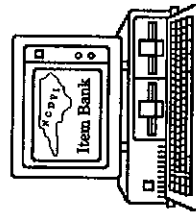


GOAL/OBJECTIVE	Number of multiple choice items	Average Number Correct
Goal 1: The learner will use strategies and processes that enhance control of communication skills development.	5	1.91
Goal 2: The learner will use language for the acquisition, interpretation, and application of information.	20	10.14
2.1 The learner will identify, collect, or select information and ideas.	14	7.13
2.2 The learner will analyze, synthesize, and organize information and discover related ideas, concepts, or generalizations.	5	2.74
2.3 The learner will apply, extend, or expand on information and concepts.	1	.27
Goal 3: The learner will use language for critical analysis and evaluation.	3	1.23
Total	28	13.28



English I Item Bank Key Sheet

<u>Form</u>	<u>Question No.</u>	<u>Objective</u>	<u>Thinking Skill</u>	<u>Correct Answer</u>	<u>P-Value</u>
A-TA-E-2	1.	2.1	Analyzing	A	0.65
A-TA-E-2	2.	3.3	Evaluating	D	0.55
A-TA-E-2	3.	2.1	Applying	B	0.44
A-TA-E-2	4.	2.1	Applying	C	0.6
A-TA-E-2	5.	2.1	Applying	A	0.72
A-TA-E-2	6.	2.2	Knowledge	A	0.6
A-TA-E-2	7.	2.1	Applying	C	0.61
A-TA-E-2	8.	2.1	Applying	A	0.59
A-TA-E-2	9.	2.2	Integrating	D	0.67
A-TA-E-2	10.	2.3	Integrating	D	0.27
A-TA-E-2	11.	2.1	Applying	B	0.4
A-TA-E-2	12.	2.1	Applying	A	0.8
A-TA-E-2	13.	2.2	Generating	B	0.64
A-TA-E-2	14.	2.1	Applying	C	0.31
A-TA-E-2	15.	2.1	Applying	A	0.39
A-TA-E-2	16.	3.1	Evaluating	C	0.37
A-TA-E-2	17.	1.0	Knowledge	D	0.43
A-TA-E-2	18.	2.1	Applying	A	0.4
A-TA-E-2	19.	2.1	Analyzing	A	0.5
A-TA-E-2	20.	1.0	Organizing	B	0.23
A-TA-E-2	21.	2.1	Applying	D	0.29
A-TA-E-2	22.	1.0	Applying	A	0.36
A-TA-E-2	23.	1.0	Applying	C	0.43
A-TA-E-2	24.	2.2	Analyzing	B	0.31
A-TA-E-2	25.	2.1	Analyzing	D	0.43
A-TA-E-2	26.	2.2	Organizing	C	0.52
A-TA-E-2	27.	3.3	Evaluating	B	0.31
A-TA-E-2	28.	1.0	Organizing	C	0.46

In the following two poems, the poets offer their perceptions and interpretations of baseball. Read the selections and answer questions 1 through 10.

Analysis of Baseball

by May Swenson

It's about
the ball,
the bat,
and the mitt.

Ball hits
bat, or it
hits mitt.

Bat doesn't
hit ball, bat
meets it.

Ball bounces
off bat, flies
air, or thuds
ground (dud)
or it
fits mitt.

Bat waits
for ball
to mate.

Ball hates
to take bat's
bait. Ball
flirts, bat's
late, don't
keep the date.

Ball goes in
(thwack) to mitt,
and goes out
(thwack) back
to mitt.

Ball fits
mitt, but
not all
the time.
Sometimes
ball gets hit
(pow) when bat

meets it,
and sails
to a place
where mitt
has to quit
in disgrace.

That's about
the bases
loaded,
about 40,000
fans exploded.

It's about
the ball,
the bat,
the mitt,
the bases
and the fans.

It's done
on a diamond,
and for fun.
It's about
home, and it's
about run.

The Base Stealer

by Robert Francis

Poised between going on and back, pulled
 Both ways taut like a tightrope walker,
 Fingertips pointing the opposites,
 Now bouncing tiptoe like a dropped ball
 Or a kid skipping rope, come on, come on,
 Running a scattering of steps sidewise,
 How he teeters, skitters, tingles, teases,
 Taunts them, hovers like an ecstatic bird,
 He's only flirting, crowd him, crowd him,
 Delicate, delicate, delicate, delicate - now!

