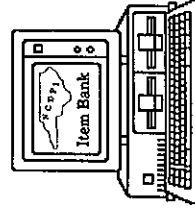


GOAL/OBJECTIVE		
Goal 1: The learner will use strategies and processes that enhance control of communication skills development.	0	
Goal 2: The learner will use language for the acquisition, interpretation, and application of information.	15	6.01
2.1 The learner will identify, collect, or select information and ideas.	5	1.91
2.2 The learner will analyze, synthesize, and organize information and discover related ideas, concepts, or generalizations.	7	2.84
2.3 The learner will apply, extend, or expand on information and concepts.	3	1.26
Goal 3: The learner will use language for critical analysis and evaluation.	5	2.27
<b>Total</b>	<b>20</b>	<b>8.28</b>



## 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-M-1	1.	2.1	Applying	A	0.54
A-TA-M-1	2.	2.1	Applying	D	0.27
A-TA-M-1	3.	2.2	Analyzing	B	0.25
A-TA-M-1	4.	2.2	Applying	D	0.39
A-TA-M-1	5.	2.2	Applying	C	0.60
A-TA-M-1	6.	2.2	Evaluating	A	0.59
A-TA-M-1	7.	2.3	Generating	D	0.5
A-TA-M-1	8.	3.1	Analyzing	C	0.36
A-TA-M-1	9.	3.3	Generating	B	0.51
A-TA-M-1	10.	2.3	Analyzing	A	0.47
A-TA-M-1	11.	2.2	Integrating	C	0.51
A-TA-M-1	12.	2.1	Applying	A	0.56
A-TA-M-1	13.	2.2	Applying	B	0.33
A-TA-M-1	14.	3.2	Generating	D	0.38
A-TA-M-1	15.	3.2	Analyzing	B	0.62
A-TA-M-1	16.	2.1	Analyzing	A	0.32
A-TA-M-1	17.	2.3	Integrating	A	0.29
A-TA-M-1	18.	2.2	Applying	D	0.17
A-TA-M-1	19.	2.1	Applying	D	0.22
A-TA-M-1	20.	3.3	Integrating	A	0.40

Maxine Hong Kingston is a Chinese American writer best known for her novels. In the following passage, she writes about her perceptions of one of her son's more dangerous hobbies. Read the selection and answer questions 1 through 10.

## A Sea Worry

This summer my son body-surfs. He says it's his "job" and rises each morning at 5:30 to catch the bus to Sandy Beach. I hope that by September he will have had enough of the ocean. Tall waves throw surfers against the shallow bottom. Undertows have snatched them away. Sharks prowl Sandy's. Joseph told me that once he got out of the water because he saw an enormous shark. "Did you tell the lifeguard?" I asked. "No." "Why not?" "I didn't want to spoil the surfing." The ocean pulls at the boys, who turn into surfing addicts. At sunset you can see the surfers waiting for the last golden wave.

"Why do you go surfing so often?" I ask my students.

"It feels so good," they say. "Inside the tube, I can't describe it. There are no words for it."

"You can describe it," I scold, and I am very angry. "Everything can be described. Find the words for it, you lazy boy. Why don't you go home and read?" I am afraid that the boys give themselves up to the ocean's mindlessness.

When the waves are up, surfers all over Hawaii don't do their homework. They cut school. They know how the surf is breaking at any moment because every fifteen minutes the reports come over the radio; in fact, one of my former students is the surf reporter.

Some boys leave for mainland colleges, and write their parents heartrending letters. They beg to come home for Thanksgiving. "If I can just touch the ocean," they write from Missouri and Kansas, "I'll last for the rest of the semester." Some come home for Christmas and don't go back.

Even when the assignment is about

something else, the students write about surfing. They try to describe what it is to be inside the wave as it curls over them, making a tube or "chamber" or "green room" or "pipe-line" or "time warp." They write about the silence, the peace, "no hassles," the feeling of being reborn as they shoot out the end. They've written about the perfect wave. Their writing is full of clichés. "The endless summer," they say. "Unreal."

Surfing is like a religion. Among the martyrs are George Helm, Kimo Mitchell, and Eddie Aikau. Helm and Mitchell were lost at sea riding their surfboards from Kaho'olawe, where they had gone to protest the Navy's bombing of that island. Eddie Aikau was a champion surfer and lifeguard. A storm had capsized the *Hokule'a*, the ship that traced the route that the Polynesian ancestors sailed from Tahiti, and Eddie Aikau had set out on his board to get help.

Since the ocean captivates our son, we decided to go with him to Sandy's.

We got up before dawn, picked up his friend, Marty, and drove out of Honolulu. Almost all the traffic was going in the opposite direction, the freeway coned to make more lanes into the city. We came to a place where raw mountains rose on our left and the sea fell on our right, smashing against the cliffs. The strip of cliff pulverized into sand in Sandy's. "Dangerous Current Exist," said the ungrammatical sign.

Earll and I sat on the shore with our blankets and thermos of coffee. Joseph and Marty put on their fins and stood at the edge of the sea for a moment, touching the water with their fingers and crossing their hearts before going in. There were fifteen boys out



terminal rendezvous of love—when the wave can reveal her deepest longings, her crest caressed, cannily covered to form those peeling concavities we know, perhaps a bit irreverently, as tubes. Here we strive to spend every second—enclosed, encased, sometimes fatefully entombed, and hopefully, gleefully ejected—Whoosh!”

“An iridescent ride through the entrails of God,” says Gary L. Crandall.

I am relieved that the surfers keep asking one another for descriptions. I also find some comfort in the stream of commuter traffic, cars filled with men over twenty, passing Sandy Beach on their way to work.

