

# Ivy Global

# SSAT ENGLISH

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### Version 1.3

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# SYNONYM PRACTICE QUESTIONS

## SECTION 2

In this section, you will find 246 practice questions to prepare you for the types of synonym questions you might find on the SSAT. There are 6 sets of questions, grouped by difficulty. Pay attention to the difficulty of each set to determine which questions are appropriate for the Middle and Upper Levels.

### WARM-UP QUESTIONS

Use these questions to test your familiarity with basic synonym strategies for both the Middle and Upper Levels.

- |                 |                 |
|-----------------|-----------------|
| 1. ERROR:       | 3. CREATE:      |
| (A) edit        | (A) find        |
| (B) fear        | (B) glimpse     |
| (C) mistake     | (C) adore       |
| (D) frustration | (D) break       |
| (E) pause       | (E) make        |
| 2. EXIT:        | 4. REPLACEMENT: |
| (A) open        | (A) mission     |
| (B) leave       | (B) stand-in    |
| (C) wave        | (C) pretense    |
| (D) undo        | (D) move        |
| (E) experience  | (E) location    |

5. BOLD:  
(A) old  
(B) nasty  
(C) daring  
(D) weak  
(E) submissive
6. TRY:  
(A) attempt  
(B) hold  
(C) plow  
(D) desire  
(E) put
7. EMBRACE:  
(A) laugh  
(B) spoil  
(C) hug  
(D) scold  
(E) lug
8. SCARE:  
(A) cry  
(B) frighten  
(C) scold  
(D) shove  
(E) lose
9. BOTHER:  
(A) tickle  
(B) snuggle  
(C) snap at  
(D) ignore  
(E) annoy
10. STUMBLE:  
(A) hum  
(B) chatter  
(C) trip  
(D) rage  
(E) throw

## BASIC QUESTIONS

Use these questions to practice the most basic difficulty level you might see in both the Middle and Upper Level synonym sections. The Middle Level exam will include more basic questions than the Upper Level exam.

1. DEMAND:
  - (A) employ
  - (B) punish
  - (C) give to
  - (D) ask for
  - (E) yell
2. SHRIEK:
  - (A) ghost
  - (B) prince
  - (C) screech
  - (D) whistle
  - (E) song
3. CASUAL:
  - (A) unnecessary
  - (B) traditional
  - (C) disrespectful
  - (D) resulting
  - (E) informal
4. HAZY:
  - (A) sad
  - (B) unclear
  - (C) sloppy
  - (D) laughable
  - (E) harmful
5. MIRACLE:
  - (A) gift
  - (B) fortune
  - (C) life
  - (D) wonder
  - (E) symbol
6. TECHNIQUE:
  - (A) point
  - (B) engineer
  - (C) detail
  - (D) direction
  - (E) method
7. INSPECT:
  - (A) answer
  - (B) plan
  - (C) examine
  - (D) ignore
  - (E) require
8. ATTRACT:
  - (A) fight
  - (B) annoy
  - (C) refuse
  - (D) interest
  - (E) surprise

9. REALITY:  
(A) vision  
(B) theory  
(C) truth  
(D) sorrow  
(E) persistence

10. DECEIVE:  
(A) clarify  
(B) unwrap  
(C) predict  
(D) control  
(E) lie to

11. REGRETFUL:  
(A) enraged  
(B) sorry  
(C) stubborn  
(D) gleeful  
(E) homesick

12. DETACH:  
(A) curse  
(B) separate  
(C) attack  
(D) torture  
(E) knock down

13. CRATER:  
(A) cavity  
(B) lake  
(C) mountain  
(D) sphere  
(E) moon

14. FERTILE:  
(A) productive  
(B) deserted  
(C) warm  
(D) sympathetic  
(E) girlish

15. REFRESH:  
(A) polish  
(B) caress  
(C) practice  
(D) renew  
(E) retreat

16. COMBINE:  
(A) join  
(B) whisk  
(C) list  
(D) braid  
(E) visit

17. CONSTRUCT:  
(A) carry  
(B) withdraw  
(C) explain  
(D) destroy  
(E) build

18. VILE:  
(A) tasty  
(B) disgusting  
(C) strong  
(D) syrupy  
(E) unknown

# ANALOGY PRACTICE QUESTIONS

## SECTION 5

In this section, you will find 185 practice questions to prepare you for the types of analogy questions you might find on the SSAT. There are 6 sets of questions, grouped by difficulty. Pay attention to the difficulty of each set to determine which questions are appropriate for the Middle and Upper Levels.

### WARM-UP QUESTIONS

Use these questions to test your familiarity with basic analogy strategies for both the Middle and Upper Levels.

1. Soda is to can as banana is to
  - (A) seed
  - (B) eat
  - (C) peel
  - (D) fruit
  - (E) split
2. President is to country as mayor is to
  - (A) school
  - (B) stadium
  - (C) house
  - (D) city
  - (E) author
3. Desk is to office as
  - (A) window is to attic
  - (B) table is to kitchen
  - (C) lamp is to ceiling
  - (D) study is to library
  - (E) ottoman is to sofa
4. Painter is to painting as architect is to
  - (A) building
  - (B) song
  - (C) sculpture
  - (D) wood
  - (E) wall



5. Lamp is to lampshade as  
(A) bird is to fly  
(B) dog is to leash  
(C) window is to curtain  
(D) fire is to chimney  
(E) snow is to ground
6. Bluebird is to fly as  
(A) human is to stand  
(B) mute is to talk  
(C) lion is to attack  
(D) otter is to swim  
(E) frog is to amphibian
7. Ski is to mountain as swim is to  
(A) valley  
(B) rainforest  
(C) park  
(D) lake  
(E) sunshine
8. Happy is to sad as  
(A) messy is to sloppy  
(B) smiling is to laughing  
(C) nice is to mean  
(D) angry is to tired  
(E) confused is to puzzle
9. Butterfly is to caterpillar as  
(A) puppy is to kitten  
(B) frog is to tadpole  
(C) crab is to lobster  
(D) joey is to elephant  
(E) cat is to sphinx
10. Hide-and-seek is to game as  
(A) play is to win  
(B) basketball is to baseball  
(C) coat is to shirt  
(D) follow is to lead  
(E) fairy tale is to story

## BASIC QUESTIONS

Use these questions to practice the most basic difficulty level you might see in both the Middle and Upper Level analogy sections. The Middle Level exam will include more basic questions than the Upper Level exam.

