

I. E. A.

IEA/8 X
8 Y
8 Z

BOOKLET 8

LITERATURE

SECTIONS X, Y, Z

On the next pages there is a short story. Read the story carefully and thoughtfully before going on to the questions about it.

Read the questions carefully and answer them as thoughtfully and honestly as you can. The questions are preceded by instructions which you should follow. All your answers should be made on your answer card. You will not need any other paper on which to write.

If you have any questions, ask your teacher.

Section X - The Use of Force

Section Y - I See You Never

Section Z - The Man by the Fountain

(Note to National Centers : These tests are to be printed in three separate booklets : IEA/8 X, IEA/8 Y, IEA/8 Z.)

THE USE OF FORCE

They were new patients to me, all I had was the name, Olson. Please come down as soon as you can, my daughter is very sick.

5 When I arrived I was met by the mother, a big startled looking woman, very clean and apologetic who merely said, Is this the doctor? and let me in. In the back, she added. You must excuse us, doctor, we have her in the kitchen where it is warm. It is very damp here sometimes.

10 The child was fully dressed and sitting on her father's lap near the kitchen table. He tried to get up, but I motioned for him not to bother, took off my overcoat and started to look things over. I could see that they were all very nervous, eyeing me up and down distrustfully. As often, in such cases, they weren't telling me more than they had to, it was up to me
15 to tell them; that's why they were spending three dollars on me.

The child was fairly eating me up with her cold, steady eyes, and no expression to her face whatever. She did not move and seemed, inwardly, quiet, an unusually attractive little
20 thing, and as strong as a heifer in appearance. But her face was flushed, she was breathing rapidly, and I realized that she had a high fever. She had magnificent blonde hair, in profusion. One of those picture children often reproduced in advertising leaflets and the photogravure sections of the Sunday
25 papers.

She's had a fever for three days, began the father and we don't know what it comes from. My wife has given her things, you know, like people do, but it don't do no good. And there's
30 been a lot of sickness around. So we tho't you'd better look her over and tell us what is the matter.

As doctors often do I took a trial shot at it as a point of departure. Has she had a sore throat?

Both parents answered me together, No ... No, she says her throat don't hurt her.

35 Does your throat hurt you? added the mother to the child. But the little girl's expression didn't change nor did she move her eyes from my face.

Have you looked?

I tried to, said the mother, but I couldn't see.

40 As it happens we had been having a number of cases of diphtheria in the school to which this child went during that month and we were all, quite apparently, thinking of that, though no

one had as yet spoken of the thing.

45 Well, I said, suppose we take a look at the throat first. I smiled in my best professional manner and asking for the child's first name I said, come on, Mathilda, open your mouth and let's take a look at your throat.

Nothing doing.

50 Aw, come on, I coaxed, just open your mouth wide and let me take a look. Look, I said opening both hands wide, I haven't anything in my hands. Just open up and let me see.

Such a nice man, put in the mother. Look how kind he is to you. Come on, do what he tells you to. He won't hurt you.

55 At that I ground my teeth in disgust. If only they wouldn't use the word "hurt" I might be able to get somewhere. But I did not allow myself to be hurried or disturbed but speaking quietly and slowly I approached the child again.

60 As I moved my chair a little nearer suddenly with one cat-like movement both her hands clawed instinctively for my eyes and she almost reached them too. In fact she knocked my glasses flying and they fell, though unbroken, several feet away from me on the kitchen floor.

65 Both the mother and father almost turned themselves inside out in embarrassment and apology. You bad girl, said the mother, taking her and shaking her by one arm. Look what you've done. The nice man . . .

70 For heaven's sake, I broke in. Don't call me a nice man to her. I'm here to look at her throat on the chance that she might have diphtheria and possibly die of it. But that's nothing to her. Look here, I said to the child, we're going to look at your throat. You're old enough to understand what I'm saying. Will you open it now by yourself or shall we have to open it for you?

75 Not a move. Even her expression hadn't changed. Her breaths however were coming faster and faster. Then the battle began. I had to do it. I had to have a throat culture for her own protection. But first I told the parents that it was entirely up to them. I explained the danger but said that I would not insist on a throat examination so long as they would take the responsibility.

80 If you don't do what the doctor says you'll have to go to the hospital, the mother admonished her severely.

85 Oh yeah? I had to smile to myself. After all, I had already fallen in love with the savage brat, the parents were contemptible to me. In the ensuing struggle they grew more and more

subject, crushed, exhausted while she surely rose to magnificent heights of insane fury of effort bred of her terror of me.

90 The father tried his best, and he was a big man but the fact that she was his daughter, his shame at her behavior and his dread of hurting her made him release her just at the critical moment several times when I had almost achieved success, till I wanted to kill him. But his dread also that she might have diphtheria made him tell me to go on, go on though he
95 himself was almost fainting, while the mother moved back and forth behind us raising and lowering her hands in an agony of apprehension.

Put her in front of you on your lap, I ordered, and hold both her wrists.

100 But as soon as he did the child let out a scream. Don't, you're hurting me. Let go of my hands. Let them go I tell you. Then she shrieked terrifyingly, hysterically. Stop it! Stop it! You're killing me!

Do you think she can stand it, doctor! said the mother.

105 You get out, said the husband to his wife. Do you want her to die of diphtheria?

Come on now, hold her, I said.

110 Then I grasped the child's head with my left hand and tried to get the wooden tongue depressor between her teeth. She fought, with clenched teeth, desperately! But now I also had grown furious - at a child. I tried to hold myself down but I couldn't. I know how to expose a throat for inspection. And I did my best. When finally I got the wooden spatula behind the last teeth and just the point of it into the mouth
115 cavity, she opened up for an instant but before I could see anything she came down again and gripping the wooden blade between her molars she reduced it to splinters before I could get it out again.