- | | |
|--|--|
| <p>1. Which word best describes the tone of May Swenson's analysis of baseball?</p> <p>A playful</p> <p>B serious</p> <p>C critical</p> <p>D respectful</p> | <p>3. Which of the following words from the first poem is not an example of onomatopoeia?</p> <p>A thud</p> <p>B dud</p> <p>C thwack</p> <p>D pow</p> |
| <p>2. If May Swenson wrote a similar poem called "Analysis of Basketball," which word would she be least likely to use in her analysis?</p> <p>A ball</p> <p>B net</p> <p>C court</p> <p>D player</p> | <p>4. Which literary technique is used in this line from the first poem?</p> <p>"Ball / flirts, bat's / late, don't / keep the date."</p> <p>A simile</p> <p>B hyperbole</p> <p>C personification</p> <p>D symbolism</p> |

5. Which literary technique is used in these lines from the first poem?

“It’s done / on a diamond, / and for fun. /
It’s about home, / and it’s about run.”

- A rhyme
- B simile
- C irony
- D symbol

6. Which *best* describes the mood created in the second poem, by Robert Francis?

- A suspenseful
- B inspiring
- C frightening
- D peaceful

7. Which literary technique is used in this line from the second poem?

“Now bouncing tiptoe like a dropped ball”

- A metaphor
- B hyperbole
- C simile
- D personification

8. Which literary technique is used in this line from the second poem?

“Running a scattering of steps sidewise”

- A alliteration
- B onomatopoeia
- C personification
- D symbolism

9. Francis’s poem “The Base Stealer” is *most* different from Swenson’s “Analysis of Baseball” because Francis’s poem focuses on which of the following?

- A throwing the ball
- B hitting the ball
- C the umpire
- D the player

10. Which term *best* describes both baseball poems?

- A epic poetry
- B narrative poetry
- C dramatic poetry
- D lyric poetry

Baseball is called the “great American pastime,” but it is gaining popularity in other parts of the world. In the following essay, a newcomer to the United States describes attending her first baseball game. Read the passage and answer questions 11 through 18.

First Game

by Lesley Hazelton

It was a sunny, dry September Sunday—the kind of day that can convince an unsuspecting stranger that New York is a wonderful place to spend the summer. I was fresh off the plane from Israel. It was only my second day in the United States, but my friends here had made the shocked discovery that I had never even seen a baseball diamond. So they took me out to the ball game. Thurman Munson had been killed in a plane crash a few weeks before, and the Yankees weren’t going to be in any World Series that year. But this particular Sunday had been declared Catfish Hunter day. Ole Catfish was retiring, and New York had turned out for him.

Maybe it was in comparison with the parched browns of Israel at summer’s end. Maybe it was the smell of hot dogs drifting over the stands. Maybe it was the light. All I know for sure is that when I emerged from the tunnel and stood there in the first tier, looking out over home base, I gasped at the perfect greenness of it. So this was a diamond.

What happened then was everything I expected from America. A brass band, heavy on the epaulets and the drums. High-stepping marching girls in white rubber boots and pompons, throwing silver plywood rifles twisting into the air. A whole ceremony right on the field, including Catfish’s mother, wife and two young boys, and of course Catfish himself—the archetype of the huntin’-shootin’-fishin’ man. Speeches were made and messages read out from presidents of various organizations,

including one President called Jimmy Carter. Gifts were hauled, driven and led out onto the field (television sets, Toyota cars and a live elephant, respectively). And then came a hush as Catfish approached the microphone.

“There’s three men shoulda been here today,” he said. “One’s my pa”—riotous applause—“one’s the scout that signed me”—more riotous applause—“and the third one”—pause—“is Thurman Munson.” Riot. Fifty thousand people up on their feet and roaring, including my friends. The fifty thousand and first—myself—looked on in bewilderment. I missed Catfish’s next sentence, but I’ll never forget the last one of that brief speech. “Thank you, God,” he said, “for giving me strength, and making me a ballplayer.”

