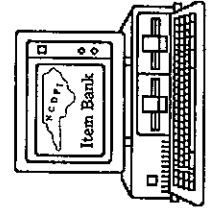


GOAL/OBJECTIVE	Number of multiple choice items	Average Number Correct
Goal 1: The learner will use strategies and processes that enhance control of communication skills development.	0	
Goal 2: The learner will use language for the acquisition, interpretation, and application of information.	20	9.42
2.1 The learner will identify, collect, or select information and ideas.	11	4.39
2.2 The learner will analyze, synthesize, and organize information and discover related ideas, concepts, or generalizations.	8	4.39
2.3 The learner will apply, extend, or expand on information and concepts.	1	.64
Goal 3: The learner will use language for critical analysis and evaluation.	4	1.58
Total	24	11.00



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-2	1.	3.2	Evaluating	A	0.34
A-TA-M-2	2.	2.2	Applying	D	0.52
A-TA-M-2	3.	2.1	Applying	A	0.31
A-TA-M-2	4.	3.3	Analyzing	C	0.40
A-TA-M-2	5.	2.1	Applying	B	0.21
A-TA-M-2	6.	2.1	Analyzing	C	0.47
A-TA-M-2	7.	2.1	Analyzing	D	0.10
A-TA-M-2	8.	2.1	Analyzing	B	0.51
A-TA-M-2	9.	2.1	Applying	C	0.29
A-TA-M-2	10.	2.1	Applying	D	0.57
A-TA-M-2	11.	2.2	Analyzing	C	0.76
A-TA-M-2	12.	2.2	Analyzing	A	0.50
A-TA-M-2	13.	2.1	Organizing	D	0.59
A-TA-M-2	14.	2.2	Analyzing	C	0.55
A-TA-M-2	15.	2.2	Applying	B	0.54
A-TA-M-2	16.	2.2	Evaluating	A	0.63
A-TA-M-2	17.	2.2	Analyzing	B	0.46
A-TA-M-2	18.	2.1	Integrating	D	0.42
A-TA-M-2	19.	2.3	Integrating	B	0.64
A-TA-M-2	20.	3.3	Evaluating	C	0.48
A-TA-M-2	21.	2.2	Analyzing	A	0.43
A-TA-M-2	22.	2.1	Analyzing	C	0.43
A-TA-M-2	23.	2.1	Organizing	B	0.49
A-TA-M-2	24.	3.1	Integrating	B	0.36

The following newspaper article is a review of the book *The Lost World* by Michael Crichton. Read the passage to find out how the reviewer reacted to the book; then answer questions 1 through 8.

Despite prehistoric clichés, this ‘World’ spins

by Richard Dyer

Even Michael Crichton might not have realized that “Jurassic Park” would eventually sell 8 million copies.

But Crichton is probably as smart about money as he is about everything else, so he laid the groundwork for a sequel in the final pages of “Jurassic Park,” just in case. If the book had flopped, it would simply have ended with one cliché instead of another—ominous, unnerving uncertainty instead of everything tied up. In the northern fields of Costa Rica, “unknown animals,” we read, anxiously, are eating the crops “in a very peculiar manner.”

We know what those animals are, and in “The Lost World” Crichton feeds our hunger for more. He cannot bring back the cast of “Jurassic Park” because some of them are dead—not as dead as we thought they were, since the mathematician Ian Malcolm, last glimpsed, smiling, as he headed for “the other side,” is back. Crichton needs him to head the group of good guys and give the book its theoretical underpinnings. One bad guy also survived, so “The Lost World” brings back a familiar villain, not that it matters

much. There are no characters in Crichton, just plot devices with names, and it’s easy to confuse the names because they never attach to a recognizable human identity. The worst guys of all, the velociraptors, have multiplied, and they are nastier than ever; T. Rex makes the earth shake and thunder again.

There are some newcomers, too—a feminist field biologist named Sarah Harding (“compact and muscular,” Crichton notes), a nerdy Berkeley paleontologist named Richard Levine and a sassy pair of seventh graders who might have stepped right out of a Steven Spielberg movie and who are most certainly going to step into one right away. Kelly is going to learn from Sarah her own worth; she will not have to grow up to be a bimbo. Arby is black, a computer whiz. Both of them are as cute as all get-out.

