



English II

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

Action: Movies and Brain Function

by Aaron Millar

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- 1 The fell beast, a black dragon with snake teeth and razor talons, swoops down on the wizard Gandalf. Cut to Frodo, a hobbit from the Shire, holding the ring of power over the fiery Cracks of Doom. As the ring falls, Mount Doom starts to explode, leaving Frodo stranded, surrounded on all sides by red-hot lava, and facing certain death.
- 2 During the final scenes of *Lord of the Rings: Return of the King*, we experience the full gamut of emotions. We gasp as the flames engulf Frodo; we cheer when Gandalf saves him. But hobbits do not exist, and there never was one ring to bind them all, or save them. So what's going on? There must be a special kind of movie magic that makes us believe what we know to be false and care about what we know isn't real. Well, as it happens, there is a special kind of magic, but it's not in the movie. It's in the minds of people who watch them.

Handing Over Control

- 3 Dr. Norman Holland, of the University of Florida and author of *Literature and the Brain*, believes this magic is particularly potent when we watch movies on the big screen. "The first thing that happens," he argues, "is you give up control. The movie is in control." In normal life our brains are like tractor beams, busy scanning the environment with our senses, and sucking up any information that seems important or interesting: a sudden loud noise, a car racing towards us. This is called the attentional system, and it literally means the part of the brain that directs what we pay attention to. But as the lights come down in the cinema, and the characters come alive on screen, we switch off our tractor beams and let the movie control our attention instead. Edits, close-ups, sudden on-screen movement—these are all filmmaking techniques that direct our attention and allow us to cede control to the movie.
- 4 As that happens, we become increasingly absorbed in the film: the real world of school and parents and homework disappears. We stop sensing our body, we forget where we are, we are utterly transported to the world of the silver screen. Psychologists call this kind of mental state "flow": when our attention is completely absorbed in one activity and there isn't any juice left in the tractor beam, our attentional system, to suck up any more information. We are effortlessly swept along in the currents of the ride. This is why we love the movies: it's like going on a roller coaster for the brain.

Are You for Real?

- 5 But there's another kind of magic at work here too: as we give up control, our sense of reality changes. "The way we know things are real," Holland explains,

“is when we interact with them. In a movie theater we’re not planning to do anything—we’re not going to change what we’re watching—and that turns off the systems we use for regulating our actions; in particular it turns off the system that tells us what’s real and what’s not real.” Deep down we know that what we’re seeing is make-believe, but because we’re not going to act upon it, because it doesn’t have a direct physical bearing upon us, we don’t test its plausibility in the same way we do normal life. It’s like that part of our brain goes on a temporary vacation. Film theorists and psychologists call this “suspension of disbelief” and because of it, fell beasts really are frightening, and we genuinely care about what happens to Frodo.

- 6 But something else is happening in the brain to make this possible too. In the same way that a smart phone has different apps for different jobs, and each one has a unique place on your home screen, the mind has different abilities, and each one has a distinct place in the brain. “Your knowledge that you’re only watching a movie happens in the front part of your brain,” Holland explains. “That’s the most advanced part, where you do your thinking and planning.” But emotions come from a different area, the limbic system, in the back of the brain, one of the most primitive parts. “We feel real emotions toward unreal fictions,” Holland says, “because two different brain systems are at work.” In other words, even though our front brain knows that a movie isn’t real, the back brain never gets the message. When Frodo is rescued from the fire, our limbic system automatically produces a physiological response, and a feeling of genuine relief, as if it were actually happening. Movies may be an illusion, but the emotions they produce are real.

