

DOCUMENT RESUME

ED 102 175

95

TM 004 144

TITLE IEA Six-Subject Survey Instruments: Literature Tests.

INSTITUTION International Association for the Evaluation of Educational Achievement, Stockholm (Sweden).

SPONS AGENCY Ford Foundation, New York, N.Y.; Leverhulme Trust, London (England).; Office of Education (DHEW), Washington, D.C.; Tri-Centennial Fund, Stockholm (Sweden).; Volkswagen Foundation, Hanover (West Germany).

NOTE 71p.; For related documents, see TM 004 138-163 and ED 034 290 and 300

EDRS PRICE MF-\$0.76 HC-\$3.32 PLUS POSTAGE

DESCRIPTORS *Academic Achievement; College Bound Students; *Comparative Education; *Cross Cultural Studies; Grade 12; High School Students; Junior High Schools; Junior High School Students; *Literature; Secondary Education; *Tests

IDENTIFIERS *International Evaluation Educational Achievement

ABSTRACT

In 1965 the International Association for the Evaluation of Educational Achievement (IEA) inaugurated a cross-national survey of achievement in six subjects: Science, Reading Comprehension, Literature, English as a Foreign Language, French as a Foreign Language, and Civic Education. The overall aim of the project was to use international tests in order to relate student achievement and attitudes to instructional, social, and economic factors, and from the results to establish generalizations of value to policy makers worldwide. Contained here are five tests of the following literary works: "The Use of Force", "I See You Never", "The Man by the Fountain", "The Sea", and "The End of Something" for populations II, IV. Population II consists of students aged 14 to 15 years; population IV, students enrolled in the final year of pre-university training. Answer keys and statistical information can be found in ED 085 709. (RC)

The basic procedures to be followed in the main testing of the IEA Six-Subject Survey were set out in a series of manuals:

- Stage 2 IEA/M1 Manual for National Centers
 IEA/M2 Manual for School Coordinators
 IEA/M3 Manual for Test Administrators
- Stage 3 IEA/M1/Stage 3 Manual for National Centers
 IEA/M2/Stage 3 Manual for School Coordinators
 IEA/M3/Stage 3 Manual for Test Administrators

U.S. DEPARTMENT OF HEALTH,
 EDUCATION & WELFARE
 NATIONAL INSTITUTE OF
 EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

These manuals are available from ERIC Clearinghouse.

The following extracts from these manuals have been appended to this particular IEA instrument to provide researchers with the minimum necessary test instruction information (e.g., such things as the instructions on the practice items and the warnings concerning the amount of time left for the test have been omitted here). For full details, please consult the appropriate manuals.

The Data Bank Instrument Number which appears below is a new number, assigned since the instruments were administered for the purpose of easily linking items in the instruments with the resultant variables in the Data Bank holdings. Each such variable is named in the codebook using the new instrument number and (usually) the number of the item within the instrument from which the variable is derived. The key to the new instrument numbers is as follows:

1: Type of Instrument

- E = Examination (student)
 Q = Questionnaire (student)
 T = Teacher questionnaire
 S = School questionnaire

2: Student Population

- | | |
|--------------|-----------------------------------------|
| 1 = I | 6 = II and IV |
| 2 = II | 7 = I, II and IV |
| 3 = III | 8 = I and IV |
| 4 = IV | S = IV Specialist |
| 5 = I and II | N = NA: Teacher or School questionnaire |

3: Subject

- S = Science
 R = Reading Comprehension
 L = Literature
 M = Mother Tongue (Reading Comprehension and Literature)
 E = English as a Foreign Language
 F = French as a Foreign Language
 C = Civic Education
 2 = All Stage 2 Subjects
 3 = All Stage 3 Subjects
 5 = All Stage 2 and Stage 3 Subjects

4-5: Instrument Within Type

One or two characters used when necessary to uniquely identify each instrument when there is more than one instrument of the same type.

Instrument Name "The Use of Force", Rotated Literature Test

Data Bank Instrument Number E6LX

PERMISSION TO REPRODUCE THIS COPY
 RIGHTED MATERIAL HAS BEEN GRANTED
 BY
Forsten Husen
Chairman IEA
 TO ERIC AND ORGANIZATIONS OPERATING
 UNDER AGREEMENTS WITH THE U.S. OFFICE
 OF EDUCATION. FURTHER REPRODUCTION
 OUTSIDE THE ERIC SYSTEM REQUIRES PER-
 MISSION OF THE COPYRIGHT OWNER.