120 Aren't you ashamed, the mother yelled at her. Aren't you ashamed to act like that in front of the doctor?

125 Get me a smooth-handled spoon of some sort, I told the mother. We're going through with this. The child's mouth was already bleeding. Her tongue was cut and she was screaming in wild hysterical shrieks. Perhaps I should have desisted and come back in an hour or more. No doubt it would have been better. But I have seen at least two children lying dead in bed of neglect in such cases, and feeling that I must get a diagnosis now or never I went at it again. But the worst of

130 it was that I too had got beyond reason. I could have torn
the child apart in my own fury and enjoyed it. It was a
pleasure to attack her. My face was burning with it.

135 The damned little brat must be protected against her own
idiocy, one says to one's self at such time. Others must be
protected against her. It is a social necessity. And all
these things are true. But a blind fury, a feeling of adult
shame, bred of a longing for muscular release are the opera-
tives. One goes on to the end.

140 In a final unreasoning assault I overpowered the child's
neck and jaws. I forced the heavy silver spoon back of her
teeth and down her throat till she gagged. And there it was -
both tonsils covered with membrane. She had fought valiantly
to keep me from knowing her secret. She had been hiding that
sore throat for three days at least and lying to her parents
in order to escape just such an outcome as this.

145 Now truly she was furious. She had been on the defensive
before but now she attacked. Tried to get off her father's
lap and fly at me while tears of defeat blinded her eyes.

Part I

Answer the following questions as carefully and as honestly as you can.

Here is a number of questions that might be asked about "The Use of Force". Some of these are more important than others. Read the list carefully and choose the five (5) questions that you think are the most important questions to ask about "The Use of Force". In the section marked X-Y-Z on your Answer Card 8 blacken in the oval marked A next to the numbers of the five questions you have chosen. After you have done that blacken in the ovals marked B for the other fifteen questions.

1. Is there a lesson to be learned from "The Use of Force"?
2. Is "The Use of Force" well written?
3. How does the story build up? How is it organized?
4. What type of story is "The Use of Force"? Is it like any other story I know?
5. How can we explain the way the people behave in the story?
6. Are any of the characters in "The Use of Force" like people I know?
7. Has the writer used words or sentences differently from the way people usually write?
8. What happens in "The Use of Force"?
9. Is "The Use of Force" about important things? Is it a trivial or a serious work?
10. Does the story tell me anything about people or ideas in general?
11. How is the way of telling the story related to what "The Use of Force" is about?
12. Is this a proper subject for a story?
13. Is there anything in "The Use of Force" that has a hidden meaning?
14. When was the story written? What is the historical background of the story and its writer? Does the fact that the author is American tell me anything about the story?
15. What kinds of metaphors (or comparisons), images (or references to things outside the story) or other writer's devices are used in "The Use of Force"?
16. Does the story succeed in getting me involved in the situation?
17. What does "The Use of Force" tell us about people I know?
18. What emotions does "The Use of Force" arouse in me?
19. Is there any one part of "The Use of Force" that explains the the whole story?
20. What is the writer's opinion of, or attitude toward, the people in "The Use of Force"?

Part II

Directions: Each of the questions or incomplete statements below is followed by four suggested answers. One of these answers or completions is the best answer to the problem posed in the question. That is, of the four answers, one makes the most sense in the light of the story you have read. Some of the questions are more important than others. These questions are marked with a star (*). Answer all the questions, but pay particular attention to the starred questions. Read each question carefully, choose your answer and indicate your choice in the appropriate space on your answer card.

- * 21. Why had Mathilda been lying to her parents?
- A. She was afraid they would scold her for being rude.
 - B. She wanted her parents to think she was sick.
 - C. She did not want to go to school.
 - D. She was afraid they would discover she had diphtheria.
22. Which of the following most clearly indicates Mathilda's feelings when the doctor arrives?
- A. "cold, steady eyes" (lines 17 to 18)
 - B. "as strong as a heifer" (line 20)
 - C. "her face was flushed" (lines 20 to 21)
 - D. "she had a high fever" (line 22)
- * 23. Which of the following best indicated the difference between Mathilda and her parents in their early reaction to the doctor?
- A. She is defiant, they are scared.
 - B. She is angry, they are sad.
 - C. She is excited, they are calm.
 - D. She is hopeful, they are despairing.
- * 24. Which of the following is the best explanation of why Mathilda clawed for the doctor's eyes (lines 58 to 62)?
- A. She wanted to hurt the doctor.
 - B. She wanted to show her parents how brave she was.
 - C. She wanted to show the doctor she was healthy.
 - D. She wanted to keep the doctor from seeing her throat.
25. What caused Mathilda to shriek (line 102)?
- A. She was scared by her mother.
 - B. She was held by her father.
 - C. She was hurt by the doctor.
 - D. She had shown the doctor her throat.

26. Which of the following best describes the mother at the beginning of the story (lines 1 - 39)?
- A. She is calm and loving.
 - B. She is careless and neglectful.
 - C. She is nervous and foolish.
 - D. She is angry and cruel.

The following questions refer to the mother's attitude towards Mathilda. You are to choose one of the four terms or words below as the answer to each question. You may use each term once, more than once, or not at all.