The Big Screen

- 7 Sadly, the intensity of the emotions that movies produce in us, and the consequent pleasure we get from watching them, may actually be diminishing. It has to do with the new ways in which we consume them. At home, or on our smart phones, movies are wonderfully convenient. But watching in this way limits their magic because we’re in control: we have the power to stop the film or fast forward bits we don’t like. On top of that, we are bombarded with distractions: unfinished homework lying on the coffee table, the text message that’s just arrived from a friend. The cinema is designed to take us away from all of that, and in doing so, it maximizes the psychological effects of film. “If you’re not giving up control to the movie,” Holland says, “you’re getting a thinned-out movie experience.” More control might be more convenient, but it won’t mean more magic. Surely we deserve better than that, and Frodo does too.

Maximizing the Magic of Movies

The best environment to watch movies is in the theater; cinemas are designed to maximize the psychological effects of film. But if you're watching at home, try out these simple tips to make your viewing experience richer and more fun.

- **TURN THE LIGHTS OFF.** Remove all sensory information except the lights from the screen. Your brain's attentional system, the part that directs what we pay attention to, will be drawn deeper into the world of the movie.
- **REMOVE DISTRACTIONS.** Turn off your phone and clear the clutter from your coffee table. Your brain's ability to suspend disbelief will be increased if there's nothing drawing attention away from the screen.
- **DON'T TALK.** When you talk during a movie—especially when you analyze what's happening—you're reminding your brain that what you're watching isn't real, reducing the movie's believability and emotional impact.
- **TURN THE SOUND UP.** Onscreen sounds are an important way film makers direct our attention and keep us engaged with the movie. Music is important too: noises and soundtracks affect us emotionally, intensifying the viewing experience.

"Your Brain on Movies" by Aaron Millar, from *Odyssey*, March 2014. Copyright © 2014 by Carus Publishing Company d/b/a Cricket Media.

Read this quotation from paragraph 4.

This is why we love the movies: it's like going on a roller coaster for the brain.

1. Why does the author use this comparison?
 - A To illustrate the level of excitement a movie can provide
 - B To explain the filmmaking techniques used by movie directors
 - C To show how movies help people cope with real-world worries
 - D To describe the mental processes involved with making a movie

2. Which word from paragraph 3 means "powerful" or "effective"?
 - F *potent*
 - G *racing*
 - H *attentional*
 - J *literally*

3. What is the primary purpose of the boxed information at the end of the article?
 - A To persuade readers to watch movies in an actual theater rather than at home
 - B To explain why movies watched at home are less enjoyable
 - C To give advice for ways to enhance the home movie-watching experience
 - D To demonstrate why the convenience of watching movies at home is appealing

4. In paragraph 1 of the article, what type of evidence does the author present?

- F** Factual data
 - G** Personal experience
 - H** Persuasive argument
 - J** Anecdotal details
-

5. Which statement best expresses the main idea of paragraph 5?

- A** Movies can cause people to become emotional.
- B** The way people relate to a movie depends on how realistic it is.
- C** Movies can make people ignore the difference between reality and fiction.
- D** People lose awareness of their surroundings in a movie theater.

6. According to paragraph 6, what does the limbic system control?

- F** Emotions
 - G** Selective attention
 - H** Comprehension
 - J** Spatial awareness
-

7. Why does the author include paragraph 7?

- A** To contrast the enjoyment received from older and newer movies
 - B** To express concern regarding the ways people often watch movies today
 - C** To suggest that newer movies lack emotional appeal for viewers
 - D** To explain why theater attendance has declined in recent years
-

8. Which of these best describes the author's purpose for writing this article?

- F** To inform people about what makes a movie-watching experience enjoyable
- G** To analyze the techniques moviemakers use to create popular movies
- H** To compare the experiences of watching a movie at home and in a theater
- J** To persuade people to avoid watching movies on smart phones

Read the next two selections and answer the questions that follow.

My Daughter, the Artist

by Peter Meinke

I know why, getting up in the cold dawn
you paint cold yellow houses
and silver trees. Look at those green birds,
almost real, and that lonely child looking
5 at those houses and trees.
You paint (the best way) without reasoning,
to see what you feel, and green birds
are what a child sees.