Crichton’s big secret is to come up with new twists for familiar elements of commercial entertainment. The “plot” of “The Lost World” is the plot of every chase

thriller ever written or filmed. The good guys have hearts of gold, and they are forever locking themselves into dangerous situations, sputtering out of gas, running out of ammo. The villains are as merciless, cunning and implacable as Inspector Javert or Nazis or Cold War Russians or Mafia hit men. The plotting is right out of 19th-century installment-plan pulp fiction or the 13-chapter movie serials of the ’80s. Characters are always being left for dead, drowned, sent over the cliff. A few pages later they pop up again, only slightly the worse for wear. And some of Crichton’s tricks creak with age. Not to give anything away, but one escape is by means of a contemporary version of a secret panel and tunnel. To this standard stuff Crichton brings his twists, a lot of scientific mumbo jumbo (some of it provocative), cyberspace lore and computer graphics, and something even older than secret panels: The villains aren’t Nazis or hit men—they’re *dinosaurs* . . .

Crichton is a gummy writer and can be maddeningly careless, telling us that a

computer directory has been erased and having the kid call up that very directory a little bit later. He isn't the fellow to go out of his way to avoid a cliché. Believe it or not, one character "saw stars" "for the brief moment before blackness enveloped him, and he lost consciousness." He has a somewhat delirious relationship with scientific speculation, and when one of the scientists goes into a morphine dream, he doesn't sound much different from the way he did before, when he was serving as Crichton's mouth-piece.

But Crichton does draw on authentic dinosaur research, and *everyone* is interested in dinosaurs; characters cite the same authorities, research and

theories that Crichton mentions in his acknowledgments.

Crichton is also a man with a thoughtful cast of mind, and the action is interspersed with reflective essays of some interest. Conflicting theories of extinction play an important metaphorical role in the book's structure. Through his spokesman Malcolm, Crichton takes a dim view of the electronic wiring together of the world—"mass death," he calls it. "Innovation only occurs in small groups. . . . The effect of the mass media is that it keeps anything from happening. Mass media swamps diversity. It makes every place the same. Bangkok or Tokyo or London: there's a McDonald's on one corner, a Benetton on another,

a Gap across the street. In a mass-media world there's less of everything except the top ten books, records, movies, ideas. People worry about losing species diversity in the rain forest. But what about intellectual diversity—our most necessary resource?" . . .

Nobody who's ever seen a movie will really worry whether the seventh graders will get hurt or whether the feminist field biologist will survive to fall into the arms of her old flame, or whether dinosaurs will reign again. The real suspense lies in whether Crichton has laid the groundwork for *another* sequel.

That's for me to know and you to find out.

1. What is the *main* purpose of this passage?
 - A to discuss the strengths and weaknesses of *The Lost World*
 - B to criticize Crichton for writing sequels to his novels
 - C to compare *The Lost World* to *Jurassic Park*
 - D to explain why Crichton's books are so popular

2. Which of the following must a book have to allow a sequel to be written?
 - A interesting characters
 - B controversial themes
 - C an ordinary setting
 - D an uncertain ending

3. Which of the following is *best* described as the protagonist in *The Lost World*?
- A Ian Malcolm, a mathematician
 - B Richard Levine, a paleontologist
 - C Kelly and Arby, two seventh graders
 - D Sarah Harding, a field biologist
4. What does the reviewer mean when he says, "There are no characters in Crichton, just plot devices with names"?
- A Crichton's characters are killed off too quickly to become familiar.
 - B Crichton's most important characters are dinosaurs.
 - C Crichton does not develop his characters' personalities.
 - D Crichton uses the same characters in every book.
5. The reviewer comments, "He [Crichton] isn't one to go out of his way to avoid a cliché. Believe it or not one character 'saw stars' for the brief moment before blackness enveloped him, . . ." What is a cliché?
- A exaggerated wording
 - B overused wording
 - C descriptive wording
 - D controversial wording
6. According to opinions expressed in Crichton's book, what is threatened by the mass media?
- A endangered species
 - B biodiversity
 - C intellectual diversity
 - D freedom of the press
7. Which aspect of *The Lost World* did the reviewer praise *most* highly?
- A plot structure
 - B characterization
 - C symbolism
 - D thoughtful essays
8. For which weakness does the reviewer criticize Crichton's plots?
- A too many scientific theories
 - B too many unbelievable twists
 - C too much suspense
 - D too much violence

