

BANA Academic Fest 2017, August 19

Middle School Vocabulary

Instructions

1. Eligibility: Students entering grades 6th through 8th during the 2017-18 school year.
2. Contestants will have 40 minutes to answer Fifty (50) questions, which will all be multiple-choice questions. Contestants will be provided with scrap paper, pencils and erasers. However, they are allowed to bring their own pencils and erasers.
3. Contestants are allowed to do their rough work on the question booklet, but they should write only the final answer on the answer-sheet clearly.
4. Contestants should arrive on time to get the benefit of the full duration of 30 minutes. Any contestant that arrives after the beginning of the test will get only the remaining time to finish.
5. Each contestant must write his/her contestant ID only on the answer-sheet for the answer-sheet to be evaluated.
6. **For each correct answer contestant will be awarded with 5 points and for each incorrect answer two points will be deducted. No points will be deducted or given for unanswered questions.**
7. Each contestant must return the question booklet and the answer sheet to the coordinator at the end of the test duration.
8. No Parents/Guardians/visitors will be allowed in the test room during the test.

DO NOT OPEN UNTIL TOLD TO DO SO!

BANA Academic Fest 2016

Middle School Vocabulary 2017

BANA Academic Fest 2017

Middle School Vocabulary 2017

For each question in this section, choose the best answer and blacken the corresponding space on the answer sheet.

Each question below consists of a word in capital letters, followed by five lettered words or phrases. Choose the word or phrase that is most nearly opposite in meaning to the word in capital letters. Since some of the questions require you to distinguish fine shades of meaning, consider all the choices before deciding which is best.

Example:

GOOD: (A) sour (B) bad (C) red (D) hot (E) ugly	<input type="radio"/> <input checked="" type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>
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1. **FERTILE:** (A) tiresome (B) unsettled
(C) methodical (D) continuous
(E) unproductive
2. **APPREHEND:** (A) apply for
(B) turn loose (C) obey regulations
(D) perform (E) obstruct
3. **ZEAL:**
(A) loss of virtue
(B) respect for others
(C) appreciation for beauty
(D) lack of enthusiasm
(E) fear of interference
4. **ERRATIC:** (A) compact (B) irresistible
(C) consistent (D) clearly heard
(E) formally received
5. **ADORN:** (A) dislike (B) distrust
(C) move away (D) prove useless
(E) make unattractive
6. **DECLIVITY:** (A) ascending slope
(B) general aptitude (C) extreme passivity
(D) detriment (E) waste
7. **UNCONDITIONAL:** (A) commensurate
(B) qualified (C) organized
(D) identifiable (E) enduring
8. **JETTISON:** (A) ambush (B) command
(C) lead astray (D) slow down
(E) bring aboard
9. **SUMPTUOUS:** (A) moist (B) close
(C) paltry (D) showing disfavor
(E) seeking change
10. **DECORUM:** (A) impropriety
(B) admonition (C) simplicity
(D) indignation (E) embellishment

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Each sentence below has one or two blanks, each blank indicating that something has been omitted. Beneath the sentence are five lettered words or sets of words. Choose the word or set of words that best fits the meaning of the sentence as a whole.

Example:

Although its publicity has been ---, the film itself is intelligent, well-acted, handsomely produced, and altogether ---.

- (A) tasteless. .respectable (B) extensive. .moderate
 (C) sophisticated. .amateur (D) risqué. .crude
 (E) perfect. .spectacular

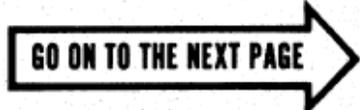
11. Because heroin is regarded as the most --- drug threat to society, there has been a much more --- effort to develop treatment for heroin addicts than for other drug users.
 (A) incidental. .general
 (B) trivial. .concerted
 (C) serious. .concentrated
 (D) obvious. .tentative
 (E) dangerous. .disastrous
12. How can we learn to --- the situation as right and proper when the whole tendency of our thought and interest carries us in --- direction?
 (A) defend. .an evident (B) reject. .a parallel
 (C) protest. .a reverse (D) accept. .a contrary
 (E) enjoy. .a reciprocal
13. She contributed to the project after much ---, and then only because she realized that its failure would --- all previous progress.
 (A) procrastination. .accelerate
 (B) consultation. .reaffirm
 (C) inattention. .overlook
 (D) hesitation. .negate
 (E) resentment. .emphasize
14. Mexico's discovery of oil created a nation-wide economic --- that --- many Mexican-American scientists and engineers to take jobs with thriving Mexican companies.
 (A) failure. .convinced (B) upturn. .required
 (C) boom. .induced (D) prosperity. .doomed
 (E) slump. .inspired
15. The practice of --- coins that end up on edge in a coin-flipping experiment illustrates one method of dealing with the ambiguous case within a --- system.
 (A) ignoring. .classification
 (B) destroying. .production
 (C) minting. .logical
 (D) cleaning. .scientific
 (E) saving. .fiscal

Each question below consists of a related pair of words or phrases, followed by five lettered pairs of words or phrases. Select the lettered pair that best expresses a relationship similar to that expressed in the original pair.