Some gifts are not given: you
10 are delivered to them,
bound by chains of nerves and genes
stronger than iron or steel, although
unseen. You have painted every day
for as long as I can remember
15 and will be painting still
when you read this, some cold
and distant December when the child
is old and the trees no longer silver
but black fingers scratching a grey sky.

20 And you never know why (I was lying
before when I said I knew).
You never know the force that drives you wild
to paint that sky, that bird flying,
and is never satisfied today
25 but maybe tomorrow
when the sky is a surreal sea
in which you drown . . .

I tell you this with love and pride
and sorrow, my artist child
30 (while the birds change from green to blue to brown).

"To a Daughter with Artistic Talent" from *Liquid Paper: New and Selected Poems* by Peter Meinke, ©1991. All rights are controlled by the University of Pittsburgh Press, Pittsburgh, PA 15260. Used by permission of the University of Pittsburgh Press.

from The Big Catch

by Daniel Wallace

- 1 He takes another sip of water. It seems not to be a matter of thirst so much as it is a desire for this element, to feel it on his tongue, his lips: he loves the water. Once upon a time he swam.
- 2 "But you know, my father was gone a lot, too," he says, his voice crackling soft. "So I know what it's like. My dad was a farmer. I told you that, didn't I? I remember once he had to go off somewhere to get a special kind of seed to plant in the fields. Hopped a freight. Said he'd be back that night. One thing and another happened and he couldn't get off. Rode it all the way out to California. Gone most of the spring. Planting time came and went. But when he came back he had the most marvelous seeds."
- 3 "Let me guess," I say. "He planted them and a huge vine grew up into the clouds, and at the top of the clouds was a castle, where a giant lived."
- 4 "How did you know?"
- 5 "And a two-headed woman who served him tea, no doubt."
- 6 At this my father tweaks his eyebrows and smiles, for a moment deep in pleasure.
- 7 "You remember," he says.
- 8 "Sure."
- 9 "Remembering a man's stories makes him immortal, did you know that?"
- 10 I shake my head.
- 11 "It does. You never really believed that one though, did you?"
- 12 "Does it matter?"
- 13 He looks at me.
- 14 "No," he says. Then, "Yes. I don't know. At least you remembered. The point is, I think—the point is I tried to get home more. I did. Things happened, though. Natural disasters. The earth split once I think, the sky opened several times. Sometimes I barely made it out alive."
- 15 His old scaly hand crawls over to touch my knee. His fingers are white, the nails cracking and dull, like old silver.
- 16 "I'd say I'd missed you," I say, "if I knew what I was missing."

- 17 "I'll tell you what the problem was," he says, lifting his hand from my knee and motioning for me to come closer. And I do. I want to hear. The next word could be his last.
- 18 "*I wanted to be a great man,*" he whispers.
- 19 "Really?" I say, as if this comes as some sort of surprise to me.
- 20 "Really," he says. His words come slow and weak but steady and strong in feeling and thought. "Can you believe it? I thought it was my destiny. A big fish in a big pond—that's what I wanted. That's what I wanted from day one. I started small. For a long time I worked for other people. Then I started my own business. I got these molds and I made candles in the basement. That business failed. I sold baby's breath to floral shops. That failed. Finally, though, I got into import/export and everything took off. I had dinner with a prime minister once, William. A prime minister! Can you imagine, this boy from Ashland having dinner in the same room with a—. There's not a continent I haven't set foot on. Not one. There are seven of them, right? I'm starting to forget which ones I . . . never mind. Now all that seems so unimportant, you know? I mean, I don't even know what a great man *is* anymore—the, uh, prerequisites. Do you, William?"
- 21 "Do I what?"
- 22 "*Know,*" he says. "Know what makes a man great."
- 23 I think about this for a long time, secretly hoping he forgets he ever asked the question. His mind has a way of wandering, but something in the way he looks at me says he's not forgetting anything now, he's holding on tight to that thought, and he's waiting for my answer. I don't know what makes a man great. I've never thought about it before. But at a time like this "I don't know" just won't do. This is an occasion one rises to, and so I make myself as light as possible and wait for a lift.
- 24 "I think," I say after a while, waiting for the right words to come, "that if a man could be said to be loved by his son, then I think that man could be considered great."
- 25 For this is the only power I have, to bestow upon my father the mantle of greatness, a thing he sought in the wider world, but one that, in a surprise turn of events, was here at home all along.
- 26 "Ah," he says, "*those parameters,*" he says, stumbling over the word, all of a sudden seeming slightly woozy. "Never thought about it in those terms, exactly. Now that we are, though, thinking about it like that, I mean, in this case," he says, "in this very specific case, *mine—*"
- 27 "Yeah," I say. "You are hereby and forever after my father, Edward Bloom, a Very Great Man. So help you Fred."
- 28 And in lieu of a sword I touch him once, gently, on the shoulder.