And suddenly I too was up on my feet and cheering. It was the perfect American day, the perfect American place, the perfect American sentence. That combination of faith and morality, sincerity and naiveté, was everything my Old-World preconceptions had led me to expect, and as I watched Catfish walk off the field into the sunset of the Baseball Hall of Fame, leading his little boy with one hand and the elephant with the other, I felt that I had had my first glimpse of a mythical place called America.

Three hot dogs, two bags of peanuts, and nine innings later, I was amazed to find out how much I already knew about baseball. In fact I’d played a simpler form of it as a schoolgirl in England, where it was called rounders and was played exclusively by

rather upperclass young ladies in the best public schools, which in England of course means the best private schools. Yet though we played on asphalt and used hard cricket balls, and played with all the savagery that enforced good breeding can create, we never dreamed of such refinements as I saw that afternoon. The exhilaration of sliding into base! That giant paw of the glove! The whole principle of hustle! A world awaits the well-bred young Englishwoman in the ballpark. But for me the most splendid of these splendors was to watch the American language being acted out.

Though I knew no Americans when I lived in England—those were the years when America was still considered a brash black sheep of the family, so to speak, and was not mentioned in polite society—I came to know many in the years I lived in Israel. And since they were the only people with whom I spoke English, I picked up their language. I could touch base, give a ballpark figure, strike out and reach first base long before I ever realized that these were baseball terms. I could be out of the ball game, let alone out

of the ballpark. I could play ball—even hardball when I had to. There were times when I climbed the walls, and accused others of being off the wall. And it seemed I had a talent for throwing the occasional curve ball in an argument. . . .

That September Sunday in Yankee Stadium, the American language loaded the bases and gave me a grand slam home run. It came alive for me, and with it, American culture. Baseball was suddenly my code to understanding this culture, the key to the continent. And I knew that I'd really arrived in America one rainy afternoon a couple of years later, the kind of afternoon that lends itself to sitting at your desk, staring out the window and daydreaming. Slowly, I realized that I had just emerged smiling from the classic 10-year-old-boy's all-American fantasy: seventh game of the World Series, three runs down, bases loaded, two out, and I'm up at bat. I take a strike on the first pitch. The crowd is roaring. Another strike on the second pitch. The crowd roars even louder. And then comes the third pitch, right where I want it. . . .

11. This passage is *best* classified as which of the following?

- A mythology
- B essay
- C folklore
- D monologue

12. From which point of view is this passage told?

- A first person
- B second person
- C third person
- D third person omniscient

13. The theme of this passage is which of the following?
- A baseball is America's favorite sport
 - B baseball represents American culture
 - C baseball creates the greatest heroes
 - D baseball is very similar to language
14. What literary technique is used in the fourth paragraph when the author chooses the word "Riot" to describe the crowd's reaction to Catfish Hunter's speech?
- A onomatopoeia
 - B alliteration
 - C hyperbole
 - D symbolism
15. Which literary technique is used in the following line from the last paragraph in the passage?
- "Baseball was suddenly my code to understanding this culture, the key to the continent."
- A metaphor
 - B simile
 - C personification
 - D allusion
16. Which aspect of America is emphasized *most* in the third paragraph?
- A innocence
 - B patriotism
 - C enthusiasm
 - D equality
17. What does the author mean when she refers to Catfish Hunter as "the archetype of the huntin'-shootin'-fishin' man"?
- A He was looking forward to hunting and fishing in retirement.
 - B He was a great baseball player but not much of a hunter or fisherman.
 - C He played baseball just like a huntin'-shootin'-fishin' man should play.
 - D He had all the qualities we expect to find in a huntin'-shootin'-fishin' man.
18. Which *best* describes the examples of baseball language referred to in paragraph seven?
- A metaphoric slang
 - B technical allusions
 - C casual hyperbole
 - D ironic remarks

Next time you visit a vending machine, look at your coins before you drop them in. *E pluribus unum*, they say. What does it mean? Why is it there? Does this phrase, selected by 19th century lawmakers, have any relevance today? To find out, read the following passage, then answer questions 19 through 28.