1. Trim is to hair as prune is to
  - (A) plum
  - (B) grass
  - (C) fruit
  - (D) hedge
  - (E) shear
2. Salmon is to fish as grizzly is to
  - (A) burly
  - (B) polar
  - (C) hunt
  - (D) bear
  - (E) prey
3. Europe is to continent as Atlantic is to
  - (A) Pacific
  - (B) America
  - (C) channel
  - (D) glacier
  - (E) ocean
4. Hunger is to food as
  - (A) sadness is to fighting
  - (B) thirst is to beverage
  - (C) clown is to sick
  - (D) tired is to bedtime
  - (E) dirty is to clean
5. Laugh is to comedy as
  - (A) film is to watch
  - (B) scream is to horror
  - (C) drama is to suspense
  - (D) fantasy is to imagine
  - (E) argue is to agree
6. Palm is to hand as
  - (A) shoulder is to arm
  - (B) ankle is to leg
  - (C) neck is to spine
  - (D) sole is to foot
  - (E) bone is to tendon
7. Hinge is to door as
  - (A) knee is to leg
  - (B) spoke is to wheel
  - (C) notebook is to spine
  - (D) lead is to pencil
  - (E) motion is to stillness
8. Musician is to band as
  - (A) club is to member
  - (B) performance is to an actor
  - (C) playwright is to play
  - (D) opera is to aria
  - (E) singer is to chorus

9. Foot is to sock as hand is to  
(A) bracelet  
(B) glove  
(C) ring  
(D) palm  
(E) sole
10. Car is to garage as  
(A) bicycle is to vehicle  
(B) boat is to dock  
(C) train is to locomotive  
(D) shed is to tractor  
(E) pedestrian is to foot
11. Field is to wheat as  
(A) plant is to carrot  
(B) garden is to cultivate  
(C) soil is to potato  
(D) pasture is to cow  
(E) vine is to trellis
12. Chef is to apron as  
(A) ballerina is to tiara  
(B) painter is to smock  
(C) lawyer is to suit  
(D) gardener is to glove  
(E) fireman is to protect
13. Couch is to chair as  
(A) expensive is to leather  
(B) soft is to flexible  
(C) pool is to lake  
(D) bus is to car  
(E) horse is to camel
14. Look is to cook as  
(A) cool is to boot  
(B) soot is to foot  
(C) aroma is to drama  
(D) manage is to carnage  
(E) rough is to plough
15. Kite is to wind as  
(A) candle is to wax  
(B) chair is to wood  
(C) lantern is to flame  
(D) helium is to balloon  
(E) surfboard is to wave
16. Mitten is to glove as  
(A) spoon is to fork  
(B) scarf is to hat  
(C) snowball is to tennis ball  
(D) boot is to ankle  
(E) soup is to bread
17. Lion is to zebra as  
(A) whale is to frog  
(B) dog is to pet  
(C) owl is to mouse  
(D) squirrel is to hawk  
(E) wolf is to predator
18. Mechanic is to wrench as  
(A) spatula is to cook  
(B) nurse is to health  
(C) spinster is to wheel  
(D) tailor is to needle  
(E) carpenter is to wood

# TYPES OF PASSAGES

## SECTION 3

The SSAT Reading Section includes approximately seven or eight short passages that you will need to read and analyze under a time limit. In this section, we'll discuss the four main types of passages you will see on the exam: informative passages, persuasive passages, short stories, and poems. Continue reading for specific strategies to help you analyze each type of passage.

### INFORMATIVE PASSAGES

**Informative passages** explain or describe a main topic. You might find an informative passage in an encyclopedia, textbook, or even a newspaper story that informs readers about a recent event. On the SSAT, you might see a wide range of topics, from science to art to history.

### MAJOR COMPONENTS

A common structure for informative passages includes the following components:

- **Introduction:** The opening sentences of a passage normally introduce the reader to the main topic of the passage. However, sometimes the introduction for an SSAT passage will be very brief, and sometimes it might be missing altogether! In that case, it will be up to you to figure out how the ideas in the passage are connected.
- **Body:** In an informative passage, each paragraph will give information about a particular idea related to the main topic. For example, in a passage about ice cream, one paragraph might be about how ice cream is made, and another might detail the history of ice cream. In the previous section, we looked at strategies for identifying the key ideas in each body paragraph.
- **Conclusion:** The final sentences of a passage might summarize the main idea of the passage. However, in an SSAT passage, the conclusion might be very brief or missing altogether.

To illustrate these components, let's take another look at the platypus passage from the last section, which is an informative passage:

*Line 5*            The Duckbilled platypus is a small animal, native to Australia, with many unusual characteristics. It is a very odd-looking animal; in fact, when Europeans first heard about the platypus, many thought such an odd-looking animal must be a fraud. Its head and feet are like a duck's, its body is like a weasel's, and its tail is like a beaver's. Its webbed feet help it swim, its odd-shaped tail helps it to store fat, and its duck-like beak helps it find food in rivers.

*10*                A platypus is a mammal, but is remarkably unlike almost every other mammal. The platypus lays eggs; it doesn't give birth like other mammals. Also, although all mammals give their young milk, the platypus has an unusual way of doing this: it actually sweats milk all over its body. But despite these differences, the platypus has fur, like other mammals.

*15*                Finally, the platypus has some amazing abilities. The platypus can see electricity: it senses electricity coming from other animals in the water and uses this ability to catch food and avoid predators. The platypus also has venomous spurs on its feet that allow it to defend itself. An animal that gets too close to the platypus's feet will be stung with a poison.

Does this passage have an introduction? We might call the first sentence of the passage its (very brief) introduction, because it states the main topic of the entire passage: "The Duckbilled platypus is a small animal, native to Australia, with many unusual characteristics."

The body of this passage includes the rest of the first paragraph and the next two paragraphs. As we have already seen, each of these paragraphs describes a specific topic related to the main idea: the way the platypus looks, the way it is unlike other mammals, and some of its special abilities.

Does this passage have a conclusion? No—there is no sentence or paragraph at the end that summarizes the main idea of the passage again. This is an example of a passage that ends before its conclusion. It might be incomplete—the author might go on to talk about some more unusual traits of the platypus!

## **PARAGRAPH STRUCTURE**

Many informative passages also have special internal structures within their paragraphs. Just like the passage as a whole, each paragraph has a topic sentence that serves as its introduction. The topic sentence introduces readers to the main idea of the paragraph. The next few sentences can be thought of as the body of the paragraph; they present

**supporting details** related to the topic sentence. Finally, a paragraph might end with a concluding sentence that summarizes the main topic of the paragraph. The **concluding sentence** can also provide a transition to the next paragraph.

For example, let's take a look at the second paragraph of the platypus passage again:

10 A platypus is a mammal, but is remarkably unlike almost every other mammal. The platypus lays eggs; it doesn't give birth like other mammals. Also, although all mammals give their young milk, the platypus has an unusual way of doing this: it actually sweats milk all over its body. But despite these differences, the platypus has fur, like other mammals.

The topic sentence of this paragraph is its first sentence: "The platypus is a mammal, but is remarkably unlike almost every other mammal." This sentence tells us that the topic of the paragraph is how the platypus is different from other mammals.

The body of this paragraph includes the second and third sentences, which provide supporting detail about how the platypus is different from other mammals. These details include its egg-laying and milk-sweating habits.

The final sentence of this paragraph might be called its conclusion because it explains why the platypus is still a mammal, despite these differences.

## STRATEGIES

When you read an informative passage, ask yourself the same three questions we discussed in the Critical Reading section:

1. What are the author's **topics**, or the key details being discussed in this passage?
2. What is the author saying about these topics, or what is the **main point** of the passage?
3. What is the author's **purpose** in this passage?

The third question should be easy to answer: the purpose of an informative passage is to inform, explain, or describe. To answer the first two questions, review the strategies from the Critical Reading section. Looking for the main structure of the passage and the internal structure of each paragraph will help you locate this information.

Be careful: even if the topic of the passage is familiar to you, don't allow your reading to be swayed by your own opinion or prior knowledge! The SSAT will only test you about what the author is saying. Ignore any information you might already know about the topic and look only at the information on the page in front of you.

*Exercise #1:* Read the sample informative passage below, and then answer the questions that follow. Ask a trusted reader to check your work.

One of the Seven Wonders of the Ancient World, the Hanging Gardens of Babylon is the only one of the Wonders that may have been a legend.