- 29 With these words he seems to rest. His eyes close heavily, and with an eerie sort of finality that I recognize as the beginning of a departure. When the window curtains part as though of their own accord I believe for a moment that this must be the passage of his spirit going from this world to the next. But it's only the central air coming on.
- 30 "About that two-headed lady," he says with his eyes closed, murmuring, as if falling into a sleep.
- 31 "I've *heard* about the two-headed lady," I say, shaking him gently by the shoulder. "I don't want to hear about her anymore, Dad. Okay?"
- 32 "I wasn't going to *tell* you about the two-headed lady, Mr. Smarty-pants," he says.
- 33 "You weren't?"
- 34 "I was going to tell you about her sister."
- 35 "She had a *sister*?"
- 36 "Hey," he says, opening his eyes now, getting his second wind. "Would I kid you about something like that?"

From *Big Fish: A Novel of Mythical Proportions* by Daniel Wallace. © 1998 by Daniel Wallace.
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Use " My Daughter, the Artist " page 7 to answer questions 9-13. Then fill in the answers on your answer document.

9. In which lines does the poet use personification to create a somber mood?
- A Lines 3 through 5
 - B Lines 9 and 10
 - C Lines 17 through 19
 - D Lines 28 and 29
-
10. Lines 20 and 21 suggest that the speaker —
- F wants to be honest about how little he understands the creative impulse
 - G does not want to mislead his daughter into believing that she has special talent
 - H is now willing to risk hurting his daughter's self-esteem by telling her the truth about her work
 - J wants to admit his confusion about the sometimes-stifling life choices that creative people make

Read lines 26 and 27 from the poem.

when the sky is a surreal sea
in which you drown . . .

11. This image can best be interpreted as meaning that —
- A a child sees the sky as a magical ocean full of mysterious creatures
 - B the speaker hopes to save his daughter from a terrible future
 - C artists experience a sea of wild and unpredictable emotions
 - D there is a danger that artists may get lost in their own creations
-
12. The final line of the poem suggests that —
- F the daughter will develop an interest in more practical pursuits as she matures
 - G the speaker expects his daughter’s art to transform as she grows older
 - H the daughter’s paintings will become more whimsical as she develops her technical skills
 - J the speaker believes that his daughter will one day be a successful professional artist
-
13. Which sentence describes a shift in the poem’s focus?
- A In stanza 1, the speaker focuses on his daughter’s creative struggles, while in stanza 2, he imagines her eventual success as an artist.
 - B In stanza 1, the speaker focuses on his daughter’s paintings, while in stanza 2, he describes his own artwork.
 - C In stanza 1, the speaker focuses on his daughter’s art as an expression of childhood, while in stanza 2, he considers her future as a mature artist.
 - D In stanza 1, the speaker focuses on his daughter’s early artistic success, while in stanza 2, he questions whether she should pursue a career as a painter.

