

ENGLISH FULL-LENGTH PRACTICE TESTS 2



ACT ENGLISH TEST

35 Minutes—50 Questions

DIRECTIONS: In the five passages that follow, certain words and phrases are underlined and numbered. In the right-hand column, you will find alternatives for each underlined part. In most cases, you are to choose the one that best expresses the idea, makes the statement appropriate for standard written English, or is worded most consistently with the style and tone of the passage as a whole. If you think the original version is best, choose “NO CHANGE.” In some cases, you will find in the right-hand column a question about the underlined part. You are to choose the best answer to the question.

You will also find questions about a section of the passage or the passage as a whole. These questions do not refer to an underlined portion of the passage but rather are identified by a number or numbers in a box.

For each question, choose the alternative you consider best and blacken the corresponding oval on your answer document. Read each passage through once before you begin to answer the questions that accompany it. For many of the questions, you must read several sentences beyond the question to determine the answer. Be sure that you have read far enough ahead each time you choose an alternative.

PASSAGE I

What You See Isn't What You Get

[1]

Two first-year students stand, looking uncertainly at what appears to be a pleasant seating area just ahead. There are two tables: one is occupied by a young woman, but the other is empty. Nevertheless₁, no one else seems to be considering walking in.

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

- A. However,
- B. Therefore,
- C. Still,
- D. And yet,

That's because the seating area is actually a life-size painting on the wall₂ of one of the campus buildings.

[2]

A life-size seating area that's only a painting? [A] That's John Pugh's specialty: large-scale public art that is available for anyone to see₃. He employs the trompe l'oeil, or "trick of the eye," style. His paintings are strikingly realistic, having carefully included₄ shadows and reflections, making his paintings appear to be three-dimensional, as well as numerous

2. F. NO CHANGE

- G. painting, on the wall,
- H. painting, on the wall
- J. painting; on the wall

3. A. NO CHANGE

- B. large-scale public art
- C. public art for everyone
- D. art that is public and freely available

4. F. NO CHANGE

- G. always including a variety of
- H. due to Pugh’s inclusion of
- J. being careful to include

details. [B] The café scene includes not only the young woman and₅ also a statue, a framed piece of art, and a small cat,

5. A. NO CHANGE

- B. nor
- C. or
- D. but

peering around a corner.6

6. If the writer were to delete the question “A life-size seating area that’s only a painting?” from this paragraph, the essay would primarily lose:

- F. an acknowledgement that Pugh’s work might seem unusual to some.
- G. a statement of the writer’s central thesis for the remainder of the essay.
- H. an argumentative and persuasive tone.
- J. nothing, because the question simply confuses the main idea.

[3]

In another of his paintings, a wave looms across the entire front of a building. [C] The painting is immense, the wave looks like it’s about to crash, and three children appears₇

7. A. NO CHANGE

- B. appeared
- C. appear
- D. was appearing

to stand directly in its path. Being life-size and incredibly life-like,⁸ a group of firefighters ran over to save the “children” shortly before the piece was completed. When the men got close enough to realize it was only a painting, they had a good laugh. [D] Most people, like the firefighters, are just impressed by Pugh’s skill.

8. F. NO CHANGE

- G. Stopping their truck in the middle of traffic,
- H. Appearing young enough to be swept away,
- J. Like so many of Pugh’s other works,

[4]

Pugh believes that by creating public art, he can communicate with a larger audience than if his art were in a gallery.⁹ Many of his pieces, including the café scene described above, use the existing architecture. One of his other pieces

9. Given that all the choices are true, which one best conveys the theory behind Pugh’s method as discussed in the remainder of the paragraph?

- A. NO CHANGE
- B. Pugh prefers incorporating his work into the pre-existing environment to simply adding his art without regard for its surroundings.
- C. Drawing his inspiration from many different cultures, Pugh enjoys startling the viewer by placing objects in an unexpected context.
- D. The firefighters may not have been upset at Pugh’s trick but they were certainly startled, just like so many other people who see

Pugh's work.

created₁₀ the illusion that part of a building's wall has collapsed, revealing an ancient Egyptian storeroom in the middle of Los Gatos, California. Like the café scene, the Egyptian scene includes a human figure. In this case, however, the woman is not part of the scene. Instead, she appears to be a passer-by,

10. F. NO CHANGE

G. is creating

H. creates

J. creating

peering into the revealed room. Cities₁₁ around the world have commissioned works from Pugh. It is Pugh's ability to create an apparent mystery in the middle of everyday life that makes his work speak to so much₁₂ people. After all, who doesn't appreciate being tricked once in a while?

