

**PVPHS AVID Juniors
SAT/ACT Prep
2017/2018**



**STUDY HUT
TUTORING**

**Packet #2: ACT English
Part B**

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TIPS

The two most common parallelism errors on the ACT are:

1. things being compared
2. items on a list

Also, watch for words that travel in pairs, which sound weird if you start the pair but don't finish it. For example:

<i>as... as</i>	<i>not only... but also</i>
<i>more... than</i>	<i>less... than (never use <u>THEN</u> in a comparison)</i>
<i>either... or</i>	<i>neither... nor</i>
<i>from... to</i>	<i>both... and</i>



WRONG & RIGHT

Examples:

1.1 **Wrong:** Pete likes to run, jump, and swimming.

Right: Pete likes to run, jump and swim.



Your Turn:

1.2 **Wrong:** Jogging, lifting weights and the saxophone are my hobbies.

Right: _____



BASIC SKILLS PRACTICE

In each sentence, underline the items requiring parallelism. Make sure they are all parallel. When you find an item that breaks parallelism, cross it out, and write in your correction below the sentence.

2.1 The exhaust pipe on my station wagon is rusted, broken, and is ready to fall out.

2.2 The repairs called for new floorboards, new carpet, and also for wallpaper that had to be imported.

2.3 Faulty parallelism and to make a faulty comparison are two commonly tested errors on the ACT.

2.4 My neighbor likes her coffee iced, blended, and served in a paper cup.

2.5 Scrapbooking, writing poetry, and to pursue a career in film production are Jeff's main goals.



MODIFIERS: LOCATION IS EVERYTHING

Modifiers modify what they are located closest to, even if it makes a silly or illogical sentence.

Your job is to edit the sentence by putting the misplaced modifier **as close as possible** to the things they are intended to modify.



THINK LITERALLY

Pay special attention to **exactly** what the sentence says, **not** what you think it's trying to say.



FIXING A MISPLACED MODIFIER

Remember modifiers modify what they are next to even if it makes the sentence nonsense. To fix a misplaced modifier, you may need to rearrange the sentence.

Example:

- 1 **Wrong:** Howling at the moon, Timmy saw the werewolf.

So, who's howling? You might assume it's the werewolf, but this sentence actually says that Timmy is howling at the moon!

Right: Timmy saw the werewolf howling at the moon.

Your Turn:

- 2 **Wrong:** Trapped high in the tree, Lionel saw the cat.

Right: _____



BASIC SKILLS PRACTICE

Underline the modifier and circle the word it modifies according to the sentence. Remember, modifiers modify what they're closest to, whether it's logical or not.

- 1 Crossing the finish line, the crowd cheered for the athletes.
- 2 Running for his life, Bigfoot chased Marvin out of the convenience store.
- 3 Though he had lost a quite a lot of blood, the doctor announced that the patient would be okay.
- 4 Though he was afraid of his own shadow, the Mayor introduced the groundhog to the crowd.
- 5 Hot and fresh from the oven, I savored my Aunt Sal's cookies.

The Trial by Franz Kafka

“Someone must have been telling lies about Josef K., for one morning, without having done anything really wrong, he was arrested.” Thus begins one of the great masterworks of the early 20th century. From its iconic first line to its unfinished

unfinished conclusion, *The Trial*, by Franz Kafka, is a riveted portrait of one man, Joseph K., and his struggle against the indecipherably complex and bewilderingly vague bureaucracy of the legal system. Some have characterized Kafka’s work being too vague, itself. But they don’t get the point that Kafka brilliantly drags out of the shadows. We are all Josef K., and we all share his struggle.

[1] Originally written in German, Kafka intended *The Trial* to be a darkly satirical condemnation of government’s intrusion into the private lives of individuals. [2] To that end,

Kafka places Josef K. in the middle of a dim lit maze of implied

1. Which of the following alternatives to the underlined portion would NOT be acceptable?

- A. NO CHANGE
- B. This begins
- C. So begins
- D. This is the start of

2. F. NO CHANGE
G. riveted portrayal
H. riveted tale
J. riveting depiction

3. A. NO CHANGE
B. as
C. for it is
D. for being

4. Which of the following alternatives to the underlined portion would most improve the clarity and coherence of the sentence?

- F. NO CHANGE
- G. these critics don't get
- H. they fail to appreciate
- J. what they don't understand is

5. A. NO CHANGE
B. Frustrated by the clumsy encroachment of Austro-Hungarian bureaucracy,
C. Taking place in a dreamlike state,
D. A precursor for many of the better-known dystopian novels of the 20th century,

6. F. NO CHANGE
G. dimly lit
H. dimmed
J. dimly unlit

accusations, made by officials who's authority to make such

7

- 7. A. NO CHANGE
- B. who are authorized
- C. whose authority
- D. where authorization

accusations is never clearly established. [3] But because neither

8

- 8. Which of the following alternatives to the underlined portion would NOT be acceptable?
- F. NO CHANGE
- G. defined
- H. explained
- J. warranted

the charges nor the process for fighting them is ever revealed,

9

Josef K. finds himself hopelessly entangled in an unending mess. [4] He is never able to defend himself and clear his

- 9. A. NO CHANGE
- B. are ever
- C. will be
- D. could be

name; or even secure a formal trial. [5] For an entire year,

10

Joseph K. futilely attempts to prove his innocence. [6]

Ultimately, Joseph K is unceremoniously executed by agents

- 10. F. NO CHANGE
- G. name; never securing
- H. name. He never even secures
- J. name, or even secure

of the court. 11

- 11. For the sake of logic and coherence of this paragraph Sentence 5 should be placed:

Though it was written in 1915, Kafka's bleak story resonates with everyone who has ever struggled against the smug incompetence and indifferent inefficiency that always come with bureaucracy. 12 On a much deeper level, however,

- A. where it is now.
- B. after sentence 1.
- C. after sentence 3.
- D. after sentence 6.

- 12. At this point, the writer is considering adding the following sentence:

Who doesn't hate the helpless feeling of being told you must fill out a bunch of forms and wait in a really long line?

Should the writer make this addition here?

- F. Yes, because it helps readers to imagine the frustration experienced by Josef K. in the story.
- G. Yes, because it is an example of an annoyance that has persisted since Kafka's time.
- H. No, because not all readers have had that experience.
- J. No, because it is inconsistent with the tone and style of the essay.

The Trial cries out on behalf of the untold millions who have
13
suffered under totalitarian regimes, for the source of its potency
is not that it perfectly captures an era in history, but rather that
it offers timeless insight into the social structures that always
threaten individual liberty.

Kafka's prescience is even more chilling today than it was
during his own time. In a way, Kafka seems to have predicted
the perilous new threats of unchecked corruption, widespread
surveillance, criminal identity theft, endless wars, and even
drone strikes. What is more, his influence toward the next
14
generation of dystopian novelists cannot be denied. Without
Kafka we might never have heard from Kurt Vonnegut, Adolus
Huxley, or George Orwell. 15

13. A. NO CHANGE
B. cry's out
C. cried out
D. cries

14. F. NO CHANGE
G. upon
H. through
J. around

15. Suppose the writer's goal had been to write a brief essay that persuades readers that *The Trial* is worth reading. Would this essay successfully fulfill this goal?
- A. Yes, because the writer mentions how influential the book has been upon a number of well-known authors.
B. Yes, because the essay provides a synopsis of the plot.
C. No, because the writer never explicitly mentions to readers that they should purchase a copy of the book.
D. No because the writer highlights the depressing themes of the story.