"From your envelope take out Booklet 8 and the white answer card 8. The section letter on the first page of the booklet will be either an X, a Y or a Z. There are some numbers and letters printed at the top of your card by the large figure 8. The last of these will be either an X, a Y or a Z. Make sure that this letter is the same as the one on the front of your test booklet." (The test administrators should hold up a copy of Booklet 8 and answer card 8 and indicate where the two should match.)

S 16M 52041 IEA, 1501 08 1

9999999999	8888888888	7777777777	6666666666	5555555555	4444444444	3333333333	2222222222	1111111111	0000000000	8	040012001X
------------	------------	------------	------------	------------	------------	------------	------------	------------	------------	----------	------------

X-Y-Z

1 (A) (B)	15 (A) (B)	28 (A) (B) (C) (D)
2 (A) (B)	16 (A) (B)	29 (A) (B) (C) (D)
3 (A) (B)	17 (A) (B)	30 (A) (B) (C) (D)
4 (A) (B)	18 (A) (B)	31 (A) (B) (C) (D)
5 (A) (B)	19 (A) (B)	32 (A) (B) (C) (D)
6 (A) (B)	20 (A) (B)	33 (A) (B) (C) (D)
7 (A) (B)	21 (A) (B) (C) (D)	34 (A) (B) (C) (D)
8 (A) (B)	22 (A) (B) (C) (D)	35 (A) (B) (C) (D)
9 (A) (B)	23 (A) (B) (C) (D)	36 (A) (B) (C) (D)
10 (A) (B)	24 (A) (B) (C) (D)	37 (A) (B) (C) (D)
11 (A) (B)	25 (A) (B) (C) (D)	38 (A) (B) (C) (D)
12 (A) (B)	26 (A) (B) (C) (D)	39 (A) (B) (C) (D)
13 (A) (B)	27 (A) (B) (C) (D)	40 (A) (B) (C) (D)
14 (A) (B)		

N O O O O O O

W

1 (A) (B)	15 (A) (B)	28 (A) (B) (C) (D)
2 (A) (B)	16 (A) (B)	29 (A) (B) (C) (D)
3 (A) (B)	17 (A) (B)	30 (A) (B) (C) (D)
4 (A) (B)	18 (A) (B)	31 (A) (B) (C) (D)
5 (A) (B)	19 (A) (B)	32 (A) (B) (C) (D)
6 (A) (B)	20 (A) (B)	33 (A) (B) (C) (D)
7 (A) (B)	21 (A) (B) (C) (D)	34 (A) (B) (C) (D)
8 (A) (B)	22 (A) (B) (C) (D)	35 (A) (B) (C) (D)
9 (A) (B)	23 (A) (B) (C) (D)	36 (A) (B) (C) (D)
10 (A) (B)	24 (A) (B) (C) (D)	37 (A) (B) (C) (D)
11 (A) (B)	25 (A) (B) (C) (D)	38 (A) (B) (C) (D)
12 (A) (B)	26 (A) (B) (C) (D)	39 (A) (B) (C) (D)
13 (A) (B)	27 (A) (B) (C) (D)	40 (A) (B) (C) (D)
14 (A) (B)		

M O O O O O O

This is the letter that should match the letter on the front of the test booklet.

IEA/M3)
Pop II, p. 14-15) Continued
Pop IV, p. 14-15)

BEST COPY AVAILABLE

If any student finds that his answer card does not match his test, then the test administrator should correct the discrepancy by giving him a booklet which matches the letter on his answer card. The student should not be allowed to change answer cards. When all student are ready, say:-

"In this booklet 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 accurately as you can. For the answers to Part I you have to be very careful how you mark your answer card. Please turn with me now to page ___ (National Centers to enter appropriate page number) and follow as I read the instructions. The title of the story will vary according to whether you have Booklets X, Y or Z.