- A. Coaxing
- B. Questioning
- C. Scolding
- D. Threatening

27. Which one of the words mentioned best describes the mother's speech to Mathilda in line 35?
- A, B, C, or D
28. Which one of the words mentioned best describes the mother's speech to Mathilda in lines 64 to 66?
- A, B, C, or D
29. Which one of the words mentioned best describes the mother's speech to Mathilda in lines 119 to 120?
- A, B, C, or D
- * 30. What change in the mother do her five speeches to Mathilda show?
- A. That she becomes more emotional.
 - B. That she becomes less worried about diphtheria.
 - C. That she becomes more sure of herself.
 - D. That she becomes less frightened of the doctor.
- * 31. What is the doctor's reaction to the mother's speeches to Mathilda that are given in lines 52 to 88?
- A. He is angry because she shouts at Mathilda.
 - B. He is disgusted because she says the wrong things.
 - C. He is sad because she seems so ignorant.
 - D. He is fearful because she seems a careless woman.
- * 32. What is the doctor's reaction to the mother's last speech (lines 119 to 120)?
- A. He is angry that she has interrupted him.
 - B. He is disgusted at her being ashamed.
 - C. He tries to change the subject so that Mathilda will not notice that her mother yelled at her.
 - D. He hardly pays any attention to what she says because he is so intent on what he is doing.
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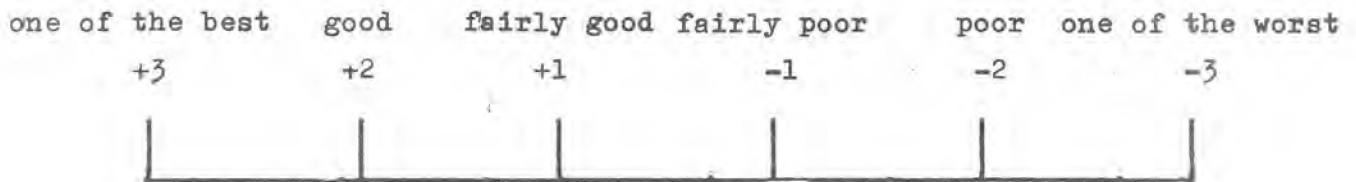
33. What is the doctor's first impression of Mathilda?
- A. That she is healthy.
 - B. That she is very young.
 - C. That she is beautiful.
 - D. That she is intelligent.
34. What is meant by "my best professional manner" (line 45)?
- A. Skillfully.
 - B. Curiously.
 - C. Severely and slowly.
 - D. Gently and reassuringly.
- * 35. When does the doctor first speak threateningly to Mathilda?
- A. At lines 46 to 47.
 - B. At lines 70 to 73.
 - C. At lines 98 to 99.
 - D. At line 107.
- * 36. Which of the following best describes the doctor's changes in attitude towards Mathilda?
- A. He becomes more childlike.
 - B. He becomes more emotional and violent.
 - C. He becomes more worried and depressed.
 - D. He becomes more professional.
- * 37. Which of the following is the best summary of what the doctor says in lines 132 to 137?
- A. Despite what our laws tell us we should do, we should act according to our beliefs.
 - B. Despite what society says we should do, the individual must be prepared to assert his own personality.
 - C. Despite the reasons that others may have for giving up, a person is forced by pride to complete what he begins.
 - D. Despite any reason we may give for doing something, we really do it for emotional satisfaction.
- * 38. There are four inferences to be drawn from lines 83 to 88. Which of these inferences is most important to the development of the story as a whole?
- A. These lines show how much the doctor is sorry for the parents.
 - B. These lines show how uncontrollable Mathilda is.
 - C. These lines show that the doctor's interest in Mathilda has become personal and not professional.
 - D. These lines show that the doctor thinks that Mathilda is a beautiful child and not merely a sick one.

* 39. The doctor and Mathilda have several changing relationships in the course of the story. Which of the following is NOT one of the main relationships?

- A. Doctor and patient.
- B. Parent and child.
- C. Two people at war.
- D. A winner and a loser.

N. We would like to know how you personally compare this story to other stories you have read. If you think it is one of the best stories you have read, rate it +3. If you think it is one of the worst you have read, rate it -3.

Here is a scale:



Mark the number of the rating you would give this story on your answer card in space N.

END OF SECTION X

SECTION Y

I SEE YOU NEVER

The soft knock came at the kitchen door, and when Mrs. O'Brian opened it, there on the back porch were her best tenant, Mr. Ramirez, and two police officers, one on each side of him. Mr. Ramirez just stood there, walled in and small.

5 "Why, Mr. Ramirez!" said Mrs. O'Brian.

Mr. Ramirez was overcome. He did not seem to have words to explain.

He had arrived at Mrs. O'Brian's rooming house more than two years earlier and had lived there ever since. He had come by bus from Mexico City to San Diego and had then gone up to Los Angeles. There he had found
10 the clean little room, with glossy blue linoleum, and pictures and calendars on the flowered walls and Mrs. O'Brian as the strict but kindly landlady. During the war, he had worked at the airplane factory and made parts for the planes that flew off somewhere, and even now, after the war, he still held this job. From the first, he had made big money. He saved some of
15 it, and he got drunk only once a week - a privilege that, to Mrs. O'Brian's way of thinking, every good workingman deserved, unquestioned and unreprimanded.

Inside Mrs. O'Brian's kitchen, pies were baking in the oven. Soon the pies would come out with complexions like Mr. Ramirez's, brown and shiny
20 and crisp, with slits in them for the air almost like the slits of Mr. Ramirez's dark eyes. The kitchen smelled good. The policemen leaned forward, lured by the odor. Mr. Ramirez gazed at his feet, as if they had carried him into all this trouble.

"What happened, Mr. Ramirez?" asked Mrs. O'Brian.

