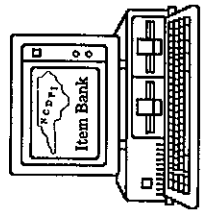


GOAL/OBJECTIVE	Number of multiple choice items	Average Number Correct
Goal 1: The learner will use strategies and processes that enhance control of communication skills development.	0	
Goal 2: The learner will use language for the acquisition, interpretation, and application of information.	19	7.41
2.1 The learner will identify, collect, or select information and ideas.	8	3.23
2.2 The learner will analyze, synthesize, and organize information and discover related ideas, concepts, or generalizations.	9	3.45
2.3 The learner will apply, extend, or expand on information and concepts.	2	.73
Goal 3: The learner will use language for critical analysis and evaluation.	1	.56
Total	20	7.97



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-H-3	1.	2.1	Analyzing	A	0.42
A-TA-H-3	2.	2.1	Applying	C	0.47
A-TA-H-3	3.	2.1	Applying	B	0.57
A-TA-H-3	4.	3.1	Evaluating	D	0.56
A-TA-H-3	5.	2.1	Applying	B	0.30
A-TA-H-3	6.	2.1	Applying	D	0.40
A-TA-H-3	7.	2.2	Analyzing	A	0.47
A-TA-H-3	8.	2.2	Analyzing	C	0.41
A-TA-H-3	9.	2.2	Analyzing	D	0.31
A-TA-H-3	10.	2.2	Analyzing	A	0.39
A-TA-H-3	11.	2.3	Evaluating	C	0.31
A-TA-H-3	12.	2.1	Applying	D	0.26
A-TA-H-3	13.	2.1	Applying	B	0.43
A-TA-H-3	14.	2.2	Applying	D	0.34
A-TA-H-3	15.	2.2	Applying	C	0.29
A-TA-H-3	16.	2.2	Applying	A	0.62
A-TA-H-3	17.	2.2	Applying	B	0.21
A-TA-H-3	18.	2.2	Analyzing	C	0.41
A-TA-H-3	19.	2.1	Analyzing	A	0.38
A-TA-H-3	20.	2.3	Analyzing	B	0.42

Thomas Wolfe (1900 - 1938), the author of *Look Homeward, Angel* as well as *Of Time and the River* and *You Can't Go Home Again*, was profoundly influenced by his environment. Read the following essay about the place where Wolfe grew up and answer questions 1 through 4.

Thomas Wolfe

from Writers-in Residence

"I am, he thought, a part of all that I have touched and that has touched me, which, having for me no existence save that which I gave to it, became other than itself by being mixed with what I then was, and is now still otherwise, having fused with what I now am, which is itself a cumulation of what I have been becoming. Why here? Why there? Why now? Why then?"

—Look Homeward, Angel

"If ever there was [sic] a writer who didn't need a biographer, that writer is Thomas Wolfe," said his editor, Maxwell Perkins. The gigantic young man from Asheville, North Carolina, wrote a mountain of prose, which when edited by Perkins became Wolfe's first novel, *Look Homeward, Angel*. Published in 1929, the book could be considered autobiography or pure fiction. Wolfe himself wrote in his note to the reader, "If the writer has used the clay of life to make his book, he has only used what all men must, what none can keep from using."

Wolfe's clay was Asheville, now a prosperous Southern city, where a modern

high-rise office-and-hotel complex has risen across the street from his mother's boardinghouse. Wolfe described the mountain town when he was a boy as having been "for him the center of the earth, the small but dynamic core of all life."

When I visited Dixieland, the boardinghouse owned and operated by Thomas Wolfe's mother when he was growing up, I felt transported back in time to the simpler days before World War I described in Wolfe's novel. It was for me too, on the morning I visited, a "great chill tomb," as I entered the "big cheaply constructed frame house of eighteen or twenty drafty high-ceilinged rooms," with a "rambling, unplanned, gabular appearance." But for me there was also the magical feeling of reminiscence, of the pleasure I had when I first read Wolfe's book.