11. A. NO CHANGE

B. (Do NOT begin new paragraph) Surprisingly, cities

C. (Begin new paragraph) Cities

D. (Begin new paragraph) Surprisingly, cities

12. F. NO CHANGE

G. more

H. most

J. many

Questions 13 and 14 ask about the preceding passage as a whole.

13. The writer is considering adding the following sentence to the essay:

No one seems to mind being fooled by Pugh’s paintings.

If the writer were to add this sentence, it would most logically be placed at:

- A. Point A in Paragraph 2.
- B. Point B in Paragraph 2.
- C. Point C in Paragraph 3.
- D. Point D in Paragraph 3.

14. Suppose the writer’s goal had been to write a passage exploring some of the current trends in the art community. Would this essay accomplish that goal?

- F. Yes, because it looks at a variety of styles popular among muralists throughout the Los Angeles area.
- G. Yes, because it considers some of the reasons for Pugh’s preference for large-scale public art.
- H. No, because it only explores Pugh’s artistic vision without considering the broader context of the art world.
- J. No, because it details a number of incidents in which people have been confused by Pugh’s artwork.

PASSAGE II

Leaving the Nest

My mother flew out with me and stayed for a few days, to make the transition easier for me. We went shopping and bought odds and ends for my dorm room—pillows, small decorative items, even a few pots and pans—to₁₅ make it feel more like home. It felt more like a vacation than anything else.

15. A. NO CHANGE

- B. pans; to
- C. pans: to
- D. pans. To

Then suddenly her brief stay was over. Her plane was leaving for San Juan, and I realized I wasn't going with her. She was going home, but I already was home. This strange new city was my home now. Sitting on my bed in the dorm room that remained half-empty,¹⁶ it hit me. I had just turned eighteen. I was about to start college in a new place, with a new language, a new culture. I had just said my first real farewell to a mother whom I had never before been away from for more than a weekend.¹⁷ I had to learn how to live on my own, with *mi*

16. F. NO CHANGE

- G. As I sat on the bed in my half-empty dorm room,
- H. Nervously looking around the half-empty dorm room,
- J. Looking around the half-empty dorm room from my bed,

17. Which of the following choices is most logically supported by the first part of the sentence?

- A. NO CHANGE
- B. who had always done my laundry, prepared my meals, and kissed me goodnight.
- C. whom I hoped was having a pleasant flight back to San Juan and then on to our village.
- D. who had herself spent some years living in the United States in her twenties, before I was born.

familia so many miles away and me all by myself.¹⁸

18. F. NO CHANGE

- G. and no one with me.

H. not with me any more.

J. DELETE the underlined portion and end the sentence with a period.

During high school, I had fantasized about moving to the United States someday. I was born in a sleepy, rural village in southern Puerto Rico. My high school class had fifty people in it, and the small town where I grow₁₉ up was a very close-knit community. I had spent hours imagining what it would be like to be surrounded not by a few dozen people but by a few million.

19. **A.** NO CHANGE

B. grew

C. grown

D. growth

Living in such a small town, I was used to knowing everyone and having everyone know me.₂₀ The very first

20. Given that all the choices are true, which provides the best transition to the topic discussed in the rest of the paragraph?

F. NO CHANGE

G. The idea of being surrounded by so many people, and being able to meet and talk with any of them seemed like a dream come true.

H. When the time came to apply to colleges, I picked several, all in major metropolitan areas in the continental United States.