Use *The Big Catch* pgs 8 - 10 **to answer questions 14-21** **Then fill in the answers on your answer document.**

Read paragraph 15.

His old scaly hand crawls over to touch my knee. His fingers are white, the nails cracking and dull, like old silver.

14. In this paragraph, the author uses imagery to —
- F** show the son's fear of being touched by his father
 - G** imply that the father may not really be dying after all
 - H** emphasize how aged and decrepit the father appears to his son
 - J** suggest that the son has little respect for his father
-
15. What does paragraph 16 reveal about the son?
- A** He blames himself for his father's long absences.
 - B** He thinks his father never gave them the opportunity to be close.
 - C** He is too willing to forgive his father for lying.
 - D** He is unwilling to share what he knows with his father.

16. Which line of dialogue provides the best evidence that the father is questioning his priorities?

F *"Now all that seems so unimportant, you know?"*

G *"Remembering a man's stories makes him immortal, did you know that?"*

H *"I had dinner with a prime minister once, William."*

J *"I wasn't going to tell you about the two-headed lady, Mr. Smarty-pants," he says.*

17. In paragraphs 3 through 5, the phrases "Let me guess" and "no doubt" give the son's dialogue a tone that is —

A naive

B hypercritical

C indignant

D sarcastic

18. Paragraph 17 suggests that the son is motivated to listen to his father because —

F he values his father's advice

G he regrets not paying attention to his father in the past

H he believes his father is dying

J he believes his father will tell him a secret

19. Which sentence best describes the father's moral dilemma?
- A** He must choose between impressing his son with outlandish stories and admitting that he is a financial failure.
 - B** He must resolve feelings about his failure to persuade his son to follow in his footsteps.
 - C** He must decide whether to continue to pursue his dreams or devote himself to helping his son.
 - D** He must reconcile his lifelong desire to be important with the knowledge that he neglected his family.
-

20. Paragraph 20 reveals that the father views his childhood home of Ashland as —
- F** a place of tremendous comfort
 - G** a place with limited opportunities
 - H** the best place to raise a family
 - J** a place of haunting memories
-

21. The story explores the theme of a son —
- A** disappointing his father
 - B** imitating his father
 - C** trying to impress his father
 - D** making peace with his father

Use "My Daughter, the Artist" and "The Big Catch" to answer questions 22-26. Then fill in the answers on your answer document.

22. Read these quotations from the two selections.

My Daughter, the Artist

And you never know why (I was lying before when I said I knew).

The Big Catch

I don't know what makes a man great. I've never thought about it before.

These quotations provide evidence that **both** the speaker in "To a Daughter with Artistic Talent" and the narrator in the excerpt from *Big Fish* feel —

- F as though they must prove something
- G embarrassed by their ignorance
- H compelled to admit their mistakes
- J challenged to explain something difficult

-
23. What is a **difference** in how the two selections portray fathers?

- A While the father in "To a Daughter with Artistic Talent" is optimistic, the father in the excerpt from *Big Fish* is cynical.
- B While the father in "To a Daughter with Artistic Talent" seems caring, the father in the excerpt from *Big Fish* seems self-centered.
- C While the father in "To a Daughter with Artistic Talent" is open-minded, the father in the excerpt from *Big Fish* is judgmental.
- D While the father in "To a Daughter with Artistic Talent" seems defensive, the father in the excerpt from *Big Fish* seems relaxed.

24. **Both** the daughter's paintings in "To a Daughter with Artistic Talent" and the father's stories in the excerpt from *Big Fish* —
- F depict a world that seems more fanciful than realistic
 - G contain imagery drawn from well-known fairy tales
 - H are difficult for others to understand
 - J portray heroic characters

Read these quotations.