Jurassic Park was one of the biggest hit movies of all time, but before Steven Spielberg made the movie, he read the book by Michael Crichton. All good things must have a sequel, and *The Lost World* provides another adventure featuring prehistoric animals in the modern world. Read the following excerpt and answer questions 9 through 18.

The Lost World

by Michael Crichton

Malcolm watched the retreating tyrannosaurs through the shattered glass window. Beside him, Sarah said nothing. She never took her eyes off the animals.

Rain started to fall; water dripped from the shards of glass. Thunder rumbled in the distance, and lightning cracked harshly down, illuminating the giant animals as they moved away.

At the nearest of the big trees, the adults stopped, and placed the baby on the ground.

"Why are they doing that?" Sarah said.

"They should be going back to the nest."

"I don't know, maybe they're—"

"Maybe the baby is dead," she said.

But no, in the next flash of lightning they could see the baby moving. It was still alive. They could hear its high-pitched squeaking as one of the adults took the baby in its jaws, and gently placed it in a fork among the high branches of a tree.

"Oh no," Sarah said, shaking her head.

"This is wrong, Ian. This is all wrong."

The female tyrannosaur remained with the baby for some moments, moving it, positioning it. Then the female turned, opened its jaws, and roared.

The male tyrannosaur roared in response.

And then both animals charged the trailer at full speed, racing across the clearing toward them.

"Oh, my God," Sarah said.

"Brace yourself, Sarah!" Malcolm shouted. "It's going to be bad!"

The impact was stunning, knocking them sideways through the air. Sarah screamed as she tumbled away. Malcolm hit his head and fell to the floor, seeing stars. Beneath him, the trailer rocked on its suspension, with a metallic scream. The tyrannosaurs roared, and slammed into it again.

He heard her shouting, "Ian! Ian!" and then the trailer crashed over onto its side. Malcolm turned away: glassware and lab equipment smashed all around him. When he looked up, everything was cockeyed. Directly above him was the broken window the tyrannosaur had smashed. Rain dripped through onto Malcolm's face. Lightning flashed, and then he saw a big head peering down at him and snarling. He heard the harsh scratching of the tyrannosaurs' claws on the metal side of the trailer, then the face disappeared. A moment later, he heard them bellowing as they pushed the trailer through the dirt.

He called "Sarah!" and he saw her, somewhere behind him, just as the world spun crazily again, and the trailer was upended with a crash. Now the trailer was lying on its roof; Malcolm started crawling along the ceiling, trying to reach Sarah. He looked up at the lab equipment locked down on the lab benches, above his head. Liquid dripped onto him from a dozen sources. Something stung his shoulder. He heard a hiss, and realized it must be acid.

Somewhere in the darkness ahead, Sarah was groaning. Lightning flashed again, and Malcolm saw her, lying crumpled near the accordion junction that connected the two trailers. That junction was twisted almost shut, which must mean that the second trailer was still upright. It was crazy. Everything was crazy.

Outside, the tyrannosaurs roared, and he heard a muffled explosion. They were biting the tires. He thought: Too bad they don't bite into the battery cable. That'd give them a real surprise.

Suddenly, the tyrannosaurs slammed into the trailer again, knocking it laterally along the clearing. As soon as it stopped, they slammed again. The trailer lurched sideways.

By then he had reached Sarah. She threw her arms around him. "Ian," she said. The whole left half of her face was dark. When the lightning flashed, he saw it was covered in blood.

"Are you okay?"

"I'm fine," she said. With the back of her hand, she wiped blood out of her eye. "Can you see what it is?"

