

The Ultimate Guide to SAT[®] Grammar Workbook

Fourth Edition

Erica L. Meltzer

 THE CRITICAL READER
New York

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ALSO BY ERICA MELTZER

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Test 1 Answer Sheet

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

23. (A) (B) (C) (D)
24. (A) (B) (C) (D)
25. (A) (B) (C) (D)
26. (A) (B) (C) (D)
27. (A) (B) (C) (D)
28. (A) (B) (C) (D)
29. (A) (B) (C) (D)
30. (A) (B) (C) (D)
31. (A) (B) (C) (D)
32. (A) (B) (C) (D)
33. (A) (B) (C) (D)
34. (A) (B) (C) (D)
35. (A) (B) (C) (D)
36. (A) (B) (C) (D)
37. (A) (B) (C) (D)
38. (A) (B) (C) (D)
39. (A) (B) (C) (D)
40. (A) (B) (C) (D)
41. (A) (B) (C) (D)
42. (A) (B) (C) (D)
43. (A) (B) (C) (D)
44. (A) (B) (C) (D)

Writing and Language Test

35 MINUTES, 44 QUESTIONS

Turn to Section 2 of your answer sheet to answer the questions in this section.

DIRECTIONS

Each passage below is accompanied by a number of questions. For some questions, you will consider how the passage might be revised to improve the expression of ideas. For other questions, you will consider how the passage might be edited to correct errors in sentence structure, usage, or punctuation. A passage or a question may be accompanied by one or more graphics (such as a table or graph) that you will consider as you make revising and editing decisions.

Some questions will direct you to an underlined portion of a passage. Other questions will direct you to a location in a passage or ask you to think about the passage as a whole.

After reading each passage, choose the answer to each question that most effectively improves the quality of writing in the passage or that makes the passage conform to the conventions of standard written English. Many questions include a “NO CHANGE” option. Choose that option if you think the best choice is to leave the relevant portion of the passage as it is.

Questions 1-11 are based on the following passage and supplemental information.

The People’s Bank

Born in 1940, Muhammad Yunus is a social

1 entrepreneur; banker, economist and civil leader who was awarded the Nobel Peace Prize for pioneering the concepts of microcredit and microfinance. In 1974, Yunus (who was then working as a professor at Chittagong University in **2** Bangladesh, took his students on a field trip to a poor village, where he interviewed a woman who made bamboo stools. The woman explained that she had to

1

- A) NO CHANGE
- B) entrepreneur; banker; economist, and
- C) entrepreneur, banker, economist, and
- D) entrepreneur, banker, economist and,

2

- A) NO CHANGE
- B) Bangladesh—took
- C) Bangladesh) took
- D) Bangladesh), took

borrow money to buy raw bamboo for each stool. After repaying her loans, sometimes at rates as high as 10% per week, she was barely able to **3** roll a profit. As a result, she struggled to feed both herself and her children. Were the woman able to borrow money with lower rates of **4** interest, Yunus recognized, she would likely be able to amass an economic cushion and rise above subsistence level.

Yunus decided to take matters into his own hands.

5 He personally lent the equivalent of a few dollars to 42 basket weavers in the village. When he tracked the workers over several years, he discovered that the tiny loans not only helped the basket weavers survive **6** and also creating the motivation for them to pull themselves out of poverty. Against the advice of banks and the government, he continued to distribute what he termed “micro-loans.”

3

- A) NO CHANGE
- B) flip
- C) count
- D) turn

4

- A) NO CHANGE
- B) interest; Yunus recognized
- C) interest, and Yunus recognized
- D) interested, Yunus recognizing

5

Which choice most effectively supports the information that follows?

- A) NO CHANGE
- B) In 1965, Yunus received a Fulbright fellowship to study in the United States.
- C) Traditional banks did not want to make low-interest loans to the poor because of high risk of default.
- D) During that time, he set up a packaging factory, which became very profitable.