*Line 5* The gardens were attributed to King Nebuchadnezzar II, who ruled the ancient city-state of Babylon between 605 and 562 BC. He is said to have constructed the gardens to please his homesick wife, Amytis of Media, who longed for the plants of her homeland. The gardens were so massive that they required a minimum of 8,200 gallons of water per day to remain lush and green. To prevent flooding and erosion from the daily watering, Nebuchadnezzar is reported to have used massive slabs of stone beneath and  
*10* around the gardens.

Unfortunately, several earthquakes after the Second Century BC are said to have destroyed the gardens. While ancient Greek and Roman writers documented the Hanging Gardens of Babylon, there is no definitive archaeological evidence confirming their existence.

1. Identify each of the following structural components of the passage as a whole:

*Introduction:*

*Body:*

*Conclusion:*

2. For the second paragraph (lines 3-9), identify the following components:

*Topic sentence:*

*Supporting details:*

3. What are the author's topics, or the key details being discussed in this passage?
4. What is the author saying about these topics, or what is the main point of the passage?

5. What is the author's purpose in this passage?



# PERSUASIVE PASSAGES

In a persuasive passage, the author tries to convince the reader of a specific position or argument. A persuasive passage might come from a political speech, an opinion essay, or a newspaper op-ed or letter to the editor.

## MAJOR COMPONENTS

A persuasive passage differs from an informative passage because the author is presenting an opinion about a situation, rather than simply explaining or describing a topic. This opinion is called the author's **thesis**, and an author normally uses specific supporting points or **evidence** to prove his or her opinion. Authors can use **objective evidence**, or facts and statistics from outside sources. Authors can also use **subjective evidence**, or examples from their own experiences. While a persuasive passage written with objective evidence will sound more detached and analytical, a persuasive essay written with subjective evidence will sound more personal.

Persuasive passages follow the same basic structure as informative passages, with a few differences:

- **Introduction:** The opening sentences of a passage normally introduce the reader to the author's main argument and thesis. Just like informative passages, however, the introduction for a persuasive passage on the SSAT might be very brief or missing altogether. In that case, it will be up to you to find the author's main argument and thesis by reading the rest of the passage.
- **Body:** In a persuasive passage, each paragraph will provide a specific reason or example that proves why the author's thesis is true. These paragraphs contain the author's evidence, either from outside sources (objective) or personal experience (subjective).
- **Conclusion:** The final sentences of a passage might summarize the main argument of the passage. However, in an SSAT passage, the conclusion might be very brief or missing altogether.

To illustrate these components, let's take a look at this example persuasive passage:

Cell phones have become a staple of modern life. While they have many benefits, such as improved communication, they can also be dangerous and counterproductive.

*Line 5* For one, cell phone use while driving is becoming increasingly controversial. Being distracted while operating a motor vehicle has resulted in an alarming increase in the number of car accidents. Because of this, many jurisdictions prohibit the use of mobile phones while driving. Egypt, Israel, Japan, Portugal, and Singapore banned both handheld and hands-free use of a mobile phone; others—including the UK, France, and many U.S. states—  
*10* banned handheld phone use only, allowing hands-free use.

In addition, cell phone use is being closely watched in schools. Because so many students have been using them to cheat on tests and bully others, cell phone use is usually restricted in schools. The benefits of cell phone use in schools have yet to be found because students' use of cell phones has, for the  
*15* most part, threatened the school's security, distracted other students, and encouraged gossip and other social activities that harm learning.

Besides being monitored in cars and schools, many cell phones are banned in school locker room facilities, public restrooms, and swimming pools due to the built-in cameras that most phones now feature.

Does this passage have an introduction? Yes, the first paragraph of the passage states both the main topic of the passage (cell phone usage) as well as the author's position about this topic. The author's thesis is stated in the second sentence: "While they have many benefits, such as improved communication, they can also be dangerous and counterproductive." Based on this thesis statement, we expect that the rest of the passage will prove why and how cell phones can be dangerous and counterproductive.

The body of this passage includes the second, third, and fourth paragraphs. Each of these paragraphs explains a specific situation where cell phones may be dangerous:

- Paragraph 2: Cell phones can be dangerous to use while driving.
- Paragraph 3: Cell phones can be dangerous to use in schools.
- Paragraph 4: Cell phones can be dangerous to use in locker rooms, restrooms, and swimming pools.

In each paragraph, the author provides specific details about why cell phones can be dangerous in each of these situations. All of these details work together as the author's evidence to support her thesis.

Does this passage have a conclusion? No—there is no sentence or paragraph at the end that summarizes the author's thesis and argument again. This is another example of a passage

that ends before its conclusion. If the author were to continue the passage, what do you think she would discuss next?

## STRATEGIES

When you read a persuasive passage, start by asking yourself the same three questions we discussed in the Critical Reading section:

1. What are the author's **topics**, or the key details being discussed in this passage?
2. What is the author saying about these topics, or what is the **main point** of the passage?
3. What is the author's **purpose** in this passage?

The third question should be easy to answer: the purpose of a persuasive passage is to persuade or convince you of the author's opinion. To answer the first two questions, review the strategies from the Critical Reading section. In addition, help yourself by looking for the main components of the passage: the author's thesis and supporting evidence.

If you're having difficulty understanding the passage, try to imagine who is speaking and whom he or she might be speaking to. Is this the type of passage that would be delivered as a speech or a letter to a group of people, or as a speech or a letter to one specific person? If so, who do you think those people are? What type of situation might have led the author to propose this argument?

If you're having difficulty locating the author's main point or thesis, pay close attention to the author's **tone**. Because a persuasive passage presents an opinion, the author will frequently have a **positive** or **negative** feeling about the topic he or she is discussing. In the cell phone passage above, the author uses words like "dangerous," "counterproductive," "controversial," "alarming," and "threatened" to describe cell phone usage. These words indicate that the author feels negatively about using cell phones in the situations she is describing.

Be careful: even if you disagree with the author's position, don't allow your reading to be swayed by your own opinion! The SSAT will only test you about what the author is saying, so only look at the argument on the page in front of you.

*Exercise #2:* Read the following sample persuasive passage, and then answer the questions that follow. Ask a trusted reader to check your work.

The purpose of Black History Month is to draw attention and pay tribute to people, organizations, and events that have shaped the history of African Americans and their contributions to American society. In this spirit, we should honor Delta Sigma Theta, a black women's organization that fought for civil rights and made a difference in the lives of many for over a century.

Delta Sigma Theta was founded in 1913 by 22 women at Howard University in Washington. The sorority of college-educated women pledged to perform public service in the black community. Nearly six weeks after its founding, Delta Sigma Theta members took part in the historic Women's Suffrage March in Washington, and were the only African-Americans present. The Deltas have participated in every major civil rights march since.

In addition to its political involvement, Delta Sigma Theta has a strong tradition of community involvement. For years, the sorority's local chapters have funded programs providing assistance to persons in need and promoting academic excellence. The groups work as mentors to young people and provide scholarships to help them pursue their education.

Today, Delta Sigma Theta has 260,000 members. For the next century, these sorority sisters say they will continue to leave their mark on black history while helping transform the lives of young people.

1. Identify each of the following structural components in the passage as a whole:

*Introduction:*

*Body:*

*Conclusion:*

2. What are the author's topics, or the key details being discussed in this passage?
3. What is the author saying about these topics, or what is the main point of the passage?
4. Who might the author be addressing in this passage?
5. What specific evidence does the author use to support his or her thesis?
6. What is the author's tone in this passage?