"But we are the sum of all the moments of our lives," Thomas Wolfe wrote in his note to the reader. When he died several years later of tuberculosis, he left behind an eight-foot-high stack of unpublished manuscripts. Wolfe's friend and editor wrote later, "I think no one could understand Thomas Wolfe who had not seen or properly imagined the place in which he was born and grew up."

1. What is the *main* purpose of this passage?
- A to explain how Thomas Wolfe's writing reflects his childhood home
 - B to discuss the highlights of Thomas Wolfe's life
 - C to describe how Thomas Wolfe's hometown has changed
 - D to praise Thomas Wolfe as a well-known American writer
2. What literary technique is the author using when she comments that Wolfe "wrote a mountain of prose"?
- A oxymoron
 - B irony
 - C hyperbole
 - D symbol
3. What literary technique is used in this statement, "Wolfe's clay was Asheville"?
- A simile
 - B metaphor
 - C allusion
 - D imagery
4. What did Wolfe's editor mean when he said, "If ever there was [sic] a writer who didn't need a biographer, that writer is Thomas Wolfe."?
- A Wolfe was well-known to most American readers.
 - B Wolfe's life was too ordinary for an interesting biography.
 - C Wolfe was too private to share the details of his life.
 - D Wolfe's novels tend to be highly autobiographical.

In the following excerpt from *You Can't Go Home Again*, Thomas Wolfe describes the impact cities have on one's outlook on life. Read the passage and answer questions 5 through 9.

The lives of men who have to live in our great cities are often tragically lonely. In many more ways than one, these dwellers in the hive are modern counterparts of Tantalus¹. They are starving to death in the midst of abundance. The crystal stream flows near their lips but always falls away when they try to drink of it. The vine, rich-weighted with its golden fruit, bends down, comes near, but springs back when they reach to touch it.

Melville, at the beginning of his great fable, *Moby Dick*, tells how the city people of his time would, on every occasion that was afforded them, go down to the dock, to the very edges of the wharf, and stand there looking out to sea. In the great city of today, however, there is no sea to look out to, or, if there is, it is so far away, so inaccessible, walled in behind such infinite ramifications of stone and steel, that the effort to get to it is disheartening. So now, when the city man looks out, he looks out on nothing but crowded vacancy.

Does this explain, perhaps, the desolate emptiness of city youth—those straggling bands of boys of sixteen or eighteen that one can always see at night or on a holiday, going along a street, filling the air with raucous jargon and senseless cries, each trying to outdo the others with joyless catcalls and mirthless quips and jokes which are so feeble, so stupidly inane, that one hears them with strong mixed feelings of pity and

of shame? Where here, among these lads, is all the merriment, high spirits, and spontaneous gaiety of youth? These creatures, millions of them, seem to have been born but half made up, without innocence, born old and stale and dull and empty.

Who can wonder at it? For what a world it is that most of them were born into! They were suckled on darkness, and weaned on violence and noise. They had to try to draw out moisture from the cobblestones, their true parent was a city street, and in that barren universe they rarely knew the feel of earth beneath their feet and no birds sang, their youthful eyes grew hard, unseeing, from being stopped forever by a wall of masonry.

In other times, when painters tried to paint a scene of awful desolation, they chose the desert or a heath of barren rocks, and there would try to picture man in his great loneliness—the prophet in the desert, Elijah being fed by ravens on the rocks. But for a modern painter, the most desolate scene would be a street in almost any one of our great cities on a Sunday afternoon.