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" (or "I See You Never" or "The Man by the Fountain"). Some of these are more important than others. Read the list carefully and choose the five questions that you think are the most important questions to ask about this story. 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."

Then ask, "Are there any questions?" Answer any questions and then say, "Remember that there must be a mark on your answer card next to every question from 1-20. You mark an A for the 5 question which you think are the most important and a B for the other 15.

"Although the answer card has spaces for 40 answers, the test has fewer than 40 questions, so do not be worried by the blanks you will have at the end. You will have fifty minutes to do this test. Are there any questions?" Answer any questions and make sure that the students know what they are to do. Then say, "Turn back to the beginning of the booklet and begin."

After forty-five minutes say:-

"You have five minutes more. If you have not answered question N, which comes at the end, please do so now. If after doing this you have any time left, you may go back to any questions you have not answered."

BOOKLET 8

BEST COPY AVAILABLE

LITERATURE

SECTION X

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

(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

BEST COPY AVAILABLE

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.

20 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 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.

30 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 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.

BEST COPY AVAILABLE

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
95 have diphtheria made him tell me to go on, go on though he 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 operatives. 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.

William Carlos Williams - American

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 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. 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"?

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.

Please turn over and continue

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.

BEST COPY AVAILABLE

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.

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.

BEST COPY AVAILABLE

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.

Please turn over and continue

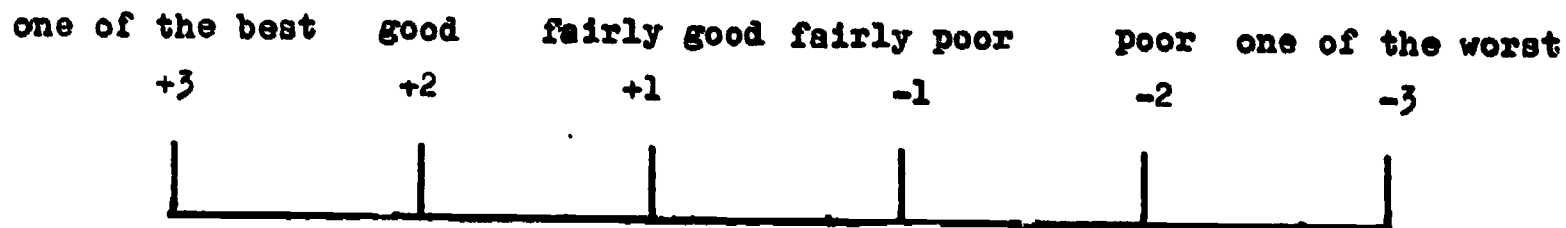
39. The doctor and Mathilda have several changing relationships in the course of the story. Which of the following is NOT one of the main relationships?

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

BEST COPY AVAILABLE

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

The basic procedures to be followed in the main testing of the IEA Six-Subject Survey were set out in a series of manuals:

- Stage 2 IEA/M1 Manual for National Centers
 IEA/M2 Manual for School Coordinators
 IEA/M3 Manual for Test Administrators
- Stage 3 IEA/M1/Stage 3 Manual for National Centers
 IEA/M2/Stage 3 Manual for School Coordinators
 IEA/M3/Stage 3 Manual for Test Administrators

U.S. DEPARTMENT OF HEALTH,
 EDUCATION & WELFARE
 NATIONAL INSTITUTE OF
 EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

These manuals are available from ERIC Clearinghouse.

The following extracts from these manuals have been appended to this particular IEA instrument to provide researchers with the minimum necessary test instruction information (e.g., such things as the instructions on the practice items and the warnings concerning the amount of time left for the test have been omitted here). For full details, please consult the appropriate manuals.