6

- A) NO CHANGE
- B) and create
- C) but also to create
- D) but also created

7 In 1971, Yunus founded a citizen's committee along with other Bangladeshis in the United States. In 1983, he made funds available by forming the Grameen Bank. Ron Grzywinski and Mary Houghton of ShoreBank, a community development bank in Chicago, helped Yunus with the official incorporation under a grant from the Ford Foundation. The Bank provides loans to entrepreneurs who are unable to qualify for traditional bank loans. "Grameen bank" means "village bank," and it is founded on the **8** principles in trust and solidarity.

7

Which choice provides the most effective introduction to the paragraph?

- A) NO CHANGE
- B) Yunus has served on the Global Commission of Women's Health and the UN Expert Group on Women and Finance.
- C) As a student at Chittagong College, Yunus had studied drama as well as economics.
- D) Yunus reasoned that if basic financial resources could be made widely available, then economic wonders could occur.

8

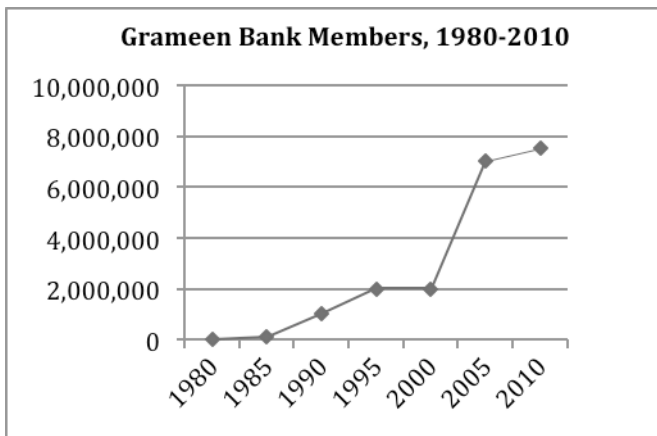
- A) NO CHANGE
- B) principles of
- C) principals in
- D) principals of

1

The Grameen Bank not only reversed conventional banking practice but it also created a cost-effective weapon to fight poverty, giving people access to funds that would otherwise have remained outside their reach.

9 Membership grew dramatically throughout the 1980s and 1990s, although it began to decline around 2000.

The Bank is intended to serve as a catalyst in the overall development of socio-economic conditions of the poor, particularly women. **10** Conversely, 97% of Grameen borrowers are female, and over 97% of the loans are paid back in full—a recovery rate **11** higher than any other banking system.



9

Which choice most accurately and effectively represents the information in the graph?

- A) NO CHANGE
- B) Membership grew dramatically between 1980 and 1985 before leveling off.
- C) Membership grew slowly until 2000, after which it increased dramatically.
- D) Membership increased steadily until 2005 and then leveled off.

10

- A) NO CHANGE
- B) Regardless,
- C) However,
- D) Accordingly,

11

- A) NO CHANGE
- B) higher then any other banking system.
- C) higher than that of any other banking system.
- D) higher than those for any other banking system.

Questions 12-22 are based on the following passage.

Everyday Art

— 1 —

For more than a quarter of a century, artist Gabriel Orozco (b. 1962) has **12** forged a career marked by constant surprise and innovation, blurring the boundaries between art and reality. Orozco resists confinement to a single medium in order to engage **13** they're imaginations. He roams freely among drawing, photography, sculpture, installation, and painting. Basing his work on a series of recurring themes and techniques, Orozco **14** divides his time between Mexico City, New York, and France. One work might consist of exquisite drawings scribbled on airplane boarding passes; another could involve sculptures made from recovered trash. His exploration of such varied materials allows audiences to investigate **15** associations between objects that are hidden.

12

- A) NO CHANGE
- B) derived
- C) fabricated
- D) claimed

13

- A) NO CHANGE
- B) their imaginations.
- C) you're imagination.
- D) viewers' imaginations.

14

Which choice most effectively sets up the examples that follow?

- A) NO CHANGE
- B) has exhibited his work in art galleries on every continent except Antarctica.
- C) uses urban landscapes and common objects to erase the line between art and the everyday environment.
- D) has received numerous awards, including a DAAD artist-in-residence grant to work in Berlin.

15

- A) NO CHANGE
- B) hidden associations between objects.
- C) associations hidden between objects.
- D) associations that are hidden between objects.