¹**Tantalus:** In Greek mythology, Tantalus is punished for an extremely wicked deed by being forced to stand forever in a pool in Hell where he is unable to drink the water from the pool and he cannot grasp the luscious fruit that hangs just out of his

5. Which literary technique is Wolfe using when he describes city dwellers as “modern counterparts of Tantalus”?
- A hyperbole
 - B allusion
 - C symbolism
 - D oxymoron
6. Which literary technique is Wolfe using when he says of city youth, “their true parent was a city street”?
- A irony
 - B simile
 - C allusion
 - D metaphor
7. According to Wolfe, how are city dwellers *most* similar to Tantalus?
- A Both are surrounded by things they need but cannot have.
 - B Both are polluting the environment.
 - C Both are being punished for crimes.
 - D Both endure by hoping for better days in the future.
8. According to Wolfe, how do modern city dwellers differ from those who lived in cities during the times described in Herman Melville’s novel *Moby Dick*?
- A They have overfished the sea.
 - B They have less interest in the sea.
 - C They have limited access to the sea.
 - D They have polluted the sea.
9. According to Wolfe, what does a city street on a Sunday afternoon *best* symbolize?
- A peacefulness
 - B poverty
 - C relaxation
 - D loneliness

Saki was the pen name of H. H. Munro (1870 - 1916), a British writer known for his witty and often bitter short stories. The following selection, written in 1891, tells of the relationship between a songbird and a gargoyle. Read the passage and answer questions 10 through 20.

The Image of the Lost Soul

There were a number of carved stone figures placed at intervals along the parapets of the old Cathedral; some of them represented angels, others kings and bishops, and nearly all were in attitudes of pious exaltation and composure. But one figure, low down on the cold north side of the building, had neither crown, mitre, nor nimbus, and its face was hard and bitter and downcast; it must be a demon, declared the fat blue pigeons that roosted and sunned themselves all day on the ledges of the parapet; but the old belfry jackdaw¹, who was an authority on ecclesiastical² architecture, said it was a lost soul. And there the matter rested.

One autumn day there fluttered on to the Cathedral roof a slender, sweet-voiced bird that had wandered away from the bare fields and thinning hedgerows in search of a winter roosting-place. It tried to rest its tired feet under the shade of a great angel-wing or to nestle in the sculptured folds of a kingly robe, but the fat pigeons hustled it away from wherever it settled, and the noisy sparrow-folk drove it off the ledges. No respectable bird sang with so much feeling, they cheeped one to another, and the wanderer had to move on.

Only the effigy³ of the Lost Soul offered a place of refuge. The pigeons did not consider it safe to perch on a projection that leaned so much out of the perpendicular, and was, besides, too much in the shadow. The figure did not cross its hands in the pious attitude of the other graven dignitaries, but its arms were folded as in defiance and their angle made a snug resting-place for the little bird. Every evening it crept trustfully into its corner against the stone breast of the image, and the darkling eyes seemed to keep watch over its slumbers. The lonely bird grew to love its lonely protector, and during the day it would sit from time to time on some rain-shoot or other abutment and trill forth its sweetest music in grateful thanks for its nightly shelter. And, it may have been the work of wind and weather, or some other influence, but the wild drawn face seemed gradually to lose some of its hardness and unhappiness. Every day, through the long monotonous hours, the song of his little guest would come up in snatches to the lonely watcher, and at evening, when the vesper-bell was ringing and the great grey bats slid out of their hiding-places in the belfry roof, the bright-eyed bird would return, twitter

¹jackdaw: a crow

²ecclesiastical: related to the church or clergy

³effigy: a sculptured image

afew sleepy notes, and nestle into the arms that were waiting for him. Those were happy days for the Dark Image⁴. Only the great bell of the Cathedral rang out daily its mocking message, "After joy . . . sorrow."

The folk in the verger's⁵ lodge noticed a little brown bird flitting about the Cathedral precincts, and admired its beautiful singing. "But it is a pity," said they, "that all that warbling should be lost and wasted far out of hearing up on the parapet." They were poor, but they understood the principles of political economy. So they caught the bird and put it in a little wicker cage outside the lodge door.

That night the little songster was missing from its accustomed haunt, and the Dark Image knew more than ever the bitterness of loneliness. Perhaps his little friend had been killed by a prowling cat or hurt by a stone. Perhaps . . . perhaps he had flown elsewhere. But when morning came there floated up to him, through the noise and bustle of the Cathedral world, a faint heart-aching message from the prisoner in the wicker cage far below. And every day, at high noon, when the fat pigeons were stupefied into silence after their midday meal and the sparrows were washing themselves in the street-puddles, the song of the little bird came up to the parapets—a song of hunger and longing and hopelessness, a cry that could never be answered.