1. This passage is told from which point of view?

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

2. Which literary technique do surfers use when they describe a wave curling over as a “tube,” “chamber,” or “pipeline”?

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

3. Which technique is demonstrated in these sentences from the passage?

“As they watched for the next wave, the boys turned toward the ocean. They gazed slightly upward; I thought of altar boys before a great god.”

- A irony
- B analogy
- C allusion
- D hyperbole

4. Which literary technique is demonstrated by the repetition of the initial “s” and “n” sounds in this description of surfing?

“Here we strive to spend every second—enclosed, encased, sometimes fatefully entombed, and hopefully, gleefully ejected—Whoosh!”

- A rhyme
- B rhythm
- C consonance
- D alliteration

5. Using the word “Whoosh” is an example of which literary technique?

- A hyperbole
- B irony
- C onomatopoeia
- D oxymoron

6. Which of the following is *not* true of the narrator?
- A She used to be a surfer.
  - B She is a teacher.
  - C She is middle-aged.
  - D She values language.
7. In addition to its obvious danger, what does the narrator *most* fear about surfing?
- A its effect on nature
  - B the age of those who surf
  - C the potential for drug use
  - D its hypnotic appeal
8. Which of the following would the narrator consider the *most* significant conflict in this passage?
- A independence vs. cooperation
  - B school vs. reality of work
  - C freedom vs. responsibility
  - D people vs. power of nature
9. Which would the narrator probably value *most* in another person's writing?
- A exciting plots
  - B well-expressed ideas
  - C impressive vocabulary
  - D interesting characters
10. What does the narrator mean in the final sentence of the story?
- "I also find some comfort in the stream of commuter traffic, cars filled with men over twenty, passing Sandy Beach on their way to work."
- A Seeing the commuters reassures her that irresponsible young surfers mature into responsible adults.
  - B She is glad that the roads to Sandy Beach are in such good condition.
  - C Seeing the commuters reassures her that not everyone likes to surf.
  - D She is glad the steady stream of commuters keeps Sandy Beach from being isolated from help.

In the first poem below, Philip Booth writes about another experience a parent shares with a child at the seashore. Then Phyllis McGinley shares her thoughts on the relationship between fathers and daughters. Read the poems and answer questions 11 through 20.

## **First Lesson**

*by Philip Booth*

Lie back, daughter, let your head  
be tipped back in the cup of my hand.  
Gently, and I will hold you. Spread  
your arms wide, lie out on the stream  
and look high at the gulls. A dead-  
man's float is face down. You will dive  
and swim soon enough where this tidewater  
ebbs to the sea. Daughter, believe  
me, when you tire on the long thrash  
to your island, lie up, and survive.  
As you float now, where I held you  
and let you go, remember when fear  
cramps your heart what I told you:  
lie gently and wide to the light-year  
stars, lie back, and the sea will hold you.

## **“First Lesson”**

*by Phyllis McGinley*

**THE THING TO REMEMBER** about fathers is, they're men.  
A girl has to keep it in mind.  
They are dragon-seekers, bent on improbable rescues.  
Scratch any father, you find  
Someone chock-full of qualms and romantic terrors,  
Believing change is a threat—  
Like your first shoes with heels on, like your first bicycle  
It took such months to get.

Walk in strange woods, they warn you about the snakes there.  
Climb, and they fear you'll fall.  
Books, angular boys, or swimming in deep water—  
Fathers mistrust them all.  
Men are the worriers. It is difficult for them  
To learn what they must learn:  
How you have a journey to take and very likely,  
For a while, will not return.

11. Which *best* expresses a similarity between the father in Booth's poem and the mother in the story, "A Sea Worry"?
- A Both are fascinated by the sea.
  - B Both find it difficult to understand their children.
  - C Both are concerned about their children's future.
  - D Both are professional teachers.
12. Which point of view is used in Booth's poem?
- A first person
  - B second person
  - C third person limited
  - D third person omniscient
13. Which technique is used throughout Booth's poem?
- A rhyme
  - B extended metaphor
  - C flashback
  - D dramatic irony
14. Which *best* describes what the father is trying to teach his daughter in Booth's poem?
- A how to swim long distances
  - B how to relax in the water
  - C how to listen carefully
  - D how to survive on her own
15. According to McGinley's poem, what lesson must be learned by every daughter's father?
- A how to rescue his daughter from harm
  - B how he cannot protect his daughter forever
  - C how to control change in his daughter's life
  - D how to hold high expectations for his daughter
16. Which accurately describes a literary technique used in McGinley's poem?
- A It has a consistent rhyme scheme.
  - B It depends on personification.
  - C It develops one extended metaphor.
  - D It is written in free verse.

17. Which *best* describes how McGinley's poem relates to Booth's poem?
- A McGinley's poem offers insight into fathers such as the one who speaks in Booth's poem.
  - B McGinley's poem is not related in any way except through its title.
  - C McGinley's poem provides a more serious view of the father-daughter relationship.
  - D McGinley's poem sees the same situation through a mother's eyes.
18. What technique does Phyllis McGinley use by choosing to give her poem the same title that Philip Booth used for his poem?
- A analogy
  - B hyperbole
  - C symbolism
  - D allusion
19. Which type of poetry is demonstrated through both poems?
- A narrative
  - B dramatic
  - C epic
  - D lyric
20. Which *best* identifies a theme that is explored in both these poems as well as in "A Sea Worry"?
- A the normal tensions between parents and their teenage children
  - B the need for parents to set boundaries for their teenage children
  - C the way mothers and fathers react differently to their teenage children
  - D the need for teenagers to respect their parents' opinions