The Data Bank Instrument Number which appears below is a new number, assigned since the instruments were administered for the purpose of easily linking items in the instruments with the resultant variables in the Data Bank holdings. Each such variable is named in the codebook using the new instrument number and (usually) the number of the item within the instrument from which the variable is derived. The key to the new instrument numbers is as follows:

1: Type of Instrument

- E = Examination (student)
 Q = Questionnaire (student)
 T = Teacher questionnaire
 S = School questionnaire

2: Student Population

- | | |
|--------------|-----------------------------------------|
| 1 = I | 6 = II and IV |
| 2 = II | 7 = I, II and IV |
| 3 = III | 8 = I and IV |
| 4 = IV | S = IV Specialist |
| 5 = I and II | N = NA: Teacher or School questionnaire |

3: Subject

- S = Science
 R = Reading Comprehension
 L = Literature
 M = Mother Tongue (Reading Comprehension and Literature)
 E = English as a Foreign Language
 F = French as a Foreign Language
 C = Civic Education
 2 = All Stage 2 Subjects
 3 = All Stage 3 Subjects
 5 = All Stage 2 and Stage 3 Subjects

4-5: Instrument Within Type

One or two characters used when necessary to uniquely identify each instrument when there is more than one instrument of the same type.

Instrument Name "I See You Never", Rotated Literature Test

Data Bank Instrument Number E6LY

PERMISSION TO REPRODUCE THIS COPY-RIGHTED MATERIAL HAS BEEN GRANTED BY

TORSTEN HUSIN
 LIBRARIAN, IEA
 TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE NATIONAL INSTITUTE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER.

"From your envelope take out Booklet 8 and the white answer card 8. The section letter on the first page of the booklet will be either an X, a Y or a Z. There are some numbers and letters printed at the top of your card by the large figure 8. The last of these will be either an X, a Y or a Z. Make sure that this letter is the same as the one on the front of your test booklet." (The test administrators should hold up a copy of Booklet 8 and answer card 8 and indicate where the two should match.)

IBM 52041 IEA, 1501 OR 1

0000000000
1111111111
2222222222
3333333333
4444444444
5555555555
6666666666
7777777777
8888888888
9999999999

8

040012001 X

X-Y-Z

1 (A) (B)	15 (A) (B)	28 (A)(B)(C)(D)
2 (A) (B)	16 (A) (B)	29 (A)(B)(C)(D)
3 (A) (B)	17 (A) (B)	30 (A)(B)(C)(D)
4 (A) (B)	18 (A) (B)	31 (A)(B)(C)(D)
5 (A) (B)	19 (A) (B)	32 (A)(B)(C)(D)
6 (A) (B)	20 (A) (B)	33 (A)(B)(C)(D)
7 (A) (B)	21 (A)(B)(C)(D)	34 (A)(B)(C)(D)
8 (A) (B)	22 (A)(B)(C)(D)	35 (A)(B)(C)(D)
9 (A) (B)	23 (A)(B)(C)(D)	36 (A)(B)(C)(D)
10 (A) (B)	24 (A)(B)(C)(D)	37 (A)(B)(C)(D)
11 (A) (B)	25 (A)(B)(C)(D)	38 (A)(B)(C)(D)
12 (A) (B)	26 (A)(B)(C)(D)	39 (A)(B)(C)(D)
13 (A) (B)	27 (A)(B)(C)(D)	40 (A)(B)(C)(D)
14 (A) (B)		

N O O O O O O

W

1 (A) (B)	15 (A) (B)	28 (A)(B)(C)(D)
2 (A) (B)	16 (A) (B)	29 (A)(B)(C)(D)
3 (A) (B)	17 (A) (B)	30 (A)(B)(C)(D)
4 (A) (B)	18 (A) (B)	31 (A)(B)(C)(D)
5 (A) (B)	19 (A) (B)	32 (A)(B)(C)(D)
6 (A) (B)	20 (A) (B)	33 (A)(B)(C)(D)
7 (A) (B)	21 (A)(B)(C)(D)	34 (A)(B)(C)(D)
8 (A) (B)	22 (A)(B)(C)(D)	35 (A)(B)(C)(D)
9 (A) (B)	23 (A)(B)(C)(D)	36 (A)(B)(C)(D)
10 (A) (B)	24 (A)(B)(C)(D)	37 (A)(B)(C)(D)
11 (A) (B)	25 (A)(B)(C)(D)	38 (A)(B)(C)(D)
12 (A) (B)	26 (A)(B)(C)(D)	39 (A)(B)(C)(D)
13 (A) (B)	27 (A)(B)(C)(D)	40 (A)(B)(C)(D)
14 (A) (B)		

M O O O O O O

This is the letter that should match the letter on the front of the test booklet.