In another lightning flash, he saw the glint of a large chunk of glass, embedded

near her hairline. He pulled it out, and pressed his hand against the sudden gush of blood. They were in the kitchen; he reached up toward the stove, and pulled down a dishtowel. He held it against her head, and watched the cloth darken.

"Does it hurt?"

"It's okay."

"I think it's not too bad," he said.

Outside, the tyrannosaurs roared in the night.

"What are they doing?" she said. Her voice was dull.

The tyrannosaurs slammed into the trailer again. With this impact, the trailer seemed to move a lot more than before, sliding sideways—and down.

Sliding down.

"They're pushing us," he said.

"Where, Ian?"

"To the edge of the clearing." The tyrannosaurs slammed again, and the trailer moved farther. "They're pushing us over the cliff." The cliff was 500 feet of sheer rock, straight down to the valley below.

They'd never survive the fall.

9. What point of view is used in this excerpt?
- A first person
 - B second person
 - C third person limited
 - D third person omniscient
10. What type of book is this?
- A historical fiction
 - B biography
 - C mystery
 - D science fiction
11. Which type of conflict provides the basis for the plot in *The Lost World*?
- A person against person
 - B person against him/herself
 - C person against nature
 - D person against society
12. Which *best* describes the plot in this excerpt?
- A It builds toward a climatic moment.
 - B It depends on recurring flashbacks.
 - C It supplies background information.
 - D It provides foreshadowing.
13. Which *best* describes the author's main purpose in this scene?
- A to develop his characters
 - B to express a theme
 - C to advance the plot
 - D to create excitement
14. Which literary technique does the author use in the following description?
- "Thunder rumbled in the distance, and lightning cracked harshly down, illuminating the giant animals as they moved away."
- A metaphor
 - B irony
 - C imagery
 - D symbol

15. Which word in the following sentence is an example of onomatopoeia?

“He heard the harsh scratching of the tyrannosaurs’ claws on the metal side of the trailer . . .”

- A harsh
 - B scratching
 - C claws
 - D metal
16. Which **best** describes the author’s technique in this scene?
- A He helps the reader to see, hear, and feel the action.
 - B He reveals characters’ personalities through dialogue.
 - C He weaves scientific fact into fiction.
 - D He creates empathy for the antagonist.

17. Which aspect of the setting and mood created in this scene might be considered archetypal?

- A It reflects scientific theory.
- B The stormy night is a backdrop for terror.
- C It takes place on a remote island.
- D The scene is charged with powerful emotions.

18. Previously you read Richard Dyer’s review of *The Lost World*. Which of the reviewer’s observations about the book is **not** demonstrated in the excerpt you just read?

- A It appears to be building up to a narrow escape.
- B It uses some clichés in wording.
- C It features dinosaurs as villains.
- D It includes thoughtful comments about society.

Which came first, the dinosaur or the egg? The following article from *Time* magazine tells of an exciting discovery in Mongolia that sheds some light on the family life of dinosaurs. Read the article and answer questions 19 through 24.

Parenthood, Dino-Style

by Michael D. Lemonick

A fossil dinosaur found sitting on its nest boosts the idea that the terrible lizards' nearest kin are birds.

Everyone in camp felt sorry for Luis Chiappe. He and other paleontologists from New York City's American Museum of Natural History had traveled halfway around the world to prospect one of the earth's richest fossil beds—a bowl-shaped valley called Ukhaa Tolgod in Mongolia's remote Gobi Desert. But Chiappe's foot had been so badly burned he could barely hobble, let alone stride around looking for ancient dinosaur bones. So Mark Norell, a leader of the joint U.S.-Mongolian expedition, gave him a consolation prize: digging out an unpromising specimen Norell had already found.