My Daughter, the Artist

*You have painted every day
for as long as I can remember
and will be painting still
when you read this, some cold
and distant December when the child
is old and the trees no longer silver
but black fingers scratching a grey sky.*

The Big Catch

*"No," he says. Then, "Yes. I don't know.
At least you remembered. The point is, I
think—the point is I tried to get home
more. I did. Things happened, though.
Natural disasters. The earth split once I
think, the sky opened several times.
Sometimes I barely made it out alive."*

25. **Both** quotations use imagery that conveys a sense of —
- A inner turmoil
 - B stubbornness
 - C guilt
 - D exaggerated self-confidence

26. Which sentence best states a **difference** between the attitude of the speaker in the poem and the attitude of the narrator in the story?
- F** The speaker in the poem worries that his daughter gets carried away by her imagination, while the narrator in the story admires the way his father uses his imagination.
 - G** The speaker in the poem believes that his daughter paints to express her true feelings, while the narrator in the story believes that his father tells stories to escape reality.
 - H** The speaker in the poem thinks his daughter paints to bring them closer together, while the narrator in the story thinks his father tells stories to distance himself from others.
 - J** The speaker in the poem believes that painting is good for his daughter's health, while the narrator in the story worries that his father's stories are a symptom of illness.

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

J.T. wrote this paper about a unique Japanese activity. Read the paper and look for any revisions J.T. should make. Then answer the questions that follow.

Marching to the Same Beat

(1) Texas is known for its superb high school marching bands. (2) Each week during football season, thousands of students take to the field to display their musical and marching talents. (3) These same students also compete in local, state, and national competitions and exhibitions. (4) However, marching bands aren't found in just this state or even just this country. (5) But in one country there are marchers who skip the music component all together. (6) Students at Japan's Nippon Sports Science University, NSSU, participate in an intricate marching-like exhibition known as precision walking.

(7) NSSU students have perfected the nearly 50-year-old tradition of *shuudan koudou*, which means "collective action." (8) The collective action is a carefully choreographed display of synchronized walking. (9) Identically dressed students walk forward and backward to form lines and shapes, even crossing between one another at times. (10) There are no musical cues for the students to use as they march in the changing formations. (11) Furthermore, they walk in perfect step by following the direction of an announcer. (12) Directors bellow loud, sharp commands, such as "Front row, turn left!" and "Cross walk," over a loudspeaker. (13) And with each command, the students fall into perfect alignment. (14) Even the swing of their arms is synchronized. (15) A misstep by just one student creates a flaw in the perfectly coordinated display that is visible.

(16) To prepare for an exhibition, students practice three days a week for five months at a time. (17) They participate in training exercises to help get them in shape. (18) During this time it is estimated that they walk more than 700 miles, which is about the same distance as walking across the entire state of Texas!

(19) Many of the students at NSSU will go on to become coaches, physical education teachers, and trainers. (20) The university also offers master's and doctoral degree programs. (21) Keiko Suzuki, captain of the 2014 walking team, says that by participating in precision walking, she and her classmates will be better

prepared for their careers. (22) "We all mastered this highly disciplined training and made it our habit to stick to strict rules," said Suzuki. (23) "I believe this experience will be an asset as we enter into the job market."

(24) At a recent NSSU festival, close to 11,000 spectators watched as the students performed their walking routine. (25) The school posted a video of the performance on the Internet, where it was watched and shared by thousands of viewers. (26) The announcer commented that people at NSSU were extremely proud that the school's distinctive tradition has now become famous around the world.

J.T. would like to add the following sentence to the first paragraph (sentences 1–6).

Students from around the world are also part of musical marching groups.

27. Where is the most effective place to insert this sentence?

- A After sentence 1
 - B After sentence 2
 - C After sentence 4
 - D After sentence 5
-

28. J.T. wants to use a more appropriate transition in sentence 11. Which of the following can best replace **Furthermore** in this sentence?