If any student finds that his answer card does not match his test, then the test administrator should correct the discrepancy by giving him a booklet which matches the letter on his answer card. The student should not be allowed to change answer cards. When all student are ready, say:-

"In this booklet 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 accurately as you can. For the answers to Part I you have to be very careful how you mark your answer card. Please turn with me now to page ___ (National Centers to enter appropriate page number) and follow as I read the instructions. The title of the story will vary according to whether you have Booklets X, Y or Z.

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" (or "I See You Never" or "The Man by the Fountain"). Some of these are more important than others. Read the list carefully and choose the five questions that you think are the most important questions to ask about this story. 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."

Then ask, "Are there any questions?" Answer any questions and then say, "Remember that there must be a mark on your answer card next to every question from 1-20. You mark an A for the 5 question which you think are the most important and a B for the other 15.

"Although the answer card has spaces for 40 answers, the test has fewer than 40 questions, so do not be worried by the blanks you will have at the end. You will have fifty minutes to do this test. Are there any questions?" Answer any questions and make sure that the students know what they are to do. Then say, "Turn back to the beginning of the booklet and begin."

After forty-five minutes say:-

"You have five minutes more. If you have not answered question 11, which comes at the end, please do so now. If after doing this you have any time left, you may go back to any questions you have not answered."

BOOKLET 8

BEST COPY AVAILABLE

LITERATURE

SECTION Y

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 Y - I See You Never

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

I SEE YOU NEVER

BEST COPY AVAILABLE

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 floored 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
20 pies would come out with complexions like Mr. Ramirez's, brown and shiny 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.

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

BEST COPY AVAILABLE

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 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 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!"

"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 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!"

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 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.

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

Ray Bradbury - American

Copyright 1947 by Ray Bradbury. Originally appeared in The New Yorker Magazine. Reprinted by permission of Harold Matson Company, Inc.

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 F 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

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.

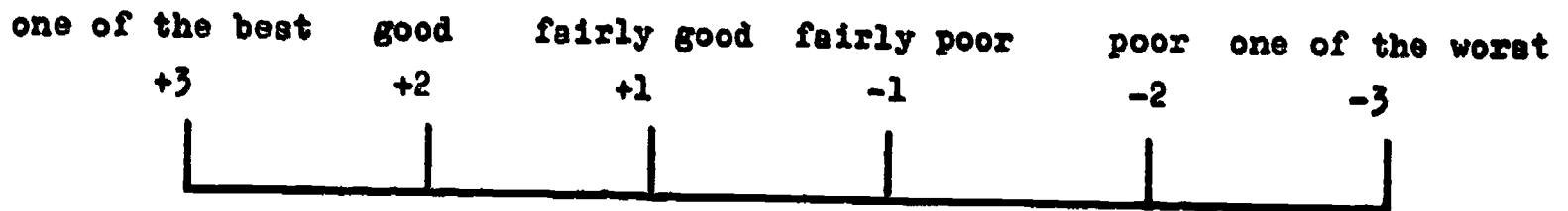
- * 26. Which of the following best explains why Mr. Ramirez bought a radio and a wristwatch?
- A. These things showed others he was rich.
 - B. These were things he could not get in Mexico.
 - C. These were things he could not really afford.
 - D. These were things that would make Mrs. O'Brian happy.
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 outlery 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 gantle.
- * 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

The basic procedures to be followed in the main testing of the IEA Six-Subject Survey were set out in a series of manuals:

- Stage 2 IEA/M1 Manual for National Centers
 IEA/M2 Manual for School Coordinators
 IEA/M3 Manual for Test Administrators
- Stage 3 IEA/M1/Stage 3 Manual for National Centers
 IEA/M2/Stage 3 Manual for School Coordinators
 IEA/M3/Stage 3 Manual for Test Administrators

U.S. DEPARTMENT OF HEALTH,
 EDUCATION & WELFARE
 NATIONAL INSTITUTE OF
 EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

These manuals are available from ERIC Clearinghouse.

The following extracts from these manuals have been appended to this particular IEA instrument to provide researchers with the minimum necessary test instruction information (e.g., such things as the instructions on the practice items and the warnings concerning the amount of time left for the test have been omitted here). For full details, please consult the appropriate manuals.