# SHORT STORIES

Unlike informative and persuasive passages, a short story is an example of fiction. Informative and persuasive passages discuss real-life people, places, and events. By contrast, works of fiction discuss people, places, and events that are made up by the author's imagination. Novels are examples of fiction, and many short story passages on the SSAT might be taken from sections of a larger book. Other short story passages might stand alone by themselves, designed by the author to tell a brief story about made-up characters and events.

## MAJOR COMPONENTS

Short stories have five main components. We can think of these components in terms of the "5 w's": the who, what, where, when, and why of the story.

- **Characters** are the *who* of the story: the people (and sometimes animals) that exist in the world of the story.
- The **narrator** is another *who* of the story: the person telling the story. The narrator can be a character in the story, or somebody outside of the story.
- The **setting** is *when* and *where* the story takes place.
- The **plot** is *what* happens in the story, or the major events that take place.
- The **conflict** is *why* and *how* the plot moves forward. Often the characters need to achieve something, but there is some sort of obstacle in their way. The plot of the story centers on why and how they choose to overcome this obstacle.

To illustrate these components, let's take a look at this example short story:

*Line 5*                    A Wolf had got a bone stuck in his throat. He was in the greatest agony, and he ran up and down, beseeching every animal he met to help him. He promised that the animal who could successfully remove the bone would receive a very handsome reward. A Crane heard his entreaties and promises, and she decided to help. She ventured her long neck down the Wolf's throat and drew out the bone. She then modestly asked for the promised reward. The Wolf grinned and showed his teeth. He replied, "Ungrateful creature, why would you need any other reward? You have put your head into a Wolf's jaws, and brought it safely out again!"

*10*                    Those who provide help only in the hope of a reward must not be surprised if, in their dealings with evil men, they meet with more jeers than thanks.

Who are the characters in this story? In other words, who is this story about? The Wolf and the Crane are the two animals who interact in this story, so they are the story's characters. Who is the story's narrator? In other words, who might be telling the story? The narrator does not seem to be another character in the story because he or she does not interact with the characters or take place in the events. We can conclude that the narrator is someone outside of the story.

What is the story's setting? In other words, when and where does the story take place? We can tell that this story took place in the past, but the exact time isn't specified—it might have taken place long ago, or just yesterday. Similarly, the place for this story is unclear, but we might guess that it takes place somewhere that wolves and cranes live.

What is the plot of the story, and what is the conflict that moves the plot forward? The Wolf has a bone stuck in his throat, and he needs another animal's help in order to remove this bone. The plot centers on how he gets another animal (the Crane) to help him: by promising a reward that isn't what the Crane expects!

## STRATEGIES

To find the major components of a short story, simply go back to your "5 w's" and ask yourself the following questions:

- Who are the characters in the story, and who is the narrator telling the story?
- When and where is the story set?
- What happens in the story?
- Why and how does this happen? What conflict do the characters need to overcome?

For some short stories, you might not be able to answer all of these questions. For example, the story of the Wolf and the Crane did not have a clear setting. Make sure you only use the information in the story to answer these questions—don't use your own opinion or speculate too much. The SSAT will only ask you about information that can be answered on the basis of the story alone.

Be careful: don't confuse the story's narrator with its author! Every story has its **own point of view**, which is the perspective of the person telling the story. This may or may not be the same as the author's point of view, because the author can invent a completely made-up narrator! If you're not sure who might be the narrator of the story, focus on the words the narrator uses to show his or her point of view:

- If the narrator uses the word "I" to tell the story ("I talked to Sarah yesterday"), we call this a **first-person point of view**. The narrator is most likely a character in the story who is interacting with the other characters and taking part in the events.

- If the narrator uses the words “he” or “she” to tell the story (“She talked to Sarah yesterday”), we call this a **third-person point of view**. There are some exceptions, but the narrator is frequently not a character in the story. Instead, the narrator is outside of the story, telling about events that he or she did not take part in.

Finally, in addition to the main components of a story, you might be asked to analyze a major **theme** of a story. A story’s theme can be described as its “main idea,” or the message it conveys about life and behavior.

For example, the last sentence of the Wolf and Crane story summarizes a specific lesson to be learned: “Those who provide help only in the hope of a reward must not be surprised if, in their dealings with evil men, they meet with more jeers than thanks.” What does this mean? You might interpret this as saying that people should not volunteer to do nice things only on the basis of a reward, because evil men won’t appreciate their efforts.

Not every story will have a clear-cut lesson for the reader, so it will be up to you to decide if there is any theme you can take away from the story. Do the characters find success or disappointment, and why might this be? Do the characters end up with a greater understanding of themselves and others? How might the events in the story relate to other events you have experienced in real life? Relating a story to your own life is a great way to better understand the characters, events, and major themes in a story.

*Exercise #3:* Read the sample short story below, and then answer the questions that follow. Ask a trusted reader to check your work.

The next time that Ginger and I were together in the paddock, she told me about her first place.

“After my breaking in,” she said, “I was bought by a dealer to match another horse. For some weeks he drove us together before selling us to a fashionable gentleman in London. I had been driven hard by the dealer, and I hated it worse than anything else. But now, my new owner drove us even harder because he thought we looked more stylish. We were often driven about in the Park and other fashionable places. It was dreadful.”

She continued, “I like to toss my head about, and hold it as high as any horse. But know that if you tossed your head up high and had to hold it there for hours, your neck would ache until you did not. The worst was when we had to stand by the hour waiting for our mistress at some grand party or entertainment. If I stamped with impatience, the whip was laid on. It was enough to drive one mad.”

“Did not your master take any thought for you?” I asked.

“No,” said she.

1. Who are the characters in this story?
2. Who is the narrator telling the story? Is the narrator one of the characters, or is the narrator someone outside of the story?
3. When and where is the story set?
4. What happens in the story?
5. Why and how does this happen? What conflict do the characters need to overcome?
6. Is there any lesson or theme from this story that you can relate to your own life?



# INTRODUCTION

## SECTION 1

A well-written story engages its readers and brings them into the world of the characters. Your challenge is to establish a character and to tell a story that matches the prompt given. When reading the prompt, think about the causes that may have contributed to the scenario presented. What are some potential effects? There shouldn't be too much happening in your story. One conflict is usually sufficient.

If you are writing a short story on the SSAT, the prompt must be the first sentence of the story, so pay attention to the words in it. What is the tense? Is it written from the first person or second person point of view? Who might this character be? Is there more than one character? What setting or situation is suggested?

Show, don't tell. Employ your descriptive writing skills: use your five senses, identify key characteristics, and establish cause and effect. Let yourself be imaginative. Your story can be based on an actual event or completely made up. You can set it somewhere you've been or somewhere you've never been; your characters can be people from anywhere, who do whatever you want them to do. They don't have to be people at all! Be yourself and write a story you would want to read.

