LIMIT**
 A) saintly : holiness
 B) understandable : recognition
 C) renewed : authenticity
 D) unrivaled : equal
28. **COAL : FUEL**
 A) kidney : body
 B) dictatorship : government
 C) thought : feeling
 D) partner : accomplice
29. **FISHERMAN : NET**
 A) teacher : professor
 B) doctor : stethoscope
 C) demon : soul
 D) mother : child
30. **BRAKE : DECELERATE**
 A) nurse : operate
 B) veil : conceal
 C) commercial : purchase
 D) gift : receive
31. **PAN : SAUTÉ**
 A) measurement : weigh
 B) cheese : grate
 C) newspaper : edit
 D) pestle : grind
 E) informant : educate
32. **KINDLING : COMBUSTIBLE**
 A) lava : molten
 B) bleach : white
 C) faith : blind
 D) patriotism : militaristic
 E) obesity : large
33. **PRINT : LITHOGRAPH**
 A) koala : marsupial
 B) raindrop : torrent
 C) accordion : polka
 D) ballet : tango
 E) pathogen : virus
34. **DERMAL : SKIN**
 A) idyllic : dreams
 B) aquatic : water
 C) political : democracy
 D) scientific : medicine
 E) diverse : cultures
35. **ATROCIOUS : BAD**
 A) beneficent : upset
 B) magnanimous : generous
 C) mellifluous : smooth
 D) common : banal
 E) aggressive : bellicose
36. **EXAGGERATION : CARICATURE**
 A) legitimacy : scam
 B) Satanism : prophet
 C) blitheness : funeral
 D) authenticity : imitation
 E) brevity : epigram

- 37. TENABLE : INDEFENSIBLE**
 A) unique : unprecedented
 B) dire : pressing
 C) bleak : desolate
 D) theoretical : concrete
 E) recondite : scholarly
- 38. INCHOATE : EXPERIENCE**
 A) vivacious : health
 B) ignorant : belief
 C) feminine : hormones
 D) irreverent : respect
 E) prudish : desire
- 39. BRANCH : BUREAUCRACY**
 A) picnic : basket
 B) denouement : plot
 C) album : photograph
 D) abbey : cathedral
 E) impresario : hostess
- 40. STOCK : INVENTORY**
 A) celebrity : questionnaire
 B) antique : appraisal
 C) negotiation : bazaar
 D) trial : interrogation
 E) population : census
- 41. ESTIMATE : APPROXIMATE**
 A) narcissist : egocentric
 B) canoe : rapid
 C) businessman : perspicacious
 D) child : legitimate
 E) heiress : coddled
- 42. HEART : CARDIAC**
 A) teenager : neonatal
 B) piano : Italian
 C) tree : arboreal
 D) syringe : medical
 E) electricity : static
- 43. INEVITABLE : PREVENTABLE**
 A) humorous : amusing
 B) unintelligible : illegible
 C) plausible : impossible
 D) déclassé : rude
 E) racist : prejudiced
- 44. DISINGENUOUS : CHARLATAN**
 A) padded : résumé
 B) hardwood : floor
 C) cooperative : rival
 D) somnambulant : nightmare
 E) indigent : mendicant
- 45. AUTHENTICITY : FRAUDULENT**
 A) simplicity : complex
 B) importance : instrumental
 C) worth : priceless
 D) thirst : parched
 E) meaning : purposeful
- 46. POLISH : SHINY**
 A) procure : valuable
 B) insulate : warm
 C) reject : commonplace
 D) sand : rough
 E) varnish : colorless
- 47. SUBTERFUGE : DECEIVE**
 A) smoke : burn
 B) allegory : recant
 C) pedant : walk
 D) cloak : conceal
 E) prosecutor : judge
- 48. ABIDING : EPHEMERAL**
 A) mawkish : stoic
 B) spineless : timorous
 C) frightened : petrified
 D) listless : jejune
 E) speechless : deaf
- 49. EXPULSION : SCHOOL**
 A) ostracism : society
 B) reluctance : hesitation
 C) rebuttal : debate
 D) gravity : orbit
 E) exeunt : drama
- 50. MARTINET : DISCIPLINE**
 A) libertine : freedom
 B) fundamentalist : religion
 C) ballerina : nutrition
 D) cynic : optimism
 E) sculptor : clay

PLEASE DO NOT LOOK AT THE ANSWERS BEFORE SOLVING THE EXERCISE YOURSELF

Rearrangement Exercise 2 Answers & Discussion:

1. Sentence C talks of how verb usage goes up when unnecessary words are reduced. This ties in with sentence A which talks of how good writers use more verbs. It is also clear C follows A.