25 Behind Mrs. O'Brian, as he lifted his eyes, Mr. Ramirez saw the long table, laid with clean white linen and set with a platter, cool, shining glasses, a water pitcher with ice cubes floating inside it, a bowl of fresh potato salad, and one of bananas and oranges, cubed and sugared. At this table sat Mrs. O'Brian's children - her three grown sons, eating
30 and conversing, and her two younger daughters, who were staring at the policemen as they ate.

"I have been here thirty months," said Mr. Ramirez quietly, looking at Mrs. O'Brian's plump hands.

"That's six months too long," said one policeman. "He only had a
35 temporary visa. We've just got around to looking for him."

Soon after Mr. Ramirez had arrived, he bought a radio for his little room; evenings, he turned it up very loud and enjoyed it. And he had bought a wristwatch and enjoyed that, too. And on many nights he had walked silent streets and seen the bright clothes in the windows and bought some
40 of them, and he had seen the jewels and bought some of them for his few lady friends. And he had gone to picture shows five nights a week for a while. Then, also, he had ridden the streetcars - all night some nights - smelling the electricity, his dark eyes moving over the advertisements, feeling the wheels rumble under him, watching the little sleeping houses
45 and big hotels slip by. Besides that, he had gone to large restaurants, where he had eaten many-course dinners, and to the opera and the theatre. And he had bought a car, which later, when he forgot to pay for it, the dealer had driven off angrily from in front of the rooming house.

"So here I am," said Mr. Ramirez now, "to tell you that I must give
50 up my room, Mrs. O'Brian. I come to get my baggage and clothes and go with these men."

"Back to Mexico?"

"Yes, To Lagos. That is a little town north of Mexico City."

"I'm sorry, Mr. Ramirez."

55 "I'm packed," said Mr. Ramirez hoarsely, blinking his dark eyes rapidly and moving his hands helplessly before him. The policemen did not touch him. There was no necessity for that. "Here is the key, Mrs. O'Brian," Mr. Ramirez said, "I have my bag already."

Mrs. O'Brian, for the first time, noticed a suitcase standing behind him
60 on the porch.

Mr. Ramirez looked in again at the huge kitchen, at the bright silver cutlery and the young people eating and the shining waxed floor. He turned and looked for a long moment at the apartment house next door, rising up three stories, high and beautiful. He looked at the balconies and fire
65 escapes and back-porch stairs, at the lines of laundry snapping in the wind.

"You've been a good tenant," said Mrs. O'Brian.

"Thank you, thank you, Mrs. O'Brian," he said softly. He closed his eyes.

Mrs. O'Brian stood holding the door half open. One of her sons, behind
70 her, said that her dinner was getting cold, but she shook her head at him and turned back to Mr. Ramirez. She remembered a visit she had once made

to some Mexican border towns - the hot days, the endless crickets leaping
and falling or lying dead and brittle like the small cigars in the shop
75 windows, and the canals taking river water out to the farms, the dirt
roads, the scorched fields, the little adobe houses, the bleached clothes,
the eroded landscape. She remembered the silent towns, the warm beer, the
hot, thick foods each day. She remembered the slow, dragging horses and
the parched jack rabbits on the road. She remembered the iron mountains
and the dusty valleys and the ocean beaches that spread hundreds of miles
80 with no sound but the waves - no cars, no buildings, nothing.

"I'm sure sorry, Mr. Ramirez," she said.

"I don't want to go back, Mrs. O'Brian," he said weakly. "I like it here.
I want to stay here. I've worked, I've got money. I look all right, don't
I? And I don't want to go back!"

85 "I'm sorry, Mr. Ramirez," she said. "I wish there was something I could
do."

"Mrs. O'Brian!" he cried suddenly, tears rolling out from under his
eyelids. He reached out his hands and took her hand fervently, shaking it,
wringing it, holding to it. "Mrs. O'Brian, I see you never, I see you
90 never!"

The policemen smiled at this, but Mr. Ramirez did not notice it, and
they stopped smiling very soon.

"Goodbye, Mrs. O'Brian. You have been good to me. Oh, goodbye,
Mrs. O'Brian. I see you never!"

95 The policemen waited for Mr. Ramirez to turn, pick up his suitcase,
and walk away. Then they followed him, tipping their caps to Mrs. O'Brian.
She watched them go down the porch steps. Then she shut the door quietly
and went slowly back to her chair at the table. She pulled the chair out
and sat down. She picked up the shining knife and fork and started once
100 more upon her steak.

"Hurry up, Mom," said one of the sons. "It'll be cold."

Mrs. O'Brian took one bite and chewed on it for a long, slow time, then
she stared at the closed door. She laid down her knife and fork.

"What's wrong, Ma?" asked her son.

105 "I just realized, " said Mrs. O'Brian - she put her hand to her face -
"I'll never see Mr. Ramirez again."

Ray Bradbury - American

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Part I

Answer the following questions as carefully and as honestly as you can.

Here is a number of questions that might be asked about "I See You Never". Some of these are more important than others. Read the list carefully and choose the five (5) questions that you think are the most important questions to ask about "I See You Never". In the Section marked X-Y-Z on your Answer Card B blacken in the oval marked A next to the numbers of the five questions you have chosen. After you have done that blacken in the ovals marked B for the other fifteen questions.