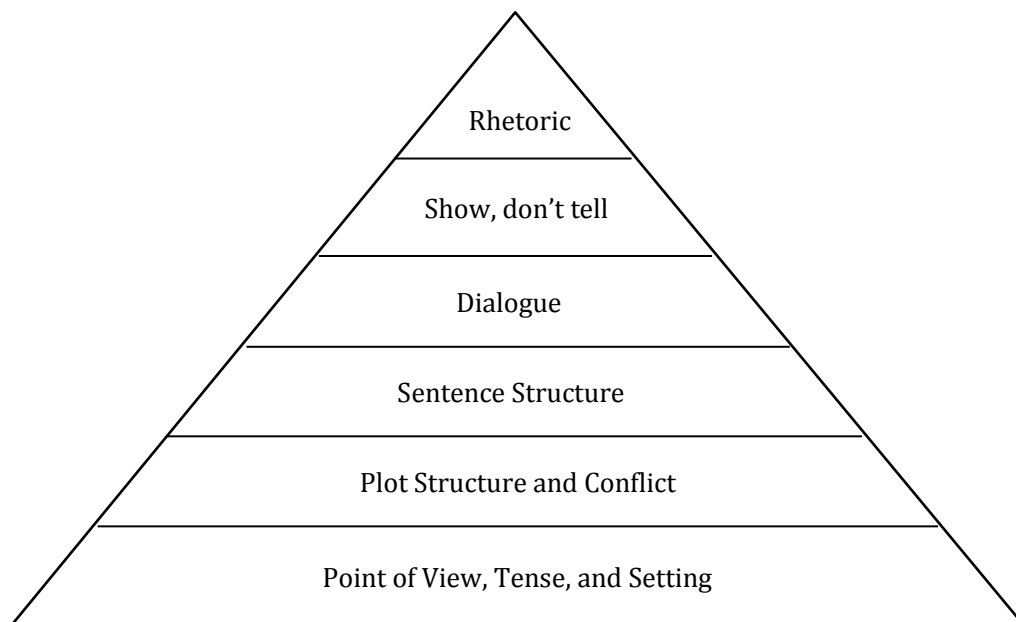
# WRITING A SHORT STORY

## SECTION 2

There are many things to think about when writing a short story. You'll want to consider point of view, tense, plot structure, conflict, sentence structure, punctuation, and the level of detail you put into the writing itself. Finally, Upper Level and advanced students will want to consider elements of style.

Sounds like a lot? Don't stress. Take a deep breath and take a lesson from Imhotep who lived in ancient Egypt. Whenever we find a statue of him, he's always depicted writing! He was an engineer, architect, and physician and he knew that you couldn't build a pyramid without a sound foundation. The same is true for writing short stories.

Take a look at the pyramid below. We'll start with the foundation and work our way up. The concepts on the bottom are the most important and as we move higher on the pyramid, the skills become more stylistic.



## HOW TO BEGIN

In this section, we'll look at the very first questions you should consider when starting your story. These concepts form the foundation of your creative writing pyramid.

### POINT OF VIEW, TENSE, AND SETTING

Before you start writing, decide on a **point of view**: who is telling the story? Sometimes the point of view is established by the sentence provided. For the purposes of this short story, you'll have to choose between two distinct points of view: **first person** and **third person** point of view.

- First person point of view uses "I": "I couldn't believe my eyes."
- Third person point of view uses "he", "she", "they", or "it": "He couldn't believe his eyes."

You'll also want to decide what **tense** you will use for your story: is it taking place right now, or sometime in the past? Sometimes the tense is established by the sentence provided. For the purposes of this short story, you'll have to choose between two distinct tenses: **past tense** and **present tense**.

- Past tense: "I went," "I saw, I did."
- Present tense (rarer and more difficult to maintain): "I go," "I see," "I do."

Once you've decided on the point of view and the tense, you'll need to establish the setting: where and when is the story taking place? Sometimes the setting has been suggested by the prompt. Sometimes you'll have to invent one on your own. Whatever you do, you will want to describe the setting using vivid description involving the five senses.

*Exercise #1:* Identify whether the following sentences are written in present tense, past tense, first person, or third person. Answers to these questions are provided at the end of this section. Then, write a few sentences in which you maintain a consistent tense and point of view that helps establish the setting. The first exercise has been completed for you. Have a trusted reader check your work.

1. He didn't want to go.

*Point of View: Third Person*

*Tense: Past Tense*

*Establish the setting: He didn't want to go to his grandparents' house. Mario's grandfather always made him work in the garden to help protect it from the constant assault of vermin and rodents.*

2. I saw the car speed away.

*Point of View:*

*Tense:*

*Establish the setting:*

3. I know I can't do it alone.

*Point of View:*

*Tense:*

*Establish the setting:*

4. She can't believe she can fly!

*Point of View:*

*Tense:*

*Establish the setting:*

5. I thought about the problem.

*Point of View:*

*Tense:*

*Establish the setting:*

6. I tell my mother I will be right back.

*Point of View:*

*Tense:*

*Establish the setting:*

7. He finds it.

*Point of View:*

*Tense:*

*Establish the setting:*

8. She had the strangest dream.

*Point of View:*

*Tense:*

*Establish the setting:*

*Exercise #2:* The following passages are written incorrectly. The tense and point of view shifts as the passages unfold. Rewrite the passages so that they employ the tense and point of view indicated. Check your answers at the end of this section.

1. Re-write this passage so it is consistently in the past tense:

*When she was two years old, she was playing in a garden, and she plucks a flower. She looked rather happy. Her mother wonders where she found the flower.*

2. Re-write this passage so it is consistently in the present tense:

*Marley was dead. There is no doubt about it. We all know. The death certificate was signed by the clerk, the undertaker, and the chief mourner. Even Scrooge signed it.*

3. Re-write this passage so it is consistently in the first person:

*When I was left alone, I began to feel hungry. She went to the cupboard and cut herself some bread. I gave some to my dog and, taking a pail from the cupboard, she carried it down to the brook and filled it with clear sparkling water.*

4. Re-write this passage so it is consistently in the third person:

*She opened the door and saw that it led to a small passage, no smaller than a rat-hole. I knelt down and looked into the prettiest garden I ever saw. I longed to wander through those flower beds! She could not get her head through the doorway.*

## ESTABLISHING THE CONFLICT

In addition to establishing the tense, the point of view, and the setting, you will want to establish the **conflict** of your story. Conflict, put generally, is the problem, difficulty, or challenge facing the main character.

Certain kinds of conflict recur throughout literature and short stories. Listed below are some of the more common conflicts:

COMMON CONFLICTS		
Type of Conflict	Description	Examples
Main Character vs. Other People	The main character faces a daunting foe, struggles against a cruel oppressor, or fights a powerful figure in order to attain a certain goal.	<i>Matilda</i> by Roald Dahl, <i>Peter Pan</i> by J.M Barrie
Good vs. Evil	The main character, often representing a force of good, faces a force of evil that threatens the character or the character's family, friends, society, or world.	<i>The Wizard of Oz</i> by L. Frank Baum, <i>The Lion, the Witch, and the Wardrobe</i> by C.S. Lewis, the <i>Harry Potter</i> series by J.K. Rowling, <i>A Wrinkle in Time</i> by Madeline L'Engle
Main Character vs. Society	The main character fights to overthrow or overcome an oppressive society or government.	<i>The Giver</i> by Lois Lowry, <i>The Hunger Games</i> by Suzanne Collins
Main Character vs. Nature	The main character goes out into the wild and faces the dangers of weather, wilderness, and beasts.	"To Build a Fire" by Jack London, <i>The Lord of the Flies</i> by William Golding
Main Character vs. Self	The character struggles to overcome personal flaws or weaknesses in order to achieve a goal.	<i>The Secret Garden</i> by Francis Hodgson Burnett, <i>Ramona Quimby</i> , <i>Age Eight</i> by Beverly Cleary

SSAT prompts are often vague. If you have a sense of what kinds of stories you are interested in writing for each of the traditional conflicts, you'll save time when you write the test. Being prepared to write on the following conflicts can help you. Sometimes the sentence will suggest a certain kind of conflict and sometimes you'll have to interpret the sentence yourself. Arrive at the test prepared with some ideas!