— 2 —

Orozco's nomadic lifestyle began to strongly inform his work around this time. **16** Once, while wandering through a small town in Brazil, Orozco spotted some oranges left over from a market, positioned one on each of several tables, and photographed them. Unlike many mainstream artists, who often oversaw huge studios with many assistants and elaborate production techniques, Orozco also worked **17** by himself in solitude or with a single assistant. He therefore remained free to create art where and when he chose.

— 3 —

Orozco was born in 1962 in Veracruz, Mexico. His father, Mario Orozco Rivera, was a mural painter and art professor at the University of Veracruz. When Orozco was six, the family relocated to Mexico City so that his father could work on various mural commissions. **18** Orozco often accompanied his father to mural sites and museum exhibitions. He overheard many conversations about art and politics.

16

The writer is considering deleting the underlined sentence. Should the sentence be kept or deleted?

- A) Kept, because it illustrates how Orozco's preference for wandering influenced his art.
- B) Kept, because it explains why Orozco became interested in photography.
- C) Deleted, because it is inconsistent with the paragraph's focus on Orozco's studio.
- D) Deleted, because it implies that Orozco rejected all forms of mainstream art.

17

- A) NO CHANGE
- B) in solitude
- C) alone in solitude
- D) alone by his solitary self

18

In context, which choice best combines the underlined sentences?

- A) Although Orozco often accompanied his father to mural sites and museum exhibitions, he overheard many conversations about art and politics.
- B) Orozco, who often accompanied his father to mural sites and museum exhibitions, overheard many conversations about art and politics there.
- C) Orozco often accompanied his father to mural sites and museum exhibitions, where he overheard many conversations about art and politics.
- D) Orozco often accompanied his father to mural sites and museum exhibitions, and that was where he overheard many conversations about art and politics.

— 4 —

In 1981, Orozco entered the National School of Fine Arts in Mexico City, but he found the curriculum conservative and the work uninteresting. When a friend invited him to study in Spain, he eagerly accepted. In 1986, he enrolled at Madrid's **19** Circulo de Artes. Which was one of the leading art schools in Spain. It was there that his instructors introduced him to a broad range of contemporary artists working in non-traditional formats.

— 5 —

Orozco then returned to Mexico, where he began to collaborate with other Mexican artists, including Damián Ortega, Gabriel Kuri, and Abraham Cruzvillegas. The members gathered once a week for five years, and Orozco's work soon began to show the **20** affects on his colleagues' influence, becoming more experimental and geometrical. In the early 1990s, however, Orozco relocated once again, this time to New York.

— 6 —

Although Orozco has exhibited his works around the world and won dozens of awards, he considers his art a process of continuous exploration. Orozco's creations, which combine his passion for life with the poetry of chance encounters, **21** offer a distinctive model for the ways in which artists can affect the world with their work.

Question **22** asks about the previous passage as a whole.

19

- A) NO CHANGE
- B) Circulo de Artes;
- C) Circulo de Artes,
- D) Circulo de Artes, it was

20

- A) NO CHANGE
- B) affects of
- C) effects on
- D) effects of

21

- A) NO CHANGE
- B) has offered
- C) offers
- D) offering

Think about the passage as a whole as you answer question 22.

22

To make the passage most logical, paragraph 2 should be placed

- A) where it is now.
- B) after paragraph 3.
- C) after paragraph 4.
- D) after paragraph 5.

Test 1: Explanations

1. C: Commas with list

When used to separate items in a list, either commas or semicolons should be used consistently; the two should not be mixed and matched. A) and B) can thus be eliminated. D) is incorrect because a comma should not be placed between *and* and the last item in a list. That leaves C), which correctly uses a comma to separate the items in the list.

2. C: Non-essential clause

The key to answering this question is to back up to the beginning of the sentence and recognize that the non-essential clause *who was then working as a professor at Chittagong University in Bangladesh* is begun by an open-parenthesis. A close-parenthesis is therefore required at the end of the clause, eliminating A) and B). D) can also be eliminated because the close-parenthesis alone is sufficient to mark the end of the non-essential clause. The comma is redundant. That makes C) correct.