-
1. How is the way of telling "I See You Never" related to what the story is about?
 2. Is this a proper subject for a story?
 3. Is there anything in "I See You Never" that has a hidden meaning?
 4. When was the story written? What is the historical background of the story and its writer? Does the fact that the author is American tell me anything about the story?
 5. What kinds of metaphors (or comparisons), and images (or references to things outside the story) or other writer's devices are used in "I See You Never"?
 6. Does the story succeed in getting me involved in the situation?
 7. What does "I See You Never" tell me about the people I know?
 8. What emotions does "I See You Never" arouse in me?
 9. Is there any one part of "I See You Never" that explains the whole story?
 10. What is the writer's opinion of or attitude toward the people in "I See You Never"?
 11. Does the story tell me anything about people or ideas in general?
 12. Is "I See You Never" about important things? Is it a trivial or a serious work?
 13. What happens in "I See You Never"?
 14. Has the writer used words and sentences differently from the way people usually write?
 15. Are any of the characters in "I See You Never" like people I know?
 16. How can we explain the way people behave in this story?
 17. What type of story is "I See You Never"? Is it like any other story I know?
 18. How does the story build up? How is it organized?
 19. Is "I See You Never" well written?
 20. Is there a lesson to be learned from "I See You Never"?

Please turn over and continue

Part II

Directions: Each of the questions or incomplete statements below is followed by four suggested answers. One of these answers or completions is the best answer to the problem posed in the question. That is, of the four answers, one makes the most sense in the light of the story you have read. Some of the questions are more important than others. These questions are marked with a star (*). Answer all the questions, but pay particular attention to the starred questions. Read each question carefully, choose your answer and indicate your choice in the appropriate space on your answer card.

21. What reason did Mr. Ramirez give for wanting to stay in Los Angeles?
- A. He like Los Angeles.
 - B. He liked Mrs. O'Brian.
 - C. He worked hard.
 - D. He had lost his car.
22. Why did Mr. Ramirez say he should be allowed to stay in Los Angeles?
- I. He worked hard. II. He had money. III. He looked respectable.
- A. I only
 - B. III only
 - C. I and II only
 - D. I, II and III
- * 23. Which of the following best explains why Mrs. O'Brian did not try to keep the police from sending Mr. Ramirez back to Mexico?
- A. She was used to people coming and going.
 - B. She respected the law.
 - C. She thought Mexico was lovely.
 - D. She was afraid of her son's reaction.
-
24. Which of the following best describes Mrs. O'Brian's house?
- A. Large and comfortable.
 - B. Clean and shining.
 - C. Poor but hospitable.
 - D. Neat and unfriendly.
- * 25. Which of the following best explains why Mr. Ramirez walked the streets and rode on the streetcars?
- A. He was tired of Mrs. O'Brians little room.
 - B. He wanted to take his mind off his troubles.
 - C. He was fascinated by all the new things in Los Angeles.
 - D. He was making so much money he did not know how to spend it all.

- * 26. Which of the following best explains why Mr. Ramirez bought a radio and a wristwatch?
- A. These things showed others he was rich.
 - B. These were things he could not get in Mexico.
 - C. These were things he could not really afford.
 - D. These were things that would make Mrs. O'Brian happy.
27. Three of the following contrasts between Mexico and Los Angeles are referred to in the story. Which is NOT referred to?
- A. A contrast in food.
 - B. A contrast in landscape.
 - C. A contrast in people.
 - D. A contrast in motion.
- * 28. Which of the following is most clearly implied by the word "nothing" (line 80)?
- A. No people.
 - B. No fear.
 - C. No police.
 - D. No life.
-
29. Which of the following most clearly supports the description of Mrs. O'Brian as strict but kindly?
- A. "a privilege that, to Mrs. O'Brian's way of thinking, every good working man deserved, unquestioned and unreprimanded" (lines 15 to 17).
 - B. "the long table, laid with clean white linen and set with a platter, cool, shining glasses" (lines 25 to 27).
 - C. "the huge kitchen, the bright silver cutlery and the young people eating and the shining waxed floor" (lines 61 and 62).
 - D. "She picked up the shining knife and fork and started once more upon her steak" (lines 99 and 100).
30. Why did Mrs. O'Brian say, at this particular moment, "I'm sure sorry, Mr. Ramirez" (line 81)?
- A. She did not approve of what the police were doing.
 - B. She did not want to lose a good tenant.
 - C. She knew what Mr. Ramirez was going back to.
 - D. She was in a hurry to get back to her dinner.
31. The policemen smiled (line 91). Why did the policemen stop smiling (line 92)?
- A. They realized how serious he was.
 - B. They decided they did not want him to go.
 - C. They did not want to seem too friendly.
 - D. They saw that he was ready to go with them.

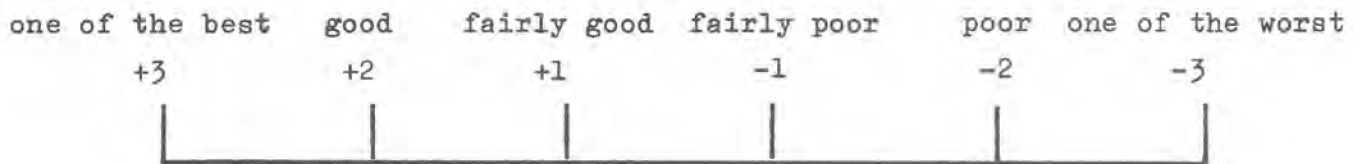
- * 32. Which of the following best summarizes Mrs. O'Brian's attitude towards Mr. Ramirez in the early part of the story - up to line 81?
- A. She had grown to love him and think of him as a part of her family.
 - B. She liked him as a tenant but did not have any strong feelings about him one way or another.
 - C. She did not like him because he was a foreigner.
 - D. She liked him but was afraid he might quarrel with her sons.
- * 33. Which of the following comes nearest to what the writer thought of Mr. Ramirez?
- A. A foreigner who should try to keep the laws of the country.
 - B. The unfortunate victim of official restrictions.
 - C. A well-behaved tenant for Mrs. O'Brian whom she would find hard to replace.
 - D. A simple-minded man who would in the long run be happier in his own country.
34. Who made the "soft knock" (line 1)?
- A. Mr. Ramirez.
 - B. Mrs. O'Brian.
 - C. The policeman.
 - D. Mrs. O'Brian's son.
- * 35. Which of the following best summarizes the sort of man Mr. Ramirez is?
- A. Nervous and crafty.
 - B. Ambitious and industrious.
 - C. Sociable and popular.
 - D. Shy and gentle.
- * 36. What is Mrs. O'Brian's first reaction to Mr. Ramirez's saying "I see you never"?
- A. She cries.
 - B. She says good-bye.
 - C. She sits down.
 - D. None of the above.
- * 37. In the context of the story as a whole, what is the significance of the last paragraph (lines 105 and 106)?
- A. It shows that Mrs. O'Brian found Mr. Ramirez's English hard to understand.
 - B. It shows that Mrs. O'Brian finally understood what Mr. Ramirez's departure meant.
 - C. It shows that Mrs. O'Brian hoped Mr. Ramirez would come back to her house again.
 - D. It shows that Mrs. O'Brian had been so frightened by the police that she could do nothing.

