

# Style Subtest

This Subtest has the same number and type of style items found on the ACT. If you don't know an answer, eliminate the choices you know are incorrect, then guess. Circle the number of any guessed answer. Check page 167 for answers and explanations.

**INSTRUCTIONS:** Certain words or phrases in the following passage are underlined and numbered. There is a corresponding item for each underlined portion. Each item offers three suggestions for changing the underlined portion to conform to standard written English or to make it understandable or consistent with the rest of the passage. If the underlined portion is not improved by one of the three suggested changes, mark NO CHANGE.

Choose the best answer for each question based on the passage. Then fill in the appropriate circle on the answer grid.

1 A B C D	5 A B C D	9 A B C D
2 F G H J	6 F G H J	10 F G H J
3 A B C D	7 A B C D	11 A B C D
4 F G H J	8 F G H J	12 F G H J

The beauty of some words is natural. Consider  
<sup>1</sup>  
these, found near the end of aviatrix Beryl Markham's  
*West With the Night*: "Like all oceans, the Indian  
Ocean seems never to end, and the ships that sail on it  
are small and slow. They have no speed, nor any  
<sup>2</sup>  
sense of urgency; they do not cross the water, they  
live on it until the land comes home."  
<sup>3</sup>

It's a satisfying irony that when a reader goes  
<sup>4</sup>  
looking for thrills in the literature of adventure, what  
he or she often finds—perhaps next to a description  
of a narrow escape—is an otherworldly passage like  
the one from Markham's book.

1. The author wishes to describe some words as unreal or mysterious. Which works BEST for this purpose?  
A. NO CHANGE  
B. pedantic  
C. unearthly  
D. normal
2. F. NO CHANGE  
G. It has  
H. They has  
J. The ships have
3. A. NO CHANGE  
B. the ocean until  
C. them until  
D. that until
4. F. NO CHANGE  
G. unnatural  
H. complete  
J. verbal

Authentic adventure, as surely as a sentence of hanging, can concentrate the mind, pacifying it to deeper truth, higher purpose. When starting any of the adventure books mentioned here, prepare yourself for the certainty that you'll discover descriptions you never bargained for.

If you're looking for boring stories of adventure, the literature of the polar regions is a good place to start. Mankind in small parties has been venturing into this geography of beautiful desolation for at least a thousand years, and often him on the trip had decided to take notes. How the enduring interest in the polar regions? For openers, there's the literary gawk factor—readers are drawn to accounts of people who have put themselves at risk, and risk is commonplace in the Arctic and Antarctic. One misstep there and the cold can kill you.

5. A. NO CHANGE  
B. pleasing  
C. provoking  
D. angering
6. F. NO CHANGE  
G. the mind  
H. the adventure  
J. them
7. A. NO CHANGE  
B. possibility  
C. unlikelihood  
D. remote chance
8. F. NO CHANGE  
G. uninteresting  
H. vapid  
J. compelling
9. A. NO CHANGE  
B. ugly chaos  
C. beautiful chaos  
D. remote desolation
10. F. NO CHANGE  
G. somebody  
H. she  
J. he
11. A. NO CHANGE  
B. What  
C. When  
D. Why
12. F. NO CHANGE  
G. close-mindedness  
H. staring  
J. ogling

*(Answers on page 167)*

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Saying just *storms* does not provide enough information, so *Martian dust storms* is the best answer.

**8. J**

The passage mentioned earlier that dust storms created the problem. It is redundant to state it again. Omit *because of the dust*. The phrase *because of the obstruction* is also redundant, and *because of the wind* does not make sense in the context of the passage.

**9. C**

The passage presents an unclear pronoun reference: *they*. Choice C makes clear that *they* refers to the storms.

**10. J**

The phrase *and forge ahead* means the same thing as *resume operations*, and this represents a redundancy. The underlined phrase is also a cliché. Omit *and forge ahead* to remove the redundancy/cliché and do not replace it with the other choices.

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**1. C**

The word *unearthly* describes something not of this earth, which is, therefore, often unreal. The word *natural* describes something belonging to nature or this earth, which would be very real. The word *pedantic* characterizes someone who is obsessed with conforming to rules, which something mysterious or unreal would not do. Finally, the word *normal* obviously does not mean “mysterious.”

**2. F**

The sentence is correct the way it is. *It has*, with the singular subject, would have to refer to “the Indian Ocean,” but saying the ocean has no speed doesn’t make sense. *They has* is ungrammatical. *The ships have* is not incorrect, but it is unnecessary—the previous sentence says that the ships are “slow,” so they are the only thing that could have “no speed.”

**3. B**

The referent *it* could be vague if not spelled out as the ocean, which is what the boats live on.

**4. F**

Looking for thrills and adventure in a book is ironic because reading is a safe and nonadventurous task. However, the irony is satisfying in that the reader finds that adventure.

**5. C**

The adventure spurs the mind on to a deeper understanding, or provokes it. *Pleasing* means the same as *pacifying*—this would not urge the mind on but calm it into apathy. Also, the mind is not angered over this higher truth, so D cannot be correct.

**6. F**

The referent is not vague here; the word *it* clearly refers to the mind mentioned in the previous phrase. Therefore, the sentence does not need to be changed.

**7. B**

It is not proved that every reader will find descriptions that excite him or her. Also, the word *possibility* relates back to the idea that adventure can concentrate the mind—not will concentrate the mind. Obviously, if there is a possibility of excitement, the choices *unlikelihood* and *remote chance* cannot be correct.

**8. J**

The author is trying to promote stories of adventure and, therefore, would not refer to them as *boring*, *vapid*, or *uninteresting*. Instead, they are *compelling*, pushing the reader on to deeper truths.

**9. A**

The landscape of the polar regions is vast and empty—therefore, the word *chaos* would not work here. Also, chaos promotes a negative feeling, which the author is not trying to promote. Choice D won’t work because it is redundant—most desolate places are also remote.

**10. G**

The words *he*, *she*, and *him* don’t refer to anyone mentioned in the sentence. Therefore, the correct answer must be *somebody*.

**11. D**

The only question that makes sense here is *Why*, which refers to cause. *What* refers to place; *when* refers to time; *how* refers to the way something is done.

**12. F**

The words *ogling* and *staring* don’t work because they are not adjectives. *Gawk* gives the same impression in a more descriptive and accurate way. The word *closed-mindedness* would convey a meaning opposite to what the author is most likely trying to say in this paragraph.