J. I had considered applying to colleges in San Juan but decided that it was still too close to home, too familiar, too easy.

acceptance received by me₂₁ was from this school, located in the middle of a city with millions of inhabitants. My parents

21. **A.** NO CHANGE

- B. acceptance I received
- C. acceptance, I received,
- D. acceptance, receiving by me

were so proud that I get²² this opportunity to see the world outside of our village. They had spent enough time outside

22. F. NO CHANGE

- G. will get
- H. was getting
- J. had to get

of Puerto Rico in the United States²³ to know that the English language was not the only thing that was different. We celebrated the weekend before I left, inviting all the neighbors

23. The best placement for the underlined portion would be:

- A. where it is now.
- B. after the word time.
- C. after the word language.
- D. after the word different (and before the period).

over to my parents²⁴ home. We played music and ate and danced

24. F. NO CHANGE

- G. parents's
- H. parent's
- J. parents'

past midnight. 25

25. At this point, the writer is considering adding the following true statement:

My favorite dance has always been la bomba.

Should the writer make this addition here?

- A. Yes, because it adds a detail that helps explain the personality of the narrator.
- B. Yes, because it provides a smooth transition to the following paragraph.
- C. No, because it gives the false impression that the narrator will study dance in college.
- D. No, because it would be an unnecessary digression from the main point of the paragraph.

As the memory faded,²⁶ I looked around my new room again. Sure, it was small and a little bit dingy. True, I didn't know anyone yet. None of that mattered, though. I had finally made it. My new roommate would be arriving the next day. Hopefully she would be a new friend and even if she wasn't, my classes were starting in a few days. I had literally millions of people to meet; surely a few of them would become my new friends. I smiled, suddenly feeling nervous but excited,²⁷ not

26. F. NO CHANGE

- G. faded, and
- H. faded,
- J. faded.

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

- A. excitement nervous

- B. nervously excited
- C. nervous excitement
- D. excitedly nervous

lonely any more. I was eighteen, in the city, and had to face²⁸

28. Which choice most effectively expresses the narrator’s confidence about her new life?

- F. NO CHANGE
- G. ready to take on
- H. all alone in
- J. about to enter

the world²⁹

29. The writer is considering adding a concluding sentence here. Which of the following would be most logical and best express one of the main ideas of the essay?

- A. Still, I knew I would miss Puerto Rico and my friends I had left behind.
- B. Little did I know that my new roommate would become a lifelong friend.
- C. My dreams of living in the big city were finally going to become a reality.
- D. I hoped that my classes would be as exciting as my move had been.

PASSAGE III

Dual Personalities

When Lois Lane finds herself in serious danger, she looks to Superman for help. When she needed₃₀ help with an article, on the other hand, she calls on Clark Kent. Of course, as the reader knows, the two men are actually the same person. [A]

30. F. NO CHANGE

- G.** in need of
- H.** she was needing
- J.** needed

[2]

The tradition of giving superheroes alternate names and characters, or “alter-egos,” goes back as far as superhero stories do. [B] Today, when₃₁ it’s a commonplace writing technique. Batman fights crime by night, but he poses as millionaire Bruce

31. A. NO CHANGE

- B.** where
- C.** because
- D.** DELETE the underlined portion.

Wayne at₃₂ day. Spider-Man protects the streets of New York—

32. F. NO CHANGE

- G.** for
- H.** by
- J.** DELETE the underlined portion.

when he’s not busy going to school as Peter Parker.33

33. At this point, the writer is thinking about adding the following true statement:

Wonder Woman, on the other hand, is always herself, since she comes from a tribe of warrior women.

Should the writer make this addition here?

- A. Yes, because it provides a balance for the previous examples of Batman and Spider-Man.
- B. Yes, because it emphasizes the author's earlier claim that the alter-ego is commonplace.
- C. No, because it strays from the primary focus of the passage by providing irrelevant information.
- D. No, because it poses the unnecessary hypothetical that no superhero really needs an alternate identity.

[3]

Each of the superheroes have³⁴ something in his (or her) back-story to explain the dual character. [C] They all have a few things in common too, though. Superheroes have a certain image—the costume and the name, for example;³⁵ that helps

34. F. NO CHANGE

- G. has
- H. is having
- J. are having

35. A. NO CHANGE

- B. example,
- C. example.
- D. example—

them maintain their authority. If Batman didn't fight crime, he would probably do something else to deal with his past.³⁶ Peter

36. Given that all the choices are true, which one provides the best support for the statement in the preceding sentence?