* 38. Which of the following best summarizes the main point of the story?

- A. A person's problems understanding the law.
- B. A person's love of his country and its people.
- C. A person's decision whether to follow the law or her own heart.
- D. A person's discovery about the true nature of loss.

N. We would like to know how you personally compare this story to other stories you have read. If you think it is one of the best stories you have read, rate it +3. If you think it is one of the worst you have read, rate it -3.

Here is a scale:



Mark the number of the rating you would give this story on your answer card in space N.

END OF SECTION Y

SECTION Z

THE MAN BY THE FOUNTAIN

As always, John Deweck sat by the fountain.

The spring sun loomed up out of the seething foam. The children honoured the memories of heroic admirals. Their galleons and cutters tacked to and fro across the wide pond. Nursemaids and grandmothers glanced anxiously at frocks and 5 trousers. Over the wide world the fountain sang, thrusting a quivering plume of water at the scudding clouds. Liquid pattered noisily into bowls of marble.

John Deweck sat on his usual bench, speaking to no one. There were a few rules he stubbornly clung to. People spoke so much ill of each other. He no longer listened to their chatter. He had eyes now only for students and soldiers, 10 for young girls and children. Young people fascinated his old carcass. He knew a great deal and had forgotten even more. He craved for youth and approached death's kingdom with reluctant steps.

One by one the frequenters of the fountain left the park. It was time for lunch. John smiled without quite knowing why. Now **that he was alone, it seemed** 15 **him that he was the head park keeper.** It was Thursday. The day on which his wife always used to serve him veal-steak with a delicious sour sauce and potatoes as round as marbles. She had been able to work miracles with a potato. Since her death he had fallen into irregular eating habits. Three slices of bread and jam in the morning. At midday, often not even a bite. Round about five, some lumpy 20 porridge with rusks and some fruit. Usually a sour apple. Sour apples, he believed kept the mental juices clean and preserved the understanding.

He sat now alone with the violence of the fountain.

Perhaps some little boy would turn up? He longed for a serious conversation. Eyes that were still keen swept the avenue that led to the outskirts of the town. 25 Far off in the distance, as in a dream, the little boy came into view. The youngster came tearing up to him, flopped down on the bench and gazed spellbound at the rippling surface of the pond and at the dragons letting the water flow over their green breasts.

"Hello, young man," said John Deweck solemnly.

30 The child stared at him but said nothing.

"Isn't it your dinner-time?"

"I'm not hungry," said the boy. "I eat once a day. Raw buffalo-meat, as I roam the prairie on my bronco."

"Well, now," said John Deweck, "Well now...who might you be then?"

35 The boy looked up at him full of pride.

"I am the last of the Mohicans. I lost my friend - the paleface. He was caught in an ambush. But I scented danger. Now I wander alone through the wood and valley ..."

"Where are your feathers?" asked old John sternly.

40 The child gazed at him with lively interest. Tiny flames flickered in the golden eyes. He flushed with excitement.

"I don't wear feathers in enemy country," he said in a whisper. "But still, I'm on the warpath. I've no war paint on but I've dug up the hatchet. I am the last of my tribe. Are you my friend or foe?"

45 "What a thing to ask! My name is John. I have always been the foe of the buffaloes and the friend of the Indians. I made a blood-pact with Winnetou. Now I am too old for the hunt. Against whom have you dug up the hatchet?"

"Against the tribe of grown-ups," answered the boy. "They threaten my hunting-grounds and my freedom. They don't understand a thing. How can an Indian live in
50 stuffy school-buildings?"

"Of course he can't," said John. "Though a paleface myself, I'm all for freedom, too. But still, I think school is necessary ..."

The youngster threw him a piercing look.

"Perhaps you're a spy," he said thoughtfully. "The enemy is cunning."

55 John Deweck gave a high-pitched laugh.

"Nonsense. Take a look around. We're quite alone here. No, I'm not a member of the tribe of grown-ups."

"How strange. So old, yet still a good Indian."

The old man gave a loud sniff. He held his hand out to the young brave.

60 "Peace," he said, "and many scalps."

"I'll tell you my adventure," said the boy, "provided you can keep a secret."

"Even if I was bound to the torture-post I wouldn't breathe a word."

"This morning I had to hunt for buffalo. As you know, the time has come. Besides, I'm looking for a squaw for my new wigwam. I was creeping out of the
65 kitchen when Dad caught me by the hair. He walloped me for not being ready for school. I didn't make a sound. Only cunning could save me. Meekly I let myself be led to Hook Nose."