The pigeons remarked, between mealtimes, that the figure leaned forward more than ever out of the perpendicular.

One day no song came up from the little wicker cage. It was the coldest day of the winter, and the pigeons and sparrows on the Cathedral roof looked anxiously on all sides for the scraps of food which they were dependent on in hard weather.

"Have the lodge-folk thrown out anything on to the dust-heap?" inquired one pigeon of another which was peering over the edge of the north parapet.

"Only a little dead bird," was the answer.

There was a crackling sound in the night on the Cathedral roof and a noise as of falling masonry. The belfry jackdaw said the frost was affecting the fabric, and as he had experienced many frosts it must have been so. In the morning it was seen that the Figure of the Lost Soul had toppled from its cornice and lay now in a broken mass on the dust-heap outside the verger's lodge.

"It is just as well," cooed the fat pigeons, after they had peered at the matter for some minutes; "now we shall have a nice angel put up there. Certainly they will put an angel there."

"After joy . . . sorrow," rang out the great bell.

⁴**Dark Image:** another name for the Image of the Lost Soul

⁵**verger:** a church employee who takes care of the interior of a church building

10. Which *best* describes this story?
- A fantasy
 - B historical fiction
 - C mystery
 - D science fiction
11. The power of friendship is one of the themes in this story. Which quotation supports this theme?
- A “No respectable bird sang with so much feeling, they cheeped one to another, and the wanderer had to move on.”
 - B “The figure did not cross its hands in the pious attitude of the other graven dignitaries, but its arms were folded as in defiance and their angle made a snug resting-place for the little bird.”
 - C “And it may have been the work of wind and weather, or some other influence, but the wild drawn face seemed gradually to lose some of its hardness and unhappiness.”
 - D “The folk in the verger’s lodge noticed a little brown bird flitting about the Cathedral precincts, and admired its beautiful singing.”
12. From which point of view is this story told?
- A first person
 - B second person
 - C third person limited
 - D third person omniscient
13. Which characters are protagonists in this story?
- A the sparrows and the jackdaw
 - B the songbird and the Lost Soul
 - C the lodge folk
 - D the pigeons
14. Which of the following literary techniques contributes to the effectiveness of this wording, “when the vesper-bell was ringing and the great grey bats slid out of their hiding places in the belfry roof”?
- A personification
 - B metaphor
 - C hyperbole
 - D alliteration

15. What literary technique is used by ending the third paragraph with this sentence, "Only the great bell of the Cathedral rang out its mocking message, 'After joy . . . sorrow.'"?
- A symbolism
 - B personification
 - C foreshadowing
 - D oxymoron
16. Which word in the following sentence is an example of onomatopoeia?
- "There was a crackling sound in the night on the Cathedral roof and a noise as of falling masonry."
- A crackling
 - B noise
 - C falling
 - D masonry
17. Which is an example of dramatic irony?
- A the pigeons' rejection of the songbird
 - B the comment that the songbird's singing was wasted outside
 - C the songbird's death in the winter
 - D the songbird's decision to roost in the arms of the Image of the Lost Soul
18. What is ironic about the pigeon's comments after the Lost Soul image falls from the Cathedral, "It is just as well . . . now we shall have a nice angel put up there."?
- A There were already a number of angels among the carved figures.
 - B They did not care that the little songbird had died.
 - C They never realized how "nice" the Image of the Lost Soul had been.
 - D The lodge folk were too poor to afford a new carving.
19. Which *best* describes the pigeons?
- A selfish
 - B cowardly
 - C fickle
 - D shrewd
20. Whose behavior *best* demonstrates how ignorance contributes to prejudice?
- A belfry jackdaw
 - B pigeons
 - C lodge folk
 - D Lost Soul