3. D: Idiom

The correct idiomatic phrase is *turn a profit*.

4. A: Non-essential clause

Although the placement of the non-essential clause may sound odd to you, the sentence makes perfect sense when the clause is removed: *Were the woman able to borrow money with lower rates of interest ... she would likely be able to amass an economic cushion and rise above subsistence level*. The commas around the phrase are therefore correct. B) incorrectly places a semicolon between a dependent clause (*Were the woman able to borrow money with lower rates of interest*) and an independent clause (*she would likely be able to amass an economic cushion and rise above subsistence level*). C) is wrong for the same basic reason as B): *comma + and* is grammatically identical to a semicolon. D) is incorrect because the gerund *recognizing* creates a fragment.

5. A: Add/Delete/Revise

The previous sentence states that *Yunus decided to take matters into his own hands*, with the word *matters* referring to the village woman's inability to earn a living wage from selling brooms. The sentence in question should thus indicate what Yunus did to help. In addition, the following sentence refers to *the tiny loans*, so the sentence in question should logically introduce the idea of the loans. Both A) and C) contain the idea of lending, but only A) explains how Yunus helped the villagers. C) focuses on the banks, not on Yunus.

6. D: Word pair, parallel structure

Because *not only* appears earlier in the sentence, *but also* must appear in the underlined portion. That eliminates both A) and B). The underlined phrase must also be parallel to the construction after *not only*. A verb in the past tense (*helped*) appears after *not only*, so the correct answer must contain a verb in the past tense as well. Only D) contains that construction, so it is correct.

7. D: Add/Delete/Revise

Start by ignoring the first sentence, and consider the rest of the paragraph. In particular, focus on the second sentence since the topic sentence must directly introduce it. What does the rest of the paragraph talk about? The formation of the Grameen Bank. The second sentence indicates that Yunus *made funds available*. Logically, the topic sentence must be connected to finance or money. The original version is unrelated to either of those things and can thus be eliminated immediately. Although C) mentions economics, this answer is completely off-topic and can be eliminated as well. B) indicates that Yunus is considered an expert in finance, but it is not directly related to Yunus's founding of the Grameen Bank. D) is correct because it logically describes Yunus's reasoning for starting the bank.

8. B: Diction; idiom

Principal = most important; principle = rule. That narrows it down to A) and B). The correct idiom is *principles of*, making B) correct.

9. C: Graph

The graph indicates that initial bank membership increased slowly in the 1980s and 1990s, then shot way up beginning in the early 2000s before slowing again. No declines in membership are indicated, so A) can be eliminated immediately. B) states the opposite of the graph: membership increased *slowly* in the 1980s and 1990s. Be careful with D): membership did increase until 2005, but it did not increase *steadily*. The graph reveals a very large and abrupt jump. C) is correct because that jump did in fact occur around 2000.

10. D: Transition

Start by crossing out the existing transition. Then, determine the relationship between the sentence in question and the sentence before it on your own. Sentence 1: the Grameen Bank has been a particularly effective resource for the economic development of women. Sentence 2: 97% of Grameen borrowers are female. Those are similar ideas, so a continuer is required. *Conversely*, *however*, and *regardless* are all contradictors, leaving *accordingly* as the only possibility. Logically, the high percentage of female borrowers is in accordance (consistent) with the Bank's focus on lending to women.

11. C: Faulty comparison, pronoun agreement, diction

The sentence incorrectly compares a recovery rate to a banking system. In order for the sentence to be correct, a recovery rate must be compared to a recovery rate. Only C) and D) do so, but D) is incorrect because *recovery rate* is singular and cannot be referred to by a plural pronoun (*those*). C) correctly uses the singular pronoun *that*: *recovery rate of* = *that of*.

12. A: Diction

In this case, *forge* is used idiomatically to mean "build" or "create." It has nothing to do with falsifying. The other words do not make sense in context.