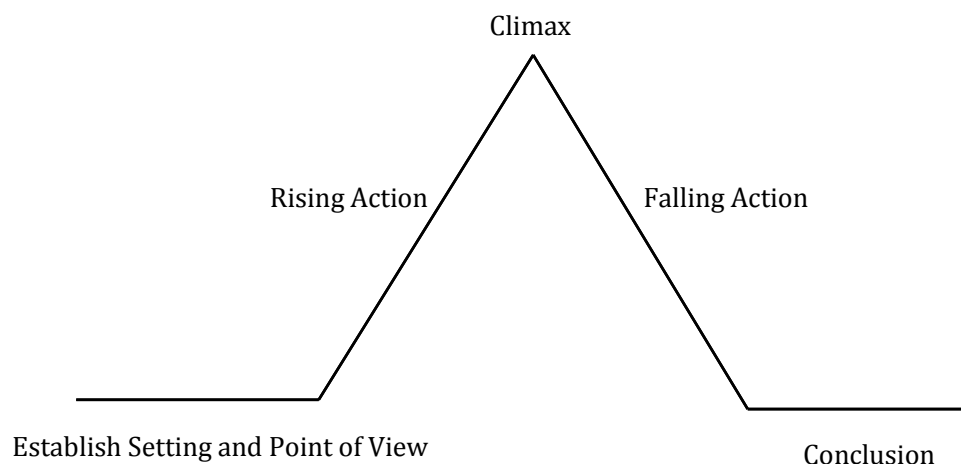
*Exercise #3:* For each of the following conflicts, can you think of some short story ideas of your own? Have a trusted reader check your work!

1. Main Character vs. Other People:
2. Good vs. Evil:
3. Main Character vs. Society:
4. Main Character vs. Nature:
5. Main Character vs. Self:

## PLOT STRUCTURE

Put very simply, every story should have a beginning, middle, and end. It is also helpful to know classic short story structure. Most stories have:

- a **beginning** that establishes the setting, tense, point of view, and conflict
- **rising action** in which the main character devises a plan to resolve the conflict
- a **climax**, or the moment right before we learn whether the plan works
- **falling action**, in which the problem is resolved
- a **conclusion** in which all loose ends are tied up



At the **beginning** of your story, use the techniques we outlined earlier in this section to introduce your setting, point of view, and the main conflict of your story.

During the **rising action**, describe the conflict in detail and have your character develop a plan to overcome the conflict. For example:

- A girl trapped in a tower plans to grow out her hair in order to escape.
- In order to defeat a despotic ogre, a valiant knight rallies up an army.
- A character lost in the wilderness on a cold day plans to build a fire.

The **climax** is the moment in the story of greatest uncertainty. It is the moment when the forces working against the main character (other people, evil, society, nature) seem most likely to make the character fail. For example:

- The character throws her hair out the window, but the prince is nowhere to be seen.
- The evil ogre rallies an army of his own; the army seems likely to defeat the knight's army.
- The twigs are all damp and won't light. The character thinks she will freeze.

The **falling action** is the description of the outcome. Your character has set the plan into motion, and now the plan either fails or succeeds. For example:

- We learn that the prince, who had been delayed by a dragon, arrives just in time.
- The knight's army forms a phalanx and defeats the ogre's disorganized army.
- The resourceful character cuts a patch from her sweater and lights it on fire. The heat produced dries the twigs, allowing them to light.

The **conclusion** is the end of your story. You want to make sure to tie up all loose ends. Make sure your story doesn't just stop. The conclusion should resolve your story. In many cases, a good way to show the reader that the conflict has been resolved is to describe a character's reaction to it. This also gives the reader a feeling for why the event was important. Another good thing to do is to refer back to what happened in the beginning to show what has changed. In other words, has the conflict been resolved? For example:

- The girl who had been trapped in tower becomes the queen.
- The ogre and his army is banished to Antarctica.
- The sun rises, the day warms up, and the character finds her way home out of the wilderness.

As you think of ways to end your story, ask yourself the following questions:

- Does it have to end this way? Sometimes the most interesting story is one that doesn't end the way we expect it to.
- Do I need to say that? Don't feel you need to end with a moral lesson or a "happier ever after." Just ending your main event is enough.
- What questions would my reader ask now? Your reader might be left wondering what will happen to your characters in the future, but he or she should not be



wondering what just happened, who those people were, or why any of it was important.

*Exercise #4:* In Exercise #1, you established the setting and point of view for a story. Now, we're going to take another look at those sentences in order to establish conflict, rising action (your character's plan to overcome the conflict), climax, falling action, and conclusion. Make a plan for the following topics using this plot structure. You might need to use another sheet of paper. Have a trusted reader look over your responses.

1. Prompt: He didn't want to go

*Conflict:* Mario didn't want to spend all day working in his grandfather's garden. His fortunes changed when a big meteorite landed right in the middle of the yard. He noticed a door in the meteorite but he didn't know what to do.

*Rising Action:* Mario decided to investigate the door. Inside, he discovered two squid-like aliens who informed him that his parents were in danger because their cruise ship might hit a reef. Mario decided to help the squid in a plan to save his parents.

*Climax:* Mario was left alone to steer the meteorite spaceship while the squid dove into the sea to try to save his parents.

*Falling Action:* The squid created a whirlpool in the ocean that diverted the cruise ship from the perilous reef. The squid then returned to the meteorite and helped Mario get back to his grandparents' house.

*Conclusion:* After dropping Mario off at home, the aliens returned to their own home planet. Mario's parents returned from their vacation, none the wiser about their son's adventure.

2. Prompt: I saw the car speed away.

*Conflict:*

*Rising Action:*

*Climax:*

*Falling Action:*

*Conclusion:*

3. Prompt: I know I can't do it alone.

*Conflict:*

*Rising Action:*

*Climax:*

*Falling Action:*

*Conclusion:*

4. Prompt: She can't believe she can fly!

*Conflict:*

*Rising Action:*

*Climax:*

*Falling Action:*

*Conclusion:*

5. Prompt: I thought about the problem.

*Conflict:*

*Rising Action:*

*Climax:*

*Falling Action:*

*Conclusion:*

6. Prompt: I tell my mother I will be right back.

*Conflict:*

*Rising Action:*

*Climax:*

*Falling Action:*

*Conclusion:*

7. Prompt: He finds it.

*Conflict:*

*Rising Action:*

*Climax:*

*Falling Action:*

*Conclusion:*

8. Prompt: She had the strangest dream.

*Conflict:*

*Rising Action:*

*Climax:*

*Falling Action:*

*Conclusion:*

## ORGANIZE YOURSELF

Once you understand how to plan for content, planning how you will structure your story actually becomes rather easy:

STORY STRUCTURE	
Paragraph	Content
First paragraph	Establish tense, setting, point of view, and conflict.
Second paragraph	Show rising action (character devises a plan).
Third paragraph	Character sets the plan into motion.
Fourth paragraph	Conclude the story. Show whether the plan works or doesn't work and explain why.

If you get stuck, here are some questions you can ask yourself to stay focused:

- Who will be in the story?
- When does it take place?
- Where does it take place?
- What conflict will my characters face?
- What plan should my characters develop in order to deal with the conflict?
- Will my characters succeed or fail?

# WORD ROOTS, PREFIXES AND SUFFIXES

## SECTION 2

In English grammar, many words can be broken into basic parts. Learning these basic parts will help you decipher unfamiliar vocabulary and speed up your vocabulary building process. Learning only 30 key word parts can help you decode over 10,000 words!