Example:

- YAWN:BOREDOM:: (A) dream:sleep
 (B) anger:madness (C) smile:amusement
 (D) face:expression (E) impatience:rebellion

16. PARACHUTE:AIRPLANE:: (A) trunk:tree
 (B) lifeboat:ship (C) knapsack:school
 (D) trampoline:tent (E) elevator:floor
17. PULSE:HEART:: (A) pitch:music
 (B) nerve:brain (C) tick:clock
 (D) motor:engine (E) blood:artery
18. MOMENT:ETERNITY:: (A) light:beam
 (B) darkness:sun (C) space:time
 (D) water:ocean (E) point:infinity
19. CATHEDRAL:CHAPEL:: (A) mortar:bricks
 (B) landscape:views (C) horizon:sky
 (D) shelf:tier (E) city:village
20. ANARCHIST:LAWS:: (A) partisan:allegiance
 (B) federalist:union (C) pacifist:war
 (D) insurgent:rebellion (E) despot:leadership
21. CARICATURE:PORTRAIT:: (A) parody:poem
 (B) clown:jester (C) medley:symphony
 (D) episode:tragedy (E) opera:soprano
22. RACONTEUR:ANECDOTES::
 (A) editor:books (B) screenwriter:credits
 (C) comedian:jokes (D) lecturer:digressions
 (E) actor:roles
23. DEADPAN:EMOTION::
 (A) distrustful:alertness
 (B) lethargic:energy
 (C) mobile:movement
 (D) ambivalent:precision
 (E) petty:openness
24. INTRACTABLE:OBEY:: (A) modest:hide
 (B) forlorn:comfort (C) cynical:sneer
 (D) steadfast:change (E) pompous:proclaim
25. SWINDLER:DUPE:: (A) embezzler:thief
 (B) robber:cash (C) bully:weakling
 (D) magician:illusion (E) advertiser:hoax



Each passage below is followed by questions based on its content. Answer all questions following a passage on the basis of what is stated or implied in that passage.

- Pterosaurs (from the Greek for "winged lizard") appeared and died out with the dinosaurs, after a long history of nearly 140 million years. They ranged from sparrow-sized flutterers to giant soarers with wingspans of nearly forty feet.
- The flying abilities of pterosaurs have never been fully appreciated. Although pterosaurs have been represented traditionally as clumsy gliders, with leathery curtain-like wings, new evidence suggests that they were strong and graceful fliers. Unlike bats' wings, those of pterosaurs were narrow and gull-like and extended along the body wall only to the limits of the pelvis. We know pterosaurs were powerful flappers by the enormous bony expansion of the breastbone, which covers most of the chest region and has a deep keel for attachment of the flight muscles. The bones of the upper arm are also well developed to support flight musculature, and are perforated at their ends by tiny pores, as in birds. (These pores, called pneumatic foramina, allow the expansion of the respiratory surface of the lungs into the bones, to increase the animal's ability to receive oxygen and breathe out carbon dioxide, thus maintaining the high metabolic rate that flight requires.) In addition, the bones are hollow and unusually thin. Skeletal lightness by itself might be an adaptation merely for gliding, but no gliding animal has these other modifications for flight. Add to all this the recent discovery of a kind of hairy covering on a pterosaur found in the Soviet Union, and one can only conclude that pterosaurs, the first fliers, were warm-blooded, active animals long before the birds arose from dinosaurs: not cold-blooded, or slow, or awkward at all.

26. The passage as a whole is an attempt to
- (A) distinguish the flight strategies of pterosaurs from those of birds and bats
 - (B) revise the conventional view of the pterosaur's airborne behavior
 - (C) introduce an innovative approach to the study of flight physiology
 - (D) determine the features necessary for the development of flight capabilities
 - (E) trace the origin of diverse winged creatures to a common ancestor
27. The passage states that pterosaurs differed from bats with respect to
- (A) aesthetic appeal
 - (B) flying altitude
 - (C) nocturnal habits
 - (D) skeletal lightness
 - (E) wing structure
28. The discussion of the "pneumatic foramina" (line 19) suggests that flying is an activity that
- (A) demands a large expenditure of energy
 - (B) places great stress on the skeletal structure
 - (C) is more efficient than other means of locomotion
 - (D) involves still-obscurc biochemical processes
 - (E) has reached its maximum point of development

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Her image accompanied me even in places the most hostile to romance. On Saturday evenings when my aunt went marketing I had to go to carry some of the parcels.