F. NO CHANGE

G. Batman, who lost his parents when he was young, were younger, he might have a harder time.

H. Batman were just a regular-looking man, it would be harder for him to strike fear into the heart of criminals.

J. Batman needed to, he could probably fight criminals without his gadgets since he knows several martial arts.

Parker isn't a very awe-inspiring name, but³⁷ Spider-Man is. At the same time, the hero often has friends and family members

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

A. name; on the other hand,

B. name, because

C. name, although

D. name; however,

who are somehow completely unaware of their loved ones'³⁸

38. **F.** NO CHANGE

G. one's

H. individuals

J. individuals'

other identity. Providing³⁹ the superheroes with everyday names

39. **A.** NO CHANGE

B. Assuming

- C. Offering
- D. Allowing for

and jobs helps in their⁴⁰ attempts to fit in with the people around them.

40. F. NO CHANGE

- G. it's
- H. his
- J. one's

[4]

Stan Lee, creator of Spider-Man,⁴¹ and dozens of other superheroes, often commented on what he believed makes a true hero. His opinion was that in order for the reader to care about the hero, the hero has to be flawed. Do you agree with him?⁴² According to Lee, without some kind of flaw, the hero

41. A. NO CHANGE

- B. Lee creator of Spider-Man,
- C. Lee creator of Spider-Man
- D. Lee, creator of Spider-Man

42. Which choice provides the most logical and effective transition to the rest of this paragraph?

- F. NO CHANGE
- G. Why would anyone want a hero to be less than perfect?
- H. Are you familiar with Lee's various characters?
- J. What kind of flaw could a superhero have?

wouldn't really seem human. [D] Lee built tension, in his stories,⁴³ by putting those human flaws and the hero's quest

into conflict. It is that tension, perhaps, that makes his storylines so gripping. Even Superman, the least “normal” of all the heroes, has to deal with the tension between his love for Lois Lane and her love for Superman, not Clark Kent.⁴⁴

43. A. NO CHANGE

- B.** tension in his stories
- C.** tension in his stories,
- D.** tension, in his stories

44. The writer is considering deleting the preceding sentence. Should this sentence be kept or deleted?

- F.** Kept, because it provides a specific example of the theory being discussed throughout the paragraph.
- G.** Kept, because it demonstrates that the ultimate superhero will not seem human under any circumstances.
- H.** Deleted, because it takes away from the persuasiveness of the point made in the previous sentences.
- J.** Deleted, because it switches the focus from the more “human” superheroes to the “least” human of them.

Question 45 asks about the preceding passage as a whole.

45. The writer is considering adding the following sentence to the essay:

Even though many readers feel that Lane’s ignorance is hard to believe, the Clark Kent persona provides a valuable, and time-honored, element to the Superhero story: the alter-ego.

If the writer were to add this sentence, it would most logically be placed at:

- A. Point A in Paragraph 1.
- B. Point B in Paragraph 2.
- C. Point C in Paragraph 3.
- D. Point D in Paragraph 4.

PASSAGE IV

Curly Hair: The Circular Trend

Is curly hair a blessing or a curse? Passing trends, which can last a day or a decade, typically influence hairstyles, which can vary dramatically; every₄₆ bit as much as clothing. Some segment of the population will therefore always be fighting the natural tendency of their hair, unless the fashion becomes natural hair.

46. F. NO CHANGE

- G. dramatically, being every
- H. dramatically, every
- J. dramatically. Every

[47] In the 1950s, curls were in, and the average American woman spent countless hours pinning, rolling, and curling her hair every week. Without blowdryers or curling irons, women were left with few options, maintaining properly stylish

47. Given that all of the following statements are true, which one, if added here, would most clearly and effectively introduce the main subject of this paragraph?

- A. Some people don't care for curly hair because it is considered more difficult to style than straight hair is.
- B. As far back as the Renaissance, people have faked having curly hair by wearing wigs and using curlers.