Still A Nation Of Immigrants

In 1873 Congress passed a law specifying that every U.S. coin must bear the inscription *E pluribus unum*, a Latin phrase meaning “Out of many, one.” The law has never been changed, and you will see the phrase on every coin minted today: penny, nickel, dime, quarter, and half dollar.

Debate prior to the law’s passage makes clear that the motto was intended to emphasize the unity of the states of the Union: out of many *states*, one *nation*. Only eight years had passed since the end of the Civil War, and national unity was not a matter of academic theory but a burning political issue. Congress wanted to impress on the citizenry that we were one nation of states that could not be divided from each other. That is what we have become insofar as our political subdivisions are concerned: one nation indivisible. No American today seriously considers any other possibility.

Did the 1873 Congress also intend *E pluribus unum* to apply to the people of the nation: out of many different kinds of people, one people? No evidence exists in the Congressional Record that the lawmakers had any such thought, but the question of how our nation’s many ethnic, racial, and religious groups relate to each other preoccupies us today with the same intensity that the unity of the nation’s states concerned Americans over a hundred years ago. What does *E pluribus unum* mean when we are a nation made up of so many cultures and races?

Preoccupation with this question is by no means new. Benjamin Franklin worried

about how German immigrants could be made to be like Englishmen. Abraham Lincoln both spoke and wrote about racism and religious and ethnic hatred and called correcting those evils “one of the highest functions of civilization.” In 1908 Israel Zangwill, a Jewish immigrant, wrote a play entitled *The Melting Pot*, which was about America as a land where (to quote one of the characters) “all the races of Europe are melting and reforming.” The assimilation—or lack of assimilation—of immigrant ethnic groups into the mainstream culture of America had been the subject of many writers before Zangwill, but his phrase, “the melting pot,” caught the public’s fancy as an easy explanation of the process of assimilation. “Melting pot” has become a standard part of our language and has even made its way into our dictionaries.

Many people today say that the idea of America as a melting pot is a myth or even false. As with most catchy phrases, “melting pot” is only partly accurate as a description of our country. The United States is not a melting pot in which immigrants and their descendants have mixed together to produce Americans who all look alike, think alike, talk alike, worship alike, dress alike, eat alike. The melting pot concept is accurate, however, in the sense that over time the people who live permanently in the United States—those born here as well as immigrants—are brought together in many ways. They are under the same government and subject to the same laws. They share ideas about freedom and responsibility. The

Constitution and its Bill of Rights apply to them in the same way. They work together. They watch the same television programs, read the same newspapers, enjoy the same sports. Most speak English, although millions have learned it as a second language.

At the same time most ethnic groups in America—African Americans, Native Americans, Chinese Americans, Mexican Americans, Italian Americans, and many, many others—have retained some of their customs and traditions. The members enjoy their group's festivals, dances, foods. They retain a number of its values. Many have close relatives in the country they or their parents or grandparents came from, and they continue to care about what happens to that country. Many still speak the language of their ancestral country or group, and in some cases their children speak it. Most large American cities have sections where one ethnic group or another lives close together and does business together. Scores of American Indian tribes have made strong efforts to retain their language and their special relationship with the physical and spiritual world.

With this kind of ethnic group separation, with this kind of clinging to the traditions of ancestral cultures, how can it be said that we are "one nation indivisible"? How can we pretend that the motto *E pluribus unum* has any meaning except as a description of the states of the Union?

Judge Cruz Reynoso was the first Mexican American to serve on the California Supreme Court; he also served on the congressional Select Commission on Immigration and Refugee Policy. He explains our national unity in this way: "Americans are not now, and never have been *one* people linguistically or ethnically. America is a political union—not a cultural, linguistic, religious, or racial union. It is acceptance of our Constitutional ideals of democracy, equality, and freedom which acts as a unifier for us as Americans."

Many people would argue that the English language and British heritage in general have been powerful unifiers of our country, but it is true that other languages and cultures have been a part of America since colonial days. These different languages and cultures have found common ground in the ideals of democracy as expressed in the Constitution.