Line (5) We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of laborers, the shrill litanies of shop-boys who stood on guard by the barrels of pigs' cheeks, the nasal chanting of street-singers, who sang a "come-all-you" about O'Donovan Rossa, or a ballad about the troubles of our native land. These noises

(10) converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears (I could not tell why) and at times

(15) a flood from my heart seemed to pour itself out into my bosom. I thought little of the future. I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp and her words and gestures were like fingers running upon the wires.

29. It can be inferred from the passage that places that are "the most hostile to romance" (lines 1-2) are places that are characterized chiefly by
- (A) monotonous tranquillity
 - (B) imminent danger
 - (C) routine bustle
 - (D) illusory conviviality
 - (E) desolate remoteness

30. All of the following are implied contrasts in the passage EXCEPT
- (A) religious chants and litanies *versus* the actual sounds of shop-boys and street-singers
 - (B) a sack of goods from the market *versus* a personal symbol of reverence
 - (C) the oaths of workers *versus* the unspoken prayers and praises of the boy
 - (D) tearful eyes *versus* a flood from the heart
 - (E) wordless emotions *versus* senseless babble
31. In the context of the passage, the image of the chalice (line 11) suggests all of the following EXCEPT
- (A) the purity of the boy's feelings
 - (B) the sacredness of the boy's imagined relationship
 - (C) something to be guarded amid some danger
 - (D) a sacrifice for the benefit of all
 - (E) the superior level on which the boy places the girl
32. In which of the following sentences does the descriptive focus of the passage shift most dramatically?
- (A) "We walked . . . our native land." (lines 4-9)
 - (B) "These noises . . . throng of foes." (lines 9-11)
 - (C) "My eyes . . . into my bosom." (lines 13-16)
 - (D) "I thought little of the future." (line 16)
 - (E) "I did not know . . . confused adoration." (lines 16-18)

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The fundamental distinction between the professional historian and the amateur lies in the intellectual treatment of the questions asked. This is not always an easy distinction to make, for it is not identical with that between those who earn their living by the study of history and those who engage in it as an avocation. The distinction I have in mind rests between the person who has learned the job and the person who, sometimes with touches of genius, comes to it in a happy spirit of untrained enterprise: crudely, the distinction between those who have grasped that research means assimilating the various and often very tiresome relics of the past and those who think that research means reading a lot of books. Examples of both are found inside as well as outside the academic profession.

The hallmark of the amateur is a failure of instinctive understanding. This expresses itself most clearly in a readiness to see the exceptional in the commonplace and to find the unusual ordinary. The amateur shows a tendency to find the past, or parts of it, quaint; the professional is totally incapable of this. On the other hand, the professional, truly understanding an age from the inside—living with its attitudes and prejudices—can also judge it; refusal to judge is quite as amateurish a characteristic as willingness to judge by the wrong, because anachronistic, standards. By all these criteria, Lord Acton appears an amateur, and so he was, a prince of amateurs. Very wide reading and self-consciously deep thinking may have attended him; but he was forever expressing distress or surprise at some turn in the story, was alternately censorious and uncomprehending, suspected conspiracies and deep plots everywhere. In short, he lived in history as a stranger, a visitor from Mars.

The professional lives in history as a contemporary, though a contemporary equipped with immunity, hindsight, and arrogant superiority—a visitor from the Inquisition. How is such professionalism created? G. M. Young once offered celebrated advice: read in a period until you hear its people speak. But this is amateurishness of a drastic kind, because it is superficially professional. Who ever knew or understood people just because he heard them speak? The truth is that one must read them, study their creations, and think about them until one knows what they are going to say next.

33. The passage can best be described as which of the following?

- (A) A passionate plea for revision of historical methodology
- (B) A satirical look at the limitations of one type of scholar
- (C) A portrait of a famous but ultimately unsuccessful historian
- (D) A consideration of the problems inherent in studying the past
- (E) A discussion of what the author considers desirable and undesirable in a historian

34. According to the passage, the chief characteristic of the professional historian is

- (A) a fixed desire to instruct others about history
- (B) a natural attraction to exotic practices
- (C) a profound comprehension of a past age
- (D) an intransigent feeling of outrage at ancient injustice
- (E) an implicit rejection of contemporary life

35. Which of the following best describes the reference to Lord Acton in lines 26-33 ?

- (A) It illustrates a general type through the case of an individual.
- (B) It supports a previous statement with generally accepted facts.
- (C) It presents a standard of excellence for all historians.
- (D) It demonstrates that past historians were not well trained.
- (E) It offers a balanced view of the habits of certain historians.