In this section, learn about the basic parts that make up English words and practice breaking down words into these parts. Learn some of the most common word parts by working your way through the list at the end of this section.

### WORD ROOTS

The **root** of a word is the main building block that carries a specific meaning. If different words have the same root, they are related in meaning. Therefore, looking for a word's root or thinking of other words that have the same root can help you guess at a word's meaning. Knowledge of French, Spanish, German, or Latin can be helpful here, because many English word roots are similar to words in these languages.

For example, you might guess that the word root "act" means "to do." The words ACTION, ACTOR, and ACTIVE all involve doing things because they all have this same word root.

For a more advanced example, look at the word AMIABLE. If you know that "ami" in French and "amigo" in Spanish mean "friend," you can guess that this word might have something to do with friends. In fact, AMIABLE means "friendly."

This is because AMIABLE contains the word root "am," which has to do with love or liking. Can you think of some other words with the roots "am," "ami," or "amor," which relate to love or liking? Here is a list to get started:

- AMICABLE: friendly
- AMITY: friendly or peaceful relations
- ENAMOR: to fill with love

As another example, consider the word **BENEFICIENT**, which contains the word root “ben.” This root is related to the words “bien” in French and “bene” in Italian, which mean “good.” We can guess that **BENEFICIENT** means something good. In fact, it means “performing acts of kindness or charity.”

Here are some other English words with the root “ben”:

- **BENEFICIAL**: favorable, resulting in good
- **BENEVOLENT**: kind, well-meaning
- **BENIGN**: gentle, kind, not harmful

*Exercise #1:* Look at the list of word roots at the end of this section to find the meaning of the underlined roots below. Then, look up the definition of each word in a good dictionary. Notice how the root influences the meaning of the word! The first word has been filled out for you.

WORD	ROOT MEANING	DEFINITION OF WORD
<u>bibliography</u>	<i>biblio: related to books</i>	<i>a list of books referred to in a scholarly work</i>
<u>carnivore</u>		
<u>chronology</u>		
<u>civilian</u>		
<u>fidelity</u>		
<u>juvenile</u>		
<u>mortuary</u>		
<u>potential</u>		
<u>sacred</u>		
<u>vacuous</u>		
<u>eloquent</u>		

# PREFIXES

Sometimes a word has a **prefix**, which is a small component that comes before the root. Not all words have prefixes—in fact, as you saw in Exercise #1, many words start with roots. However, when a word has a prefix, the prefix can significantly change the word’s meaning.

For example, the word UNHAPPY has two parts: the prefix “un” and the root “happy.” The prefix “un” means “not,” so UNHAPPY means “not happy.”

As a more advanced example, consider the word INCORRIGIBLE. “In” is another prefix that often means “not”—for instance, “inadequate” means “not adequate.” So, INCORRIGIBLE means “not corrigible.”

What does “corrigible” mean? We can think of another word with the root “corr”: “correct.” “Corrigible” means “able to be corrected” or “correctable.” Therefore, INCORRIGIBLE means “not able to be corrected.” It is often used to describe a person who is so bad or so stubborn that his or her behavior cannot be improved!

*Exercise #2:* Look at the list of prefixes at the end of this section to find the meaning of the underlined prefixes below. Then, look up the definition of each word in a good dictionary. Notice how the prefix influences the meaning of the word! The first word has been filled out for you.

WORD	PREFIX MEANING	DEFINITION OF WORD
<u>am</u> phibian	<i>amphi: both</i>	<i>an animal that can live both in water and on land</i>
<u>circum</u> ference		
<u>contra</u> dict		
<u>dys</u> functional		
<u>inter</u> mediate		
<u>poly</u> gon		
<u>per</u> imeter		
<u>trans</u> parent		

# SUFFIXES

A word might also have a **suffix**, which is a small component that comes at the end of a word. Not all words have suffixes. However, when they do, the suffix frequently changes the word's meaning or function. A suffix might change a word to a noun, verb, adjective, or adverb.

Take a moment to review the definitions of nouns, verbs, adjectives, and adverbs:

TYPES OF WORDS			
Word Type	Definition	Examples	Sample Sentence
Noun	a person, place, or thing: "things" can also include qualities or categories that you might not be able to touch or see	teacher, lawyer, city, Italy, animal, car, water, tool, hunger, comfort, curiosity, trust, emotion, science, art, biology	The young puppy ran quickly.
Verb	an action word: what the subject of the sentence (the main noun) is "doing"	run, hit, dig, carve, learn, hear, enjoy, understand, become, be	The young puppy ran quickly.
Adjective	a word that describes, identifies, or defines a noun	soft, sharp, green, full, loud, wet, happy, thoughtful, diligent, humorous, good	The young puppy ran quickly.
Adverb	a word that describes a verb, adjective, or another adverb: often ends in "-ly"	quickly, desperately, sadly, suddenly, freely, quietly, strangely, well	The young puppy ran quickly.

Notice how many of the adverb examples in the chart above end with the suffix "-ly." This is because the suffix "-ly" is a very common way to change an adjective into an adverb. For example, if you start with the adjective QUICK and add "-ly," you'll have the adverb QUICKLY.

As another example, let's start with the adjective MUSIC. If we add the suffix "-al," we'll get the adjective MUSICAL, which means "related to music." The suffix "-al" can change a noun to an adjective. Here are some other English words that use this suffix:

- ACCIDENTAL: by accident



- FUNCTIONAL: working, relating to a specific function
- GLOBAL: relating to the whole world (the globe)

Suffixes can be added to other suffixes to create longer and longer words! For example, if we start with the adjective GLOBAL and add the suffix “-ize,” we’ll have the verb GLOBALIZE. If we then add the suffix “-ation,” we’ll have the noun GLOBALIZATION.

*Exercise #3:* Look at the list of suffixes at the end of this section to find the meaning of the underlined suffixes below. Then, look up the definition of each word in a good dictionary. Notice how the suffix influences the meaning of the word! The first word has been filled out for you.

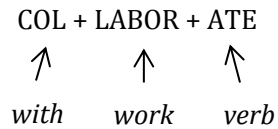
WORD	PREFIX MEANING	DEFINITION OF WORD
manage <u>able</u>	<i>able: capable of</i>	<i>able to be managed or controlled</i>
critic <u>ize</u>		
aptit <u>ude</u>		
aer <u>ate</u>		
defensib <u>le</u>		
futil <u>ity</u>		
tensio <u>n</u>		
triumph <u>ant</u>		
ecolo <u>gy</u>		

## CHALLENGE TACTIC: PUTTING IT ALL TOGETHER

Now that you know the meaning of some common roots, prefixes, and suffixes, let's look at how you would break down a complicated word with several of these parts in combination. For example, consider the word COLLABORATE. You probably know that this word means "to work together," but did you know that you could break it into a prefix, root, and suffix?

- "col" is a prefix that means "with"
- "labor" is a root that means "work"
- "ate" is a suffix that turns a word into a verb

Therefore, we can break down COLLABORATE as follows:



From these parts, we see that COLLABORATE is a verb that literally means to work with someone else.

*Exercise #4:* Look at the list of roots, prefixes, and suffixes at the end of this section. Use this information or your own knowledge to break the following words into parts and guess at their combined meaning. Then, check your answer with the answer key that follows. The first word has been filled in for you.