- C. Curly hair has bounced in and out of the American fashion scene for at least the last fifty years.
- D. Clothing styles also change frequently, and sometimes influence hairstyles in a direct, easily visible way.

hair-dos to work hard⁴⁸ and a great deal of time. By the mid-1960s, a lot of women started to wonder whether all that work was really necessary. Suddenly, natural hair was all the rage. Women began to grow they're⁴⁹ hair out and allow it to remain in its natural state, whether curly or straight. For a brief moment, it looked like women would be able to embrace their natural hair, whether straight or curly, light or dark, or having length or being short.⁵⁰

48. F. NO CHANGE G.

was hardly work **H.**
with hard work **J.** by
working hard

49. A. NO CHANGE

B. their
C. there
D. her

50. F. NO CHANGE

G. and regardless of length. **H.**
which can be long or short. **J.**
long or short.

Answers and Explanations

ENGLISH PRACTICE TEST 2 EXPLANATIONS

Passage I

1. B

The question asks you to find the answer choice that is NOT acceptable as a replacement for the underlined portion—remember, that means the passage is correct as written. Look at the answer choices—they are all transition words, so you need to find the one that can't be used to connect the two ideas. The original word, *Nevertheless*, is used to connect two different ideas. Choices (A), (C), and (D) are all used in the same way. Choice (B), *Therefore*, is used to connect two similar ideas, so it can't be used to replace *Nevertheless*.

2. F

When you see answer choices “stacked” like this, using all (or mostly all) the same words with Stop and Go punctuation changing in the same spot, check for Complete/Incomplete on either side of that spot. In this case, *That's because the seating area is actually a life-size painting* is a complete idea, and *on the wall of one of the campus buildings* is incomplete. Since Stop punctuation can separate only complete ideas, eliminate (J). There's not a good reason to insert a comma either after *painting* or *wall*, so the best answer is (F).

3. B

The answer choices here all say the same thing in slightly different ways, but none contains an obvious grammatical error. Remember your fourth “C,” concise! *Public* denotes the same idea as *for anyone/everyone* and *freely available*, so there's no need to say both—eliminate (A), (C), and (D).

4. **H**

Here you have three answer choices with different “-ing” forms of verbs, and one without. We know ACT doesn’t like the “-ing” form—it’s not concise—and (H) has no grammatical errors; therefore, it’s the best answer.

5. **D**

The answer choices are all transition words, but this time ACT is testing idioms—specifically the “*not only, ___ also*” construction. The proper word to use is *but*, (D).

6. **F**

To identify what the essay would lose by deleting the sentence, you must first determine the purpose of that sentence. In this case, the author asks, “A life-size seating area that’s only a painting?” rhetorically, anticipating the reader’s possible surprise at such a notion. Choice (F) is the only answer choice that expresses that purpose.

7. **C**

You need to find the correct form of the verb here. Eliminate (A) and (D)—they are singular forms and don’t agree with the plural subject, *children*. Choice (B) is the correct plural form but the wrong tense—the correct answer choice has to be consistent with the other present-tense verbs in the passage: *looms*, *is*, and *looks*—that is (C).

8. **G**

Verbs are changing in the answer choices. Choice (J) actually creates an error, because in this question, the answer choices are all modifying phrases, and ACT wants a modifying phrase to be right

next to the thing that it describes. That means you need to find the phrase that describes a *group of firefighters*. Choice (F) describes the image of the wave, (H) describes the children, and (J) describes the painting itself, leaving (G) as the only possible choice.

9. **B**

The remainder of the paragraph talks about how Pugh uses his art to transform the appearance of an existing building, which agrees with (B). There is no comparison with gallery displays as in (A), nor is there discussion of multicultural influence on his work, as in (C). Choice (D) refers to the preceding paragraph.

10. **H**

The correct form of the verb needs to be consistent with the preceding sentence: *use* is present-tense, so eliminate (F). Remember, ACT doesn't like "-ing" verbs, so you should only choose one if you have eliminated every other answer choice. In this case, even though (G) and (J) are both present-tense, (H) is as well, and it isn't an "-ing" verb, making it the best answer.

11. **C**

The answer choices give the option to start a new paragraph or not. Since the focus of the paragraph changes with the underlined portion from descriptions of some of Pugh's works to a more general statement about cities around the world, there should be a new paragraph here. Eliminate (A) and (B). The word *Surprisingly* isn't necessary, so eliminate (D). The correct answer is (C).

12. **J**

There is no comparison being made here, so eliminate (G) and (H). The author is trying to express a large number of people, so you have

to use *many*—(J).

13. **D**

The new sentence says that no one minds being fooled by the paintings. At point [D], the firefighters “had a good laugh” at being fooled and are “impressed” by his skill. This indicates that they don’t mind being fooled, so the correct answer is (D).