"Who is Hook Nose?"

"The school chief," replied the boy. "He's not strong but he's terribly
70 cunning. He laughed like a wild horse and spoke of giving me lines. At ten o'clock, during break, I sneaked out at the gate. I ran as fast as I could....I don't want to go home again. My homeland is the prairie. Tonight I'm looking for a boat and tomorrow I'll be sailing across the seas."

John Deweck looked at the fountain. Impetuously as life itself it leapt up
75 towards the light of the boundless sky. Cherubs spattered with water, blew on their conches as if to warn of impending danger.

A wrinkle creased the aged forehead.

"It's not going to be an easy plan," sighed John Deweck.

"I must get a boat," said the boy stubbornly. "You've got to help me."

50 Heavy clouds drifted towards the spring sun. The birds were silent in the pruned trees.

"First come and eat in my wigwam," faltered John Deweck.

"I'm not hungry."

"You can't refuse bread and salt ..."

65 The boy thought this over.

"Your mouth speaks the truth," he said. "I must set out on my long journey free from hunger. But I shan't eat meat."

"Bread and salt, O warrior ..."

90 The boy trotted at the old man's side, looking neither left nor right. He thought of the wild scents of the prairie. He had met an old buffalo-hunter who gave him invaluable tips.

They stepped into the police station. The door closed behind them with a bang. The boy looked about him and understood.

95 He sat down on a bench and freely volunteered information to a fat man with a ruddy complexion. His head sank on his chest. He did not even glance at John Deweck.

The car arrived shortly afterwards. The father stepped out and thanked the old man. The boy took his place in the car. Suddenly, he turned to the buffalo-hunter.

100 "You belong to the tribe of grown-ups," he said. "You have betrayed my confidence. I will pay for it at the torture-post. I despise you."

He spat on the ground.

"What did he say?" asked the father.

"That you ought to make him happy," said John Deweck.

Father and son vanished in a cloud of dust.

105 "The youth of today," grunted the inspector.

Slowly the old man paced through the streets of the little town.

He was never seen again at the fountain.

George Hebbelinck -
Belgian

Part I

Answer the following questions as carefully and as honestly as you can.

Here is a number of questions that might be asked about "The Man by the Fountain". Some of these are more important than others. Read the list carefully and choose the five (5) questions that you think are the most important questions to ask about "The Man by the Fountain". In the Section marked X-Y-Z on your Answer Card 8 blacken in the oval marked A next to the numbers of the five questions you have chosen. After you have done that blacken in the ovals marked B for the other fifteen questions.

1. What is the writer's opinion of or attitude toward the people in "The Man by the Fountain"?
2. Is there any one part of "The Man by the Fountain" that explains the whole story?
3. What emotions does "The Man by the Fountain" arouse in me?
4. What does "The Man by the Fountain" tell us about people I know?
5. Does "The Man by the Fountain" succeed in getting me involved in the situation?
6. What metaphors (or comparisons), images (or references to things outside the story), or other writer's devices are used in "The Man by the Fountain"?
7. When was "The Man by the Fountain" written? What is the historical background of the story and the writer? Does the fact that the author is Belgian tell me anything about the story?
8. Is there anything in "The Man by the Fountain" that has a hidden meaning?
9. Is this a proper subject for a story?
10. How is the way of telling the story related to what "The Man by the Fountain" is about?
11. Is there a lesson to be learned from "The Man by the Fountain"?
12. Is "The Man by the Fountain" well written?
13. How does the story build up? How is it organized?
14. What type of story is "The Man by the Fountain"? Is it like any other story I know?
15. How can we explain the way people behave in "The Man by the Fountain"?
16. Are any of the characters in "The Man by the Fountain" like people I know?
17. Has the writer used words or sentences differently from the way people usually write?
18. What happens in "The Man by the Fountain"?
19. Is "The Man by the Fountain" about important things? Is it a trivial or serious work?
20. Does the story tell me anything about people or ideas in general?

Please turn over and continue

Part II

Directions: Each of the questions or incomplete statements below is followed by four suggested answers. One of these answers is the best answer to the problem posed in the question. That is, of the four answers, one makes the most sense in the light of the story you have read. Some of the questions are more important than others. These questions are marked with a star (*). Answer all the questions, but pay particular attention to the starred questions. Read each question carefully, choose your answer and indicate your choice in the appropriate space on your answer card.

21. Which of the following statements best describes John Deweck's life before the story opens?
- A. He had gone to live with his children after his wife died.
 - B. He had tried to forget his wife after she died.
 - C. He had changed his regular habits after his wife died.
 - D. He became temporarily insane when his wife died.
22. Which of the following is the best explanation of why John Deweck "longed for a serious conversation" (line 23)?
- A. He wanted to learn about the history of the Fountain.
 - B. He wanted to talk to someone who was youthful.
 - C. He wanted to explain his ideas about children.
 - D. He wanted to talk to someone who remembered his wife.
- * 23. In lines 1 to 22 John Deweck has many feelings about what he sees at the fountain. Which of the following best summarizes his feelings?
- A. He feels that he is separated from other people and that he has lost his youth.
 - B. He feels that his heroic past has been forgotten by others.
 - C. He feels that the park is unattractive when there are people in it.
 - D. He feels that he can be understood better by people his own age.
-
- * 24. There are three relationships between John Deweck and the boy shown in lines 29 to 62. Which of the following relationships is NOT shown?
- A. Adult and youth.
 - B. Father and son.
 - C. Co-conspirators.
 - D. Players in the same game.