#	WORD	WORD PARTS	MEANING
1.	prenatal	<i>pre + nat + al</i>	<i>before birth (adjective)</i>
2.	inaudible		
3.	amorphous		
4.	synchronize		
5.	rejuvenate		
6.	incredulous		
7.	ambivalent		

8.	philanthropy		
9.	vivisection		
10.	retrospective		

# COMMON WORD ROOTS, PREFIXES, AND SUFFIXES

## SECTION 3

Here is a list of some of the most common roots, prefixes, and suffixes that make up words in the English language. Remember that roots carry a word's basic meaning, prefixes come before a root and change its meaning, and suffixes come at the end of words and tell you whether they are nouns, verbs, adjectives, or adverbs. Start learning some of these basic word parts to cement your vocabulary knowledge and help decipher new, unfamiliar vocabulary.

COMMON ROOTS		
<i>ag, act</i>	do	action, activity, agent
<i>ambul</i>	walk, move	ambulance, ambulatory, amble
<i>ami, amo</i>	love	amiable, amorous
<i>anim</i>	mind, soul, spirit	animal, animate, unanimous
<i>anthro</i>	human	anthropology, philanthropy
<i>aud, audit</i>	hear	audible, auditorium, audience
<i>auto</i>	self	automobile, autobiography, autograph
<i>belli</i>	war	belligerent, rebellious, bellicose
<i>ben</i>	good	benefactor, beneficial, benevolence
<i>biblio</i>	book	bibliography, Bible

<i>bio</i>	life	biography, biology
<i>carn</i>	flesh, meat	carnivore, carnal, incarnate
<i>chron</i>	time	chronic, chronology, synchronize
<i>cid, cis</i>	cut, kill	incision, homicide, insecticide
<i>civi</i>	citizen	civilization, civilian, civil
<i>corp</i>	body	corporation, corporeal, corpse
<i>dem</i>	people	democracy, demographic
<i>dic, dict</i>	speak	dictate, contradict, prediction, verdict
<i>domin</i>	master	dominant, domain, domineering
<i>err</i>	wander	error, erratic, errand
<i>eu</i>	good, beautiful	eulogize, euphoria, euphemism
<i>fall, fals</i>	deceive	fallacious, infallible, falsify
<i>fid</i>	faith	fidelity, confide, confidence
<i>graph, gram</i>	writing	grammar, telegram, graphite
<i>loqu, locut</i>	talk	soliloquy, loquacious, elocution
<i>luc</i>	light	elucidate, lucid, translucent
<i>magn</i>	great	magnify, magnate, magnanimous
<i>mal</i>	bad	malevolent, malediction, malicious
<i>mori, mort</i>	die	mortuary, immortal
<i>morph</i>	shape, form	amorphous, metamorphosis
<i>nat</i>	born	innate, natal, nativity

<i>nom</i>	name	misnomer, nominal
<i>nov</i>	new	novice, innovate, renovate, novelty
<i>omni</i>	all	omniscient, omnipotent, omnivorous
<i>pac, pas, pax</i>	peace	pacify, pacific, pacifist
<i>path, pass</i>	disease, feeling	pathology, sympathetic, apathy, antipathy
<i>phil</i>	love	philanthropist, philosophy, philanderer
<i>port</i>	carry	portable, porter, transport, export
<i>poten</i>	able, powerful	potential, omnipotent, potentate, impotent
<i>psych</i>	mind	psyche, psychology, psychosis, psychopath
<i>reg, rect</i>	rule	regicide, regime, regent, insurrection
<i>sacr, secr</i>	holy	sacred, sacrilegious, sacrament, consecrate
<i>scribe, script</i>	write	scribe, describe, script
<i>somn</i>	sleep	insomnia, somnolent, somnambulist
<i>spec, spic</i>	see, look	spectators, spectacles, retrospect
<i>tang, tact, ting</i>	touch	tactile, tangent, contact, contingent
<i>terr</i>	land	terrain, terrestrial, subterranean
<i>urb</i>	city	urban, urbane, suburban
<i>vac</i>	empty	vacation, vacuous, evacuate, vacant
<i>ver</i>	truth	veracity, verify, veracious
<i>verb</i>	word	verbose, verbatim, proverb
<i>viv, vit</i>	alive	revival, vivacious, vitality

COMMON PREFIXES		
ambi, amphi	both	ambidextrous, ambiguous, ambivalent
an, a	without	anarchy, anemia, amoral
anti	against	antibody, antipathy, antisocial
circum	around	circumnavigate, circumspect, circumscribe
co, col, com, con	with, together	coauthor, collaborate, composition, commerce
contra, contro	against	contradict, contravene, controversy
di, dif, dis	not, apart	digress, discord, differ, disparity
dia	through, across	diagonal, diameter, dialogue
dys	abnormal, bad	dysfunction, dyslexia, dystopia
e, ex, extra, extro	out, beyond	expel, excavate, eject, extrovert
in, il, im, ir (1)	not	inefficient, inarticulate, illegible, irrepressible
in, il, im, ir (2)	in, upon	invite, incite, impression, illuminate
inter	between, among	intervene, international, interjection, intercept
intra	within	intramural, introvert, intravenous
mis	bad, hatred	misdemeanor, mischance, misanthrope
mono	one	monarchy, monologue, monotheism
non	not, without	noncommittal, nonentity, nondescript
pan	all, every	panacea, panorama, pandemic

peri	around, near	perimeter, periphery, periscope
poly	many	polygon, polygamist, polyglot
post	after	postpone, posterity, postscript, posthumous
pre	before	preamble, prefix, premonition, prediction
pro	forward, for, before	propulsive, proponent, prologue, prophet
re, retro	again, back	reiterate, reimburse, react, retrogress
sub, suc, sup, sus	under, less	subway, subjugate, suppress
super, sur	over, above	superior, supernatural, supervise, surtax
syn, sym, syl, sys	with, together	symmetry, synchronize, synthesize, sympathize
trans	across	transfer, transport, transpose
un	not	unabridged, unkempt, unwitting



COMMON SUFFIXES		
<i>able, ible</i>	ADJ: capable of	edible, presentable, legible
<i>ac, ic, ical</i>	ADJ: like, related	cardiac, mythic, dramatic, musical
<i>acious, icious</i>	ADJ: full of	malicious, audacious
<i>ant, ent</i>	ADJ/N: full of	eloquent, verdant
<i>ate</i>	V: make, become	consecrate, enervate, eradicate
<i>en</i>	V: make, become	awaken, strengthen, soften
<i>er (1)</i>	ADJ: more	bigger, wiser, happier
<i>er (2)</i>	N: a person who does	teacher, baker, announcer
<i>cy, ty, ity</i>	N: state of being	democracy, accuracy, veracity
<i>ful</i>	ADJ: full of	respectful, cheerful, wonderful
<i>fy</i>	V: to make	magnify, petrify, beautify
<i>ism</i>	N: doctrine, belief	monotheism, fanaticism, egotism
<i>ist</i>	N: dealer, doer	fascist, realist, artist
<i>ize, ise</i>	V: make	victimize, rationalize, harmonize
<i>logy</i>	N: study of	biology, geology, neurology
<i>oid</i>	ADJ: resembling	ovoid, anthropoid, spheroid
<i>ose/ous</i>	ADJ: full of	verbose, lachrymose, nauseous, gaseous
<i>osis</i>	N: condition	psychosis, neurosis, hypnosis
<i>tion, sion</i>	N: state of being	exasperation, irritation, transition, concession

<i>tude</i>	N: state of	fortitude, beatitude, certitude
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