14. **H**

The question asks about “trends” in the plural, and only one artist and one style was discussed in the essay—eliminate (F) and (G). Choice (J) is incorrect because, although the essay does talk about people being confused by Pugh’s art, that’s not the reason the essay doesn’t accomplish the stated goal—it’s a problem of scope, as outlined in (H).

Passage II

15. **A**

On the ACT, a semicolon is used in exactly the same way as a period, so you can eliminate (B) and (D)—they can’t both be correct! Besides, *to make it feel more like home* is an incomplete idea, and Stop punctuation can be used only to separate two complete ideas. The colon in (C) comes after a complete idea, which is correct, but saying *to make it feel more like home* after it is awkward. You’ll need a dash to be consistent with the rest of the sentence and set off the unnecessary *pillows, ...pots and pans* from the rest of the sentence—(A).

16. **G**

The answer choices here all say the same thing in slightly different ways. Choices (H) and (J) contain grammatical errors. If used in the sentence, they would create dangling modifiers. Remember your fourth “C”—concise! Choice (G) is the only answer choice that doesn’t use an “-ing” form of the verb (which ACT doesn’t like), and has no grammatical errors, so it’s the best choice.

17. **A**

You need to find an answer choice that agrees with *I had just said my first real farewell to a mother*. The sentence as written accomplishes this by explaining that she had never been away from her mother *for more than a weekend*. Choices (B), (C), and (D) all introduce new and off-topic information.

18. **J**

When you see DELETE or OMIT as an answer choice, do that first. If you can take out the underlined portion without creating an error, chances are you’ve found your answer. In this case, deleting *and me all by myself* doesn’t create an error, and leaving it in would be redundant—the narrator has already described herself as *on my own*—so eliminate (F). Choices (G) and (H) are redundant for the same reason.

19. **B**

The correct tense of the verb here needs to be consistent with the non-underlined portion of the passage. The narrator is talking about her life before coming to college, so you must use the past tense, *grew*, to be consistent with the other verbs in the sentence, *had* and *was*. Choice (A), *grow*, is present tense, and (D), *growth*, isn’t a verb, so eliminate them. Choice (C), *grown*, could be past tense, but needs to be paired with a helping verb.

20. **H**

The task here is to transition from a discussion of the narrator’s life in high school to her acceptance at a major university in the United States. Choice (H) begins with her in high school—*when the time came to apply to colleges*—and ends with her applying to several in the United States. Choices (F) and (G) don’t talk about applying to college at all, and (J) talks about applying to college only in Puerto Rico.

21. **B**

There are a couple of things changing in the answer choices here—commas and pronouns—work with one first and then the other. Remember that unless you have a reason to use a comma, no punctuation is preferable. Here, we have no reason to use a comma after *acceptance*, so eliminate (C) and (D). Now it’s a matter of comparing *acceptance received by me* or *acceptance I received*. They both say the same thing, but the latter is more concise—choose (B).

22. **H**

The answer choices are forms of the verb “to get.” To choose the correct one, look at the non-underlined portion of the sentence. The narrator says her parents *were* proud, so you need a past-tense verb to agree with that—eliminate (F) and (G). Choice (J) changes the meaning of the sentence, so the only answer choice left is (H), even though it uses the “-ing” form of the verb.

23. **D**

The difference being talked about here is between Puerto Rico and the United States, so *in the United States* needs to be placed in the spot that will make that most clear. Choice (A) makes it sound like Puerto

Rico is in the United States—eliminate it. Neither (B) nor (C) makes it clear that the United States is where things are different—only (D) does.

24. **J**

Apostrophes are used to show either possession or contraction. The word after *parents* is *house*, so you want to show possession. The narrator is referring to the house that belongs to both of her parents, and with a plural noun that ends in “s,” all you need to do is add an apostrophe—(J).

25. **D**

Remember that on the ACT, less is more, so you should have a really compelling reason to add something. In an essay discussing the narrator’s feelings about being away from her home and family for the first time, it’s not really important to know what her favorite dance is—eliminate (A) and (B). The reason it’s not important isn’t because of any false impression created, so (D) is the best answer.