36. All of the following are cited in the passage as common to the amateur historian EXCEPT

- (A) extensive reading with insufficient focus
- (B) profound meditation with dubious results
- (C) indifference to genuinely important facts
- (D) exclusion from the academic community
- (E) alienation from the period under study

37. The author compares the professional with the amateur historian through the metaphor of two distinctly different

- (A) tamers of the same wilderness
- (B) subjects of the same ruler
- (C) participants in the same contest
- (D) travelers to the same place
- (E) spectators at the same play

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Much of our thinking consists of trains of images suggested one by another, of a sort of spontaneous reverie in which the links between the terms are either "contiguity" or "similarity." As a rule, in this sort of irresponsible thinking, the terms that happen to be coupled together are concrete rather than abstract ones. A sunset may call up the vessel's deck from which I saw one last summer, the companions of my voyage, my arrival into port, etc.; or it may make me think of solar myths, of Hercules' funeral pyre, of Homer, of the Greek alphabet, etc. If habitual contiguities predominate, we have a prosaic mind; if rare contiguities, or similarities, have free play, we call the person fanciful, poetic, or witty. But the thought is of matters taken in their entirety. Having been thinking of one, we find later that we are thinking of another, to which we have been lifted along, we hardly know how. If an abstract quality figures in the procession, it arrests our attention but for a moment and fades into something else and is never very abstract. Thus, in thinking of the sun myths, we may have a gleam of admiration at the gracefulness of the mythologies of early civilizations or a moment of disgust at the narrowness of modern interpreters. But, in the main, we think less of qualities than of whole things. The upshot of it may be that we are reminded of some practical duty; we write a letter to a friend, or we study our Greek lesson. Our thought is rational and leads to a rational act, but it can hardly be called reasoning in a strict sense of the term.

38. The author most probably calls the kind of thinking described in the passage "irresponsible" (line 4) because it
- (A) lacks originality
 - (B) is fundamentally immoral
 - (C) fails to abstract from specific images
 - (D) ignores the realities of the present
 - (E) is not consciously analytical
39. The author claims that the thought process by which people connect one image or term to another is
- (A) either analytical or poetic
 - (B) neither spontaneous nor rational
 - (C) not clearly understood by them
 - (D) wholly determined by the nature of their formal education
 - (E) deliberately directed toward achieving a practical outcome
40. Which of the following elements is most central to the thought process described in the passage?
- (A) Rationalization
 - (B) Association
 - (C) Memorization
 - (D) Analysis
 - (E) Innovation



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The following questions ask you to find relationships between words. Read each question, and then choose the answer that best completes the meaning of the sentence. Mark the appropriate space on your answer sheet

41. Beg is to borrow as offer is to

- (A) lender (B) bank
- (C) lend (D) repay
- (E) security

42. Lazy is to inert as resist is to

- (A) refuse (B) reply
- (C) respond (D) active
- (E) insist

43. Cylinder is to circle as pyramid is to

- (A) sphere (B) point
- (C) triangle (D) angle
- (E) height

44. Crocodile is to reptile as kangaroo is to

- (A) amphibian (B) marsupial
- (C) opossum (D) canine
- (E) tail

45. Milliliter is to quart as

- (A) pound is to gram (B) millimeter is to yard
- (C) inch is to yard (D) pint is to quart
- (E) foot is to yard

46. Destroy is to demolish as

- (A) win is to lose (B) candid is to secret
- (C) amend is to change (D) establish is to abolish
- (E) attempt is to succeed

47. Plaintiff is to defendant as

- (A) plain is to ordinary (B) lawyer is to courtroom
- (C) professor is to college (D) complain is to complainant
- (E) prosecute is to defend

48. Fundamental is to frivolous as

- (A) fantasy is to fiction (B) nonfiction is to fact
- (C) regulation is to rule (D) truth is to nonsense
- (E) strange is to common

49. Wild is to wolf as domestic is to

- (A) dog (B) coyote
- (C) Pet (D) cat
- (E) animal

50. Hammer is to carpenter as

- (A) awl is to cobbler (B) computer is to printer
- (C) saw is to timber (D) author is to typewriter
- (E) scale is to musician

STOP

1. E
2. B
3. D
4. C
5. E
6. A
7. B
8. E
9. C
10. A
11. C
12. D
13. D
14. C
15. A
16. B
17. C
18. E
19. E
20. C
21. A
22. C
23. B
24. D
25. C

26. B
27. E
28. A
29. C
30. D
31. D
32. B
33. E
34. C
35. A
36. D
37. D
38. E
39. C
40. B
41. C
42. A
43. C
44. B
45. B
46. C
47. E
48. D
49. A
50. A