13. D: Pronoun agreement, apostrophe

A) is incorrect because you would not say *...in order to engage they are imaginations*. In addition, *they're* should not be used before a noun. C) is wrong for the same reason. You're = you are, and you would not say *...in order to engage you are imaginations*. Even though B) supplies a correctly formed possessive pronoun, that answer is incorrect because the sentence never specifies whom *their* refers to. Only D) solves the problem entirely by supplying a noun that indicates exactly whose imaginations are inspired by Orozco's works.

14. C: Add/Delete/Revise

The question asks you to identify which choice most effectively sets up the information that follows, so start by reading *after* the underlined portion. If you focus on the sentence in which it appears, you might get sidetracked. The following sentence indicates that Orozco creates art out of things like boarding passes and trash - not typical art materials. The correct answer must therefore be related to that idea, and C) is the only option that matches. All of the other answers relate to the international character of Orozco's career - a theme that is strongly present in the passage but that does not correspond to the sentences following the underlined portion.

15. B: Misplaced modifier

A), C) and D) all imply that the objects themselves are hidden, whereas the sentence is logically intended to indicate that *associations* between the objects are hidden. B) is the only option that makes the correct meaning clear.

16. A: Add/Delete/Revise

When you are asked to consider whether a sentence should be added or deleted, make sure you start by reading it in context, paying particular attention to the topic sentence. Without that information, it will be difficult to tell whether the sentence is on- or off-topic. In this case, the topic sentence indicates that Orozco's art was shaped by his *nomadic lifestyle*. The underlined sentence refers back to that idea with the phrase *while wandering* (a nomad is someone who wanders), then provides a specific of example of a work that Orozco created while wandering. The original sentence does therefore support the main idea of the paragraph, making the answer A).

17. B: Shorter is better, redundancy

By himself, alone, and in solitude all have the same meaning. Only one of these words or phrases should therefore be used.

18. C: Combining sentences

Since the sentences themselves don't provide any overwhelmingly obvious clues about how they should be combined, you can start by checking the answers. The two sentences do not have a contrasting relationship, as the contradictor *although* implies, so A) is incorrect. To check B), cross out the non-essential clause: *Orozco...overhearing many conversations about art and politics there*. No, that's a fragment. C) correctly places a comma between an independent clause and a dependent clause, and appropriately uses *where* to refer to a place. If you're not sure, however, check D). That answer is grammatically acceptable but unnecessarily wordy (*and that was where he overheard...*). When two answers are both grammatically correct and have the same meaning, the shorter one will usually be right. That is the case here, making C) correct.

19. C: Sentence vs. fragment, comma splice

A) incorrectly places a period between a sentence and a fragment. (Remember that *which* should not generally be used to begin a

sentence.) A semicolon is grammatically equivalent to a period, so B) is incorrect for the same reason as A). D) is incorrect because it creates a comma splice (tip-off: *comma + it*). C) correctly uses a comma to separate a complete sentence from a fragment.

20. D: Diction

The word in question comes after *the*, so it must be a noun. *Affect* = verb, *effect* = noun, so both A) and B) can be eliminated. D) is incorrect because the passage is discussing the effects of Orozco's colleagues on Orozco, not Orozco's effects on other artists. That makes D) correct.

21. A: Subject-verb agreement

The subject of the underlined verb, which appears before the non-essential clause, is the plural noun *creations*, so a plural verb is required. B) and C) both contain singular verbs, and D) contains a gerund, which creates a fragment when plugged into the sentence. A) correctly supplies a plural verb (*offer*).

22. D: Paragraph order

Start by looking at the first sentence of paragraph 2, since it must logically follow the end of the paragraph that correctly precedes it. The words *around this time* are key. Logically, the end of the previous paragraph must indicate when "this time" was. The end of paragraph 1 makes no mention of a time, however, eliminating A). Likewise, the ends of paragraphs 3 and 4 make no mention of specific times either. Paragraph 5, however, does mention 1990 in the last sentence. It also indicates that Orozco moved around a lot. That is consistent with the reference to Orozco's *nomadic lifestyle* in paragraph 2, so the paragraph belongs after paragraph 5.

23. B: Diction, idiom

Logically, the sentence is trying to convey that New York's population became larger than Paris's population. In that context, the correct verb is *surpassed*. None of the other options is idiomatically acceptable.