26. **H**

Here you see nicely “stacked” answer choices with Stop and Go punctuation changing in the same spot. Check for Complete/Incomplete on either side: *As the memory faded is* Incomplete, so no matter what, you’re not going to be able to use Stop punctuation—that can connect only two complete ideas. Eliminate (F), (G), and (J), and you’re done.

27. **A**

You’re looking for the answer choice that can NOT be used in place of the underlined portion—remember, that means the sentence is correct as written. Choices (B), (C), and (D) all express either how the

narrator was feeling or what she was feeling; (A) is the only choice that makes no sense—you wouldn't feel *excitement nervous*—and is therefore the one to choose.

28. G

The assignment here is to *express the narrator's confidence*, so the correct answer choice must do exactly that. Choice (G), *ready to take on*, does that much more effectively than *had to face*, *all alone in*, or *about to enter*.

29. C

Make sure to read the question carefully—the goal here is to not only pick a logical concluding sentence but also the one that *best expresses one of the main ideas of the essay*. A main idea is one that recurs throughout the essay, so you can eliminate (B) and (D). While Puerto Rico is certainly mentioned throughout the essay, it wouldn't be logical for the narrator to express her regret at leaving home—the preceding sentence has an upbeat and confident tone, which (C) continues while including another main idea—her dream of living in a large city.

Passage III

30. G

Three of the four answers are in past tense, so start with one that is not in past tense, (G). That makes the sentence read *When in need of help with an article, she calls on Clark Kent*, which is a present-tense sentence that is consistent with the first: *When Lois Lane finds herself in serious danger, she looks to Superman for help*. The verbs in (F), (H), and (J) are all past tense, so (G) is the best answer.

31. D

DELETE is an answer choice, so do that first—if you don't create an error by taking out the underlined portion, it's probably the correct choice. In this case, taking out the question word *when* leaves *Today it's a commonplace writing technique*—a perfectly good complete sentence. Leaving *when*, *where*, or *because* in there would make the sentence incomplete, so you shouldn't choose (A), (B), or (C).

32. H

You've got DELETE as an option, so try it. This time, it creates an error: *...he poses as millionaire Bruce Wayne day* doesn't make sense, so eliminate (J). Now your choices are all prepositions, which means ACT is testing idioms. To express the notion that something occurs during the day, you need to say *by day*—(H).

33. C

To decide whether to make the addition here, take a look at the main theme of the passage—Dual Personalities—and what's going on in the paragraph. The author is talking about *the tradition of giving superheroes alternate names and characters*, so adding a sentence about a superhero that doesn't need an alter-ego would be a bad idea—eliminate (A) and (B). Choice (D) is incorrect because the sentence poses no hypothetical situation.

34. G

The correct verb here needs to agree in number with the subject, *Each*. Careful—*of the superheroes* is a prepositional phrase, so it's not the subject, but it can make the wrong verb sound correct. To avoid confusion, you should cross out prepositional phrases you find inserted between a verb and its subject, one of ACT's favorite tricks. Now you know the subject is *Each*, a singular noun, so it needs a singular verb—eliminate (F) and (J). Choices (G) and (H) are both

singular and present-tense, but beware the “-ing” form! They both say the same thing, but (G) is more concise, making it the better answer choice.

35. **D**

The phrase *the costume and the name, for example* is unnecessary. Unnecessary info can be offset by either a pair of commas or a pair of dashes, but you can't open with one and close with another. The dash used in the non-underlined text means a dash must be used here.

36. **H**

You need to provide support for the preceding sentence, which states that impressive costumes and names help superheroes maintain their authority. Only (H) addresses anything to do with this theme by stating that it would be more difficult for Batman to fight crime if he lacked those things.

37. **B**

You need to find the answer choice that can NOT be used to replace the underlined portion in the passage. A quick glance at the answer choices might give you the impression that Stop/Go punctuation is being tested here, but look closer; the words changing after the punctuation are all transition words, and that typically means ACT is testing direction. Remember, when NO CHANGE is not an answer choice, the sentence in the passage is correct as written, and that gives you an important clue: the transition word used is *but*, an opposite-direction transition—that means a suitable replacement will also have to use one. *On the other hand*, *although*, and *however* in (A), (C), and (D) are all opposite-direction transitions, but *because* in (B) is same-direction, and so can NOT be used—making (B) the correct answer.