Other images have been suggested as a more accurate alternative to "melting pot" to describe America's cultural unity. Some writers have used the analogy of a tapestry: many threads of different colors are woven together to produce a coherent pattern. Lawrence H. Fuchs, Professor of American Civilization and Politics at Brandeis University, has used the image of a kaleidoscope. A quilt or tapestry forms patterns which do not change. A kaleidoscope also forms patterns out of dissimilar shapes and colors, but the patterns change constantly, just as America's ethnic cultures change over time.

Many parts of the world today are being torn apart by savage ethnic, racial, and religious strife. Yugoslavia is a horrifying example; equally tragic examples can be found in Africa and Asia. The recent falling apart of the Soviet Union did not stem primarily from ethnic antagonisms, but the breakup, when it came, was along ethnic, racial, and religious lines.

Some Americans, seeing the dismal world picture, view our own country's growing cultural diversity with alarm. What they forget is that in almost all cases the countries or empires that are suffering these cultural conflicts were originally formed by military conquest or were put together by international political decisions at the end of World War I and World War II. To the contrary, the population of the United States has grown primarily from immigrants who wanted to come to this country, and their descendants. In many cases immigrants have come and continue to come to escape

ethnic strife that has engulfed their former homelands.

Pride in ethnic roots and cultures was kindled by the civil and human rights struggles of the 1960s. That pride burns even more brightly today. Surely this is a good thing because it helps us to define America in a way that includes everyone. Now, as never before in our country, we are making an effort to understand and *appreciate* our cultural differences. The end result of this effort can hardly be anything but good for our country. Some people fear that emphasizing our diversity will drive wedges between us, but our national unity will be damaged only if ethnic groups isolate themselves and try to assert a cultural or moral superiority.

The growing cultural and racial diversity of America does make our pursuit of shared values and national goals of crucial importance. One common goal is the fuller understanding and appreciation of our diversity. Another is the fuller participation of all ethnic and minority groups in the civic culture of the country. The value that Americans of all ethnic groups and races put on family, educational attainment, honest work, and allegiance to our constitutional ideals of civil rights and liberties can help to make us a more unified people.

Can we make *E pluribus unum* mean “out of many cultures and races a people united”? Time alone will tell, but we already know this: only we the people can make it happen.

19. What is the *main* purpose of this article?
- A to explore how *E pluribus unum* relates to America’s cultural diversity
 - B to trace the history of immigration to the United States
 - C to criticize the concept that America is a “melting pot”
 - D to contrast today’s immigrants to immigrants of the past
20. Which *best* describes the organization of this passage?
- A cause/effect
 - B question/answer
 - C comparison/contrast
 - D general/specific
21. What literary technique did Israel Zangwill use when he titled his play *The Melting Pot*?
- A personification
 - B simile
 - C allusion
 - D metaphor

22. Which well-known American phrase uses the same literary technique as is used in the phrase "melting pot"?
- A cradle of liberty
 - B land of the free
 - C home of the brave
 - D in God we trust
23. Which of the following ideas is expressed through the term "melting pot"?
- A the welcoming of immigrants
 - B the hardships faced by immigrants
 - C the assimilation of immigrants
 - D the hopes and fears of immigrants
24. With which of the following statements would the author of this passage **most likely** agree?
- A The melting pot concept is an accurate description of America's cultural unity.
 - B Concerns and questions about cultural unity are not new to American society.
 - C *E pluribus unum* does not apply to America's political unity today.
 - D The threats to America's political unity are greater today than ever before.
25. According to the author, which unites America's diverse ethnic groups into "one nation indivisible"?
- A using the English language
 - B upholding similar family values
 - C observing similar religious customs
 - D accepting America's civic ideals
26. According to the author, which **best** describes the changing patterns of America's cultural diversity?
- A a tapestry
 - B a rainbow
 - C a kaleidoscope
 - D a mosaic
27. Which feature common to the objects in question #26 **best** allow them to represent America's cultural unity?
- A the number of colors in each
 - B the patterns formed in each
 - C the overall beauty of each
 - D the stability of each

28. Which would be the *best* source for current statistics on America's immigrant population?

- A *Reader's Guide to Periodical Literature*
- B *The World Book Encyclopedia, Vol. I*
- C *World Almanac*
- D *Webster's Dictionary*