Sentence B says it is hard to write without verbs. Sentence D adds to this saying that "use verbs" is hence not good advice. Therefore, D follows B.

By looking at the sentences we see that sentence A makes a good start to the paragraph.

The question is " **Arrange the sentences in the correct order** "
The order is ACBD

Hence, the answer is ACBD

Choice B is the correct answer.

2. Sentences C and D start with "it" and "that" respectively and can be hence ruled out as starting sentences for the paragraph.

Sentence A talks of a vision. Sentence D starts with "That vision". So D should follow A. Only options (a) and (d) have this arrangement.

Sentence B is a general premise that the French Revolution invented modern revolution.

Sentence C talks of how the revolution brought in modernity by destroying the foundations of the Old Regime. We can see that there is a link between sentences B and C- both talk of "modernity". C follows B.

Sentence A talks of a "new moral universe" while Sentence C talks of the old regime. So again, A follows C.

The question is " **Arrange the sentences in the correct order** " The order is BCAD

Hence, the answer is BCAD

Choice B is the correct answer.

3. Sentence A declares that comments can turn a website into a democratic "polyphony". Sentence C elaborates on this. Sentence B talks of the danger of "it" descending to cacophony if the language does not befit a "matured public sphere". "It" here refers to the debates talked of in sentence C.

Sentence D provides a solution to the problem addressed in sentence B. Moderators must retain the space for debate, while rejecting voices that breed cacophony. The question is " **Arrange the sentences in the correct order** "

4. The order is ACBD. Hence, the answer is ACBD. Choice D is the correct answer.

5. The link between sentences B and D is easy to spot. Sentence B talks of the situation twenty years ago, when athletes could do as they pleased and the nightly news featured only "monumental" dustups. Sentence D talks of the situation today: athletes have signed up for "24 hour a day news conference" on the social media. Clearly, D follows B.

Sentence A states that while they may not be role models, athletes are certainly "digital lightning rods" i.e. they attract a lot of criticism, which may not quite be justified. This idea ties in with the one made by sentence D, that athletes are being monitored by the social media round the clock.

Sentence C says that while athletes may want the freedom to speak freely without damaging their paychecks, "that's not how it works". Again, we see that sentence C refers to the constant scrutiny the social media subjects athletes to.

In terms of sentence ordering, it makes sense to start the paragraph with B (how athletes could get away with doing what they wanted earlier, unless the news was "monumental"), then D (how they are

closely monitored today) and then C, as C tells us that though they would prefer to express themselves freely without hurting their paychecks, that's now how it works today. Sentence A sums up the present-day situation: athletes may not be role models, but they're certainly digital lightning rods. The question is " **Arrange the sentences in the correct order** ". The order is BDCA. Hence, the answer is BDCA

Choice A is the correct answer.

6. Sentence A is the best choice for starting the paragraph, as it introduces the novel, 'War and Peace'. All other sentences refer to "it" or "this ceaseless ebb and flow of life", requiring some explanation beforehand.

Now, sentence A tells us that "one of the beauties" of the novel is that it does not end when the war ends. Sentence B tells us when the novel ends instead. So, B looks like a good choice to follow A.

Sentence C talks of "this ceaseless ebb and flow of life". What does this refer to? We find the answer in sentence B, which talks of the novel concluding when the hero settles down to a boring routine after war. So, C follows immediately after B.