Within a few hours, all sympathy had evaporated. As Chiappe and a colleague chipped away the reddish sandstone, they realized that there was a nest of fossilized eggs beneath the bones, carefully laid out in a circle on two levels, with the narrow end of each egg pointing out. That alone was unusual enough to

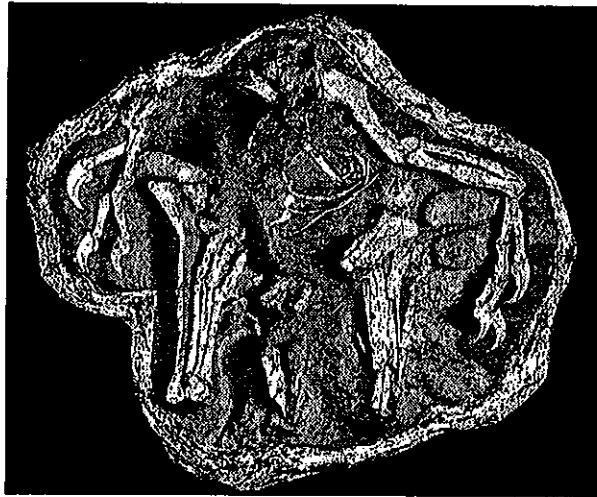
bring Norell running. And by the time the scientists had finished uncovering the fossil, they knew they had made a major scientific discovery. The dinosaur, an ostrich-size carnivore called *Oviraptor*, was perched protectively over its eggs, its legs tucked carefully under the body and its arms curled around the perimeter of the nest, just like a barnyard chicken.

And that's why the find is such big news. Paleontologists have been fighting for decades over how closely dinosaurs are related, in an evolutionary sense, to modern birds. Intimately, say the majority. Skeletal similarities, they argue, show that *Oviraptor*, *Tyrannosaurus rex* and other meat-eating dinos are closer kin to birds than to plant eaters like *Stegosaurus* or *Triceratops*. But a vocal minority disagree. They see no evolutionary connection between birds and dinos; any apparent similarities, they say, simply suggest that nature arrived at the same design by two different routes.

The new finding tips the balance steeply toward the bird-as-dinosaur camp. The new fossil makes it clear that these dinosaurs not only were built something like birds but acted like them as well. "It's rare that we get any insight into the behavior of animals that have been dead for 80 million years," says Norell. "This fossil demonstrates that brooding behavior evolved long before there were birds." This oviraptor was probably buried by a sudden sandstorm that preserved it just as it sat.

Says Norell, who co-authored a report on the discovery that appears in the current *Nature*: "We don't know if dinosaurs used this posture to control the temperature of the eggs, to shade them from the sun or to protect the nest from predators."

Will this discovery win over the few paleontologists who still think dinosaurs and birds are only distantly related? Probably not. Paleontology is much like politics: passions run high, and it's easy to draw very different conclusions from the same set of facts.



FROZEN IN TIME:
80 million years ago, a sandstorm trapped an oviraptor as it guarded its eggs, giving scientists an unprecedented look at dinosaur behavior

19. To which controversy in paleontology is this discovery related?
- A whether dinosaurs laid eggs
 - B whether dinosaurs are related to modern birds
 - C whether dinosaurs lived in deserts
 - D whether dinosaurs lived 80 million years ago
20. What is the **most important** purpose of the diagram?
- A to provide a picture of an oviraptor
 - B to show the size of oviraptor eggs
 - C to show the position of the oviraptor
 - D to compare an oviraptor to an ostrich
21. Which aspect of this discovery demonstrates irony?
- A It resulted from chipping away at an unpromising fossil.
 - B It provided insight into the behavior of dinosaurs.
 - C It occurred in the Gobi Desert.
 - D It did not involve a *Tyrannosaurus rex*.
22. Which aspect of the discovery lends support to the "bird-as-dinosaur" theory?
- A the presence of eggs
 - B the geographical location
 - C the evidence of brooding behavior
 - D the size of the *Oviraptor* fossil
23. According to the article, which dinosaurs may **not** be closely related to modern birds?
- A the larger carnivores
 - B the plant eaters
 - C the forest dwellers
 - D the smallest dinosaurs
24. How does this article relate to Crichton's use of authentic scientific theory in *The Lost World*?
- A *The Lost World* occurs in a similar sandy desert setting.
 - B The dinosaurs in *The Lost World* act like protective parents.
 - C Paleontologists in *The Lost World* research similar evidence.
 - D Events in *The Lost World* are often unexpected and coincidental.