25. John Deweck's relationship with the boy steadily progresses from lines 29 to 62. Which of the following phrases interrupts that progression?
- A. "young man" (line 29).
 - B. "Where are your feathers?" (line 39).
 - C. "I think school is necessary" (line 52).
 - D. "We're quite alone here." (line 56).
- * 26. In lines 29 to 73 the boy's feelings towards John Deweck change. This change can be described in three ways. Indicate the one that is NOT appropriate.
- A. From distance to closeness.
 - B. From dislike to toleration.
 - C. From interest to involvement.
 - D. From caution to frankness.
-
27. Which of the following is true of the boy?
- A. He is a truant from school who thinks his father is stern.
 - B. He is the son of a famous soldier.
 - C. He is looking for his mother who has left his father.
 - D. He is an Indian who has been taken from his homeland.
- * 28. Lines 74 to 77 may be said to be one of the points at which the direction of the story turns. Which of the following best summarizes the turn?
- A. The boy decides that he must go back to school.
 - B. John Deweck decides to make the boy uneasy.
 - C. The boy realizes that John Deweck is not his friend.
 - D. John Deweck realizes that he must take the boy to his parents.
-
29. Three of the following are contained in the description of the fountain in lines 2 to 6. Choose the one that is NOT.
- A. It is intermittent.
 - B. It is pleasurable.
 - C. It is active.
 - D. It is widespreading.
30. Which of the following words in lines 22 is unexpected, given the earlier description of John Deweck and the fountain?
- A. "sat"
 - B. "now"
 - C. "alone"
 - D. "violence"

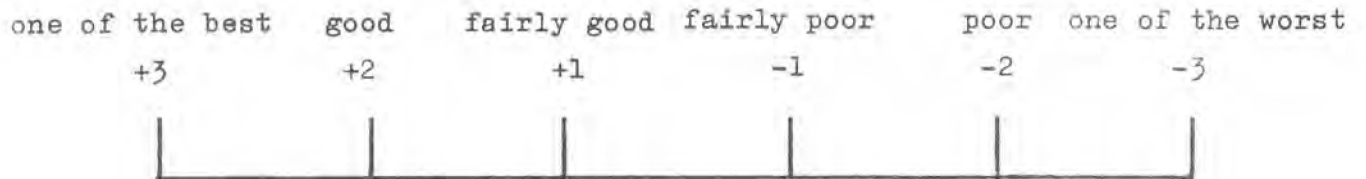
31. Which of the following words or phrases in lines 74 to 76 presents a different aspect of the fountain from what was described in lines 2 to 6?
- A. "Impetuously as life itself" (line 74)
 - B. "it leapt up" (line 74)
 - C. "spattered with water" (line 75)
 - D. "impending danger" (line 76)
- * 32. Which of the following interpretations of the sentences describing the fountain (lines 74 to 77) is most consistent with the story as a whole?
- A. The fountain reminds John Deweck of his dead wife.
 - B. The fountain reminds John Deweck of life abroad.
 - C. The fountain reminds John Deweck of the way a young person sees life.
 - D. The fountain reminds John Deweck of the dangers in the boy's sea voyage.
- * 33. Which of the following statements about the significance of the fountain is most consistent with the story as a whole?
- A. It suggests the happiness that we lose when a loved one dies.
 - B. It suggests the mystery of life and the pleasure of old age.
 - C. It suggests the perils that face people who travel.
 - D. It suggests the liveliness of the world and of youth.
-
34. In the paragraph beginning on line 89, which of the following would be an accurate description of the boy's feelings about John Deweck?
- A. Trust and admiration.
 - B. Nervousness and fear.
 - C. Loathing and detestation.
 - D. Tolerance and approval.
- * 35. Which of the following words or phrases most clearly reinforce(s) the change that comes after line 77?
- I. "Heavy clouds drifted" (line 80)
 - II. "The birds were silent" (line 80)
 - III. "looking neither left nor right" (line 89)
- A. I only
 - B. III only
 - C. I and II only
 - D. II and III only

- * 36. Several things are indicated when we read the two paragraphs about the trip to the police station (lines 89 - 93). Choose the one that is NOT indicated.
- A. That the boy understood that he really did want to stay at home.
 - B. That the boy had come to believe that the old man sympathized with him.
 - C. That the boy realized that John Deweck was like other grown-ups.
 - D. That what happened to the boy came as a sudden surprise.
- * 37. Which of the following statements best describes the relationship of the two paragraphs (lines 89 - 93) to each other?
- A. The first describes events before the story began, the second describes the results of those events.
 - B. The second explains the boy's actions that are described in the first.
 - C. The first describes the old man, and the second describes the boy.
 - D. The second presents a reality that contradicts the dream of the first.
-
38. Three events happen at the end of the story. Choose the one that does NOT actually happen.
- A. The boy tells the police who he is and what he had done.
 - B. John Deweck apologizes to the boy.
 - C. The boy tells John Deweck what he understands.
 - D. John Deweck tries to tell the father what Deweck has learned.
- * 39. There are three possible explanations of the last sentence in the context of the story as a whole. Choose the explanation that is NOT possible.
- A. John Deweck realized that he would always be lonely.
 - B. John Deweck felt sorry for what he had done.
 - C. John Deweck wanted to live with the boy and his family.
 - D. John Deweck realized that he could not recapture his youth.

Please turn over and continue

- N. We would like to know how you personally would compare this story to other stories you have read. If you think it is one of the best stories you have read, rate it +3. If you think it is one of the worst stories you have read, rate it -3.

Here is a scale:



Mark the number of the rating you would give this story on your answer card in space N.

END OF SECTION Z