Now where does sentence D fit in? Both sentences B and D talk about the novel's conclusion. Sentence D declares that concluding the novel at the "moment of heroic drama" would have "destroyed its integrity". And sentence B tells us how the novel ends. Clearly, D does not follow the sentence group BC, for it makes no sense to refer to the conclusion of the novel again, after it has been discussed in sentence B and followed up with C. Sentence D fits in the paragraph best when it is placed immediately after A and before BC. So we have sentence A talking of how the conclusion of 'War and Peace' is "one of its beauties", followed by sentence D, which argues that concluding it at "the moment of heroic drama" would have compromised the integrity of the novel, followed by sentence B, which tells us how the novel ends and sentence C which talks of how this conveys the ceaseless ebb and flow of life. The question is " **Arrange the sentences in the correct order.**" The order is ADBC. Hence, the answer is ADBC

Choice C is the correct answer.

VOCABULARY LIST – 11

surpass V. exceed. Her SAT scores surpassed our expectations.

surreptitious ADJ. secret; furtive; sneaky; hidden. Hoping to discover where his mom had hidden the Christmas presents, Timmy took a surreptitious peek into the master bedroom closet.

susceptible ADJ. impressionable; easily influenced; having little resistance, as to a disease; receptive to. Said the patent medicine man to his very susceptible customer: “Buy this new miracle drug, and you will no longer be susceptible to the common cold.”

sustain V. experience; support; nourish. He sustained such a severe injury that the doctors feared he would be unable to work to sustain his growing family.

symmetry N. arrangement of parts so that balance is obtained; congruity. Something lopsided by definition lacks symmetry.

taciturn ADJ. habitually silent; talking little. The stereotypical cowboy is a taciturn soul, answering lengthy questions with “Yep” or “Nope.”

tactile ADJ. pertaining to the organs or sense of touch. His callused hands had lost their tactile sensitivity.

tantamount ADJ. equivalent in effect or value. Because so few Southern blacks could afford to pay the poll tax, the imposition of this tax on prospective voters was tantamount to disenfranchisement for black voters.

temper V. moderate; tone down or restrain; toughen (steel). Not even her supervisor’s grumpiness could temper Nancy’s enthusiasm for her new job.

tenacity N. firmness; persistence. Jean Valjean could not believe the tenacity of Inspector Javert. Here all Valjean had done was to steal a loaf of bread, and the inspector had pursued him doggedly for twenty years!

tentative ADJ. hesitant; not fully worked out or developed; experimental; not definite or positive. Unsure of his welcome at the Christmas party, Scrooge took a tentative step into his nephew’s drawing room.

terrestrial ADJ. earthly (as opposed to celestial); pertaining to the land. In many science fiction films, alien invaders from outer space plan to destroy all terrestrial life.

terse ADJ. concise; abrupt; pithy. There is a fine line between speech that is terse and to the point and speech that is too abrupt.

threadbare ADJ. worn through till the threads show; shabby and poor. The poor adjunct professor hid the threadbare spots on his jacket by sewing leather patches on his sleeves.

thrifty ADJ. careful about money; economical. A thrifty shopper compares prices before making major purchases.

thrive V. prosper; flourish. Despite the impact of the recession on the restaurant trade, Philip’s cafe thrived.

tirade N. extended scolding; denunciation; harangue. The cigar smoker went into a bitter

tirade, denouncing the antismoking forces that had succeeded in banning smoking from most planes and restaurants.

torpor N. lethargy; sluggishness; dormancy. Throughout the winter, nothing aroused the bear from his torpor: he would not emerge from hibernation until spring. *torpid*, ADJ.

tranquility N. calmness; peace. After the commotion and excitement of the city, I appreciate the tranquility of these fields and forests.

transient ADJ. momentary; temporary; staying for a short time. Lexy's joy at finding the perfect Christmas gift for Phil was transient; she still had to find presents for the cousins and Uncle Bob. Located near the airport, this hotel caters to a largely transient trade. *transience*, N

trepidation N. fear; nervous apprehension. As she entered the office of the dean of admissions, Sharon felt some trepidation about how she would do in her interview.

trifling ADJ. trivial; unimportant. Why bother going to see a doctor for such a trifling, everyday cold?