- F For example
- G In conclusion
- H Overall
- J Instead

29. What is the most effective revision to make in sentence 15?
- A A misstep by just one student and a flaw is created that is visible in the perfectly coordinated display.
 - B A misstep by just one student creates a visible flaw in the perfectly coordinated display.
 - C A misstep by just one student creates a flaw in the perfectly coordinated display, the flaw is visible.
 - D A misstep by just one student creates a visible flaw that can be seen in the perfectly coordinated display.
-

30. J.T. has included an extraneous sentence in his paper. Which of these sentences should be deleted from this paper?
- F Sentence 9
 - G Sentence 13
 - H Sentence 18
 - J Sentence 20

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

Savannah wrote this essay for a descriptive writing assignment in her English class. Read Savannah's essay and look for corrections she should make. Then answer the questions that follow.

The Scents of a Memory

(1) The acrid scent of burning firewood wafts through the crisp night air. (2) Suddenly being transported back to childhood as a memory plays in my mind like a movie. (3) My dad, brothers, and I are lounging around a campfire, spearing marshmallows with sticks and holding them over the open flames. (4) My marshmallow catches fire, and I turn it slowly, letting it brown on all sides before blowing it out. (5) I pull gently at its crisp brown shell, the aroma of its gooey sweetness teases my nostrils. (6) I wait impatiently for it to cool enough to put in my mouth.

(7) Memories always seem to flood my mind when I experience certain smells. (8) The smell of freshly cut grass reminds me of my twelve-year-old self, playing Soccer on Saturday mornings. (9) I can still smell the warm, damp dirt and hear the voice of my best friend Erin calling out as I wiped the sweat beads off my forehead. (10) After playing for hours, we would all traipse down to the local corner store to buy beverages that were so cold they would make our teeth hurt. (11) I pop the lid off a bubbly drink, and the fizz gently stings my nose. (12) My mind flashes back to those lazy afternoons, leaning against the wall in the cool shade of the store's striped awning, laughing with my friends.

(13) Then there is the distinctive scent of garlic and onion cooking as my grandmother prepares the filling for our holiday tamales. (14) I remember when I was a little girl dragging my chair over to the counter to watch the onions and garlic cook. (15) I would beg my grandmother to let me help fill the tamales, and she would let me sample tiny bites along the way. (16) To this day the smell of steaming tamales fills me with excitement.

(17) It is said that scent is the most powerful memory trigger of all the senses. (18) The brain is wired in such a way that the sense of smell is processed near the centers' of emotion and memory. (19) So it's no wonder that specific smells

can generate amazing memories that make us feel just as we did when the events originally occurred. (20) Whatever the case may be, I know for myself that certain smells today always take me back to times that were innocent and full of exploration and wonder. (21) I'm thankful for the variety of spicy, sweet, and savory smells that continue to remind me of family, friends, and all the best things in life.

31. What change, if any, needs to be made in sentence 2?

- A Change **being** to **I am**
 - B Insert a comma after **childhood**
 - C Change **plays** to **playing**
 - D Sentence 2 should not be changed.
-

32. What is the correct way to write sentence 5?

- F I pull gently at its crisp brown shell, the aroma of its gooey sweetness that teases my nostrils.
 - G As I pull gently at its crisp brown shell, the aroma of its gooey sweetness teases my nostrils.
 - H Pulling gently at its crisp brown shell, the aroma of its gooey sweetness teasing my nostrils.
 - J When I pull gently at its crisp brown shell, and the aroma of its gooey sweetness teasing my nostrils.
-

33. How should sentence 8 be changed?

- A Insert a comma after **grass**
- B Change **reminds** to **reminding**
- C Change **playing** to **to play**
- D Change **Soccer** to **soccer**

34. What change, if any, is needed in sentence 18?

- F Insert a comma after **way**
 - G Change **is processed** to **has processed**
 - H Change **centers'** to **centers**
 - J Sentence 18 should not be changed.
-

35. What change, if any, needs to be made to sentence 20?

- A Delete the comma
- B Insert a comma after **today**
- C Change **innocent** to **inocent**
- D Make no change to sentence 20.