38. **G**

There are two things changing here: apostrophes showing possession and word choice between *one* and *individual*. In the sentence, the *loved one/individual* with the *other identity* refers back to *the hero*, so you know you need to choose a singular noun, and to show possession, you need to add an 's. Choice (G), *one's*, is the only one that offers that construction.

39. **A**

The superheroes are given these alter-egos by their creators in order to help the characters fit into a societal context. *Providing* best communicates this meaning; there is no assumption being made, as in (B), and (C) and (D) make it seem as if the fictional characters had a choice in the matter.

40. **F**

This is a pronoun question, so find the noun that's being replaced. In this case, it's the superheroes who are making the attempts, and *superheroes* is plural. That helps a lot, since, apostrophes or not, you can eliminate (G), (H), and (J)—they're all singular pronouns and can't be used to replace a plural noun.

41. **D**

This is a comma question, so keep your comma rules in mind. There is unnecessary information in this sentence: *creator of Spider-Man and dozens of other superheroes*. This needs to be set off with commas—one after *Lee* (eliminate (B) and (C)) and one after *superheroes*. The only answer choice that offers this without adding additional, unnecessary commas is (D).

42. **G**

The rest of the paragraph discusses the reasons Stan Lee gave his superheroes human flaws, so if you're going to introduce that sort of discussion with a rhetorical question, the natural choice for that question would be one that asks, "Why?" Choice (G) is the only one that asks that question.

43. **B**

This question is testing comma usage, but none of the situational rules seem to apply—there's no introductory idea, list, or unnecessary information. Therefore, the issue is whether there is a definite need to pause at any point in *Lee built tension in his stories by putting those human flaws and the hero's quest into conflict*. If it helps, you can take an exaggerated pause at the spots ACT suggests putting commas. If the pause creates a little tension, you probably need the comma; if the pause just seems irritating or awkward, you don't. This sentence is a little on the long side, but it doesn't need the commas—(B).

44. **F**

The sentence should be kept, since it's giving an example of what the entire previous paragraph is talking about—eliminate (H) and (J). Choice (G) is the direct opposite of what's happening in the sentence: the ultimate superhero does in fact have human feelings.

45. **A**

This sentence fits best with the discussion in the first paragraph about Lois Lane's misconception that Superman and Clark Kent are two different individuals. It also introduces the concept of the alter-ego, the subject of the second paragraph, so it functions nicely as a transition sentence as well.

Passage IV

46. **H**

Here you have nicely “stacked” answer choices with Stop and Go punctuation changing in the same spot—check for Complete/Incomplete on either side. *Passing trends...vary dramatically* is Complete, and *every bit as much as clothing* is Incomplete. You’ll need Go punctuation to connect these two—eliminate (F) and (J). Choice (G) uses the less-concise “-ing” form of the verb, making (H) the best answer.

47. **C**

The assigned task is to introduce the main subject of the paragraph, which begins by talking about curly hair being the fashion in the 1950s and the progression toward “natural” hair by the mid-1960s. Choice (A) is addressed in the paragraph, but it’s not a main subject. The Renaissance is never mentioned, so eliminate (B), and (D) introduces a new topic—clothing styles—so the best answer is (C).

48. **H**

The answer choices here are all very similar and don’t contain any obvious errors. You’ll need to check the non-underlined portion on either side and make sure the answer is consistent with both. To the left you have *maintaining properly stylish hair-dos*, and to the right you have *and a great deal of time*. Choices (F) and (J) aren’t consistent with both, and (G) is not only inconsistent, but it also contradicts the preceding sentence—these hairdos took a lot of work.

49. **B**

There are pronouns changing in the answer choices, and an apostrophe in the sentence as written. If you’re in doubt about whether you need the contraction or a pronoun, expand out the contraction: in

this case, *they're* becomes “they are,” which doesn’t make sense—eliminate (A). The noun being replaced here is *Women*, which is plural, so you need a plural pronoun—eliminate (D). Choice (B) is the possessive, plural pronoun you’re looking for, but watch out for its sound-alike, *there*, in (C).

50. **J**

All the answer choices basically say the same thing, and none creates a grammatical error, so pick the one that says what they all do in the most concise way. That’s (J)—*long or short*.