trigger V. set off. John is touchy today; say one word wrong and you'll trigger an explosion.

trite ADJ. hackneyed; commonplace. The trite and predictable situations in many television programs turn off many viewers, who, in turn, turn off their sets.

truncate V. cut the top off. The top of a cone that has been truncated in a plane parallel to its base is a circle.

turbulence N. state of violent agitation. Warned of approaching turbulence in the atmosphere, the pilot told the passengers to fasten their seat belts.

turmoil N. great commotion and confusion. Lydia running off with a soldier! Mother fainting at the news! The Bennet household was in turmoil.

undermine V. weaken; sap. The recent corruption scandals have undermined many people's faith in the city government. The recent torrential rains have washed away much of the cliffside; the deluge threatens to undermine the pillars supporting several houses at the edge of the cliff.

uniformity N. sameness; monotony. At Persons magazine, we strive for uniformity of style; as a result, all our writers wind up sounding exactly alike.

unkempt ADJ. disheveled; uncared for in appearance. Jeremy hated his neighbor's unkempt lawn: he thought its neglected appearance had a detrimental effect on neighborhood property values.

unprecedented ADJ. novel; unparalleled. For a first novel, Margaret Mitchell's novel *Gone with the Wind* was an unprecedented success.

unwarranted ADJ. unjustified; groundless; undeserved. Your assumption that I would accept your proposal is unwarranted, sir; I do not want to marry you at all. We could not understand Martin's unwarranted rudeness to his mother's guests.

unwieldy ADJ. awkward; cumbersome; unmanageable. The large carton was so unwieldy that the movers had trouble getting it up the stairs.

usurp V. seize another's power or rank. The revolution ended when the victorious rebel general succeeded in his attempt to usurp the throne.

vacillate V. waver; fluctuate. Uncertain which suitor she ought to marry, the princess vacillated, saying now one, now the other. The big boss likes his people to be decisive: when he asks you for your opinion, whatever you do, don't vacillate. *vacillation*, N.

veer V. change in direction. After what seemed an eternity, the wind veered to the east and the storm abated.

venerate V. revere. In Tibet today, the common people still venerate their traditional spiritual leader, the Dalai Lama.

verbose ADJ. wordy. Someone mute can't talk; someone verbose can hardly stop talking.

viable ADJ. practical or workable; capable of maintaining life. That idea won't work. Let me see whether I can come up with a viable alternative.

vigor N. active strength. Although he was over seventy years old, Jack had the vigor of a man in his prime. *vigorous*, ADJ.

vilify V. slander. Waging a highly negative campaign, the candidate attempted to vilify his opponent's reputation. *vilification*, N.

vindicate V. clear from blame; exonerate; justify or support. The lawyer's goal was to vindicate her client and prove him innocent on all charges. The critics' extremely favorable reviews vindicate my opinion that The Madness of King George is a brilliant movie.

virtuoso N. highly skilled artist. The promising young cellist Yo-Yo Ma grew into a virtuoso whose performances thrilled audiences throughout the world. *virtuosity*, N.

virulent ADJ. extremely poisonous; hostile; bitter. Laid up with a virulent case of measles, Vera blamed her doctors because her recovery took so long. In fact, she became quite virulent on the subject of the quality of modern medical care.

voluble ADJ. fluent; glib; talkative. The excessively voluble speaker suffers from logorrhea: he runs off at the mouth a lot!

volatile ADJ. changeable; explosive; evaporating rapidly. The political climate today is extremely volatile: no one can predict what the electorate will do next. Maria Callas's temper was extremely volatile: the only thing you could predict was that she was sure to blow up. Acetone is an extremely volatile liquid: it evaporates instantly.

whimsical ADJ. capricious; fanciful. In Mrs. Doubtfire, the hero is a playful, whimsical man who takes a notion to dress up as a woman so that he can look after his children, who are in the custody of his ex-wife. *whimsy*, N.

wizardry N. sorcery; magic. Merlin the Magician amazed the knights with his wizardry.

zealot N. fanatic; person who shows excessive zeal. Though Glenn was devout, he was no zealot; he never tried to force his beliefs on his friends.