The Data Bank Instrument Number which appears below is a new number, assigned since the instruments were administered for the purpose of easily linking items in the instruments with the resultant variables in the Data Bank holdings. Each such variable is named in the codebook using the new instrument number and (usually) the number of the item within the instrument from which the variable is derived. The key to the new instrument numbers is as follows:

1: Type of Instrument

- E = Examination (student)
 Q = Questionnaire (student)
 T = Teacher questionnaire
 S = School questionnaire

PERMISSION TO REPRODUCE THIS COPY-RIGHTED MATERIAL HAS BEEN GRANTED BY

TORSTEN HUSEN
 CHAIRMAN, IEA

TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE NATIONAL INSTITUTE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER.

2: Student Population

- | | |
|--------------|-----------------------------------------|
| 1 = I | 6 = II and IV |
| 2 = II | 7 = I, II and IV |
| 3 = III | 8 = I and IV |
| 4 = IV | S = IV Specialist |
| 5 = I and II | N = NA: Teacher or School questionnaire |

3: Subject

- S = Science
 R = Reading Comprehension
 L = Literature
 M = Mother Tongue (Reading Comprehension and Literature)
 E = English as a Foreign Language
 F = French as a Foreign Language
 C = Civic Education
 2 = All Stage 2 Subjects
 3 = All Stage 3 Subjects
 5 = All Stage 2 and Stage 3 Subjects

4-5: Instrument Within Type

One or two characters used when necessary to uniquely identify each instrument when there is more than one instrument of the same type.

Instrument Name "The Man by the Fountain", Rotated Literature Test

Data Bank Instrument Number E6LZ

"From your envelope take out Booklet 8 and the white answer card 8. The section letter on the first page of the booklet will be either an X, a Y or a Z. There are some numbers and letters printed at the top of your card by the large figure 8. The last of these will be either an X, a Y or a Z. Make sure that this letter is the same as the one on the front of your test booklet." (The test administrators should hold up a copy of Booklet 8 and answer card 8 and indicate where the two should match.)

IBM 57041 IEA, 1501.08.1

0000000000
 1111111111
 2222222222
 3333333333
 4444444444
 5555555555
 6666666666
 7777777777
 8888888888
 9999999999

8

040012001 X

X-Y-Z

← This is the letter that should match the letter on the front of the test booklet.

- | | | |
|------------|-----------------|-----------------|
| 1 (A) (B) | 15 (A) (B) | 28 (A)(B)(C)(D) |
| 2 (A) (B) | 16 (A) (B) | 29 (A)(B)(C)(D) |
| 3 (A) (B) | 17 (A) (B) | 30 (A)(B)(C)(D) |
| 4 (A) (B) | 18 (A) (B) | 31 (A)(B)(C)(D) |
| 5 (A) (B) | 19 (A) (B) | 32 (A)(B)(C)(D) |
| 6 (A) (B) | 20 (A) (B) | 33 (A)(B)(C)(D) |
| 7 (A) (B) | 21 (A)(B)(C)(D) | 34 (A)(B)(C)(D) |
| 8 (A) (B) | 22 (A)(B)(C)(D) | 35 (A)(B)(C)(D) |
| 9 (A) (B) | 23 (A)(B)(C)(D) | 36 (A)(B)(C)(D) |
| 10 (A) (B) | 24 (A)(B)(C)(D) | 37 (A)(B)(C)(D) |
| 11 (A) (B) | 25 (A)(B)(C)(D) | 38 (A)(B)(C)(D) |
| 12 (A) (B) | 26 (A)(B)(C)(D) | 39 (A)(B)(C)(D) |
| 13 (A) (B) | 27 (A)(B)(C)(D) | 40 (A)(B)(C)(D) |
| 14 (A) (B) | | |

N Ö Ö Ü Ö Ö Ö

W

- | | | |
|------------|-----------------|-----------------|
| 1 (A) (B) | 15 (A) (B) | 28 (A)(B)(C)(D) |
| 2 (A) (B) | 16 (A) (B) | 29 (A)(B)(C)(D) |
| 3 (A) (B) | 17 (A) (B) | 30 (A)(B)(C)(D) |
| 4 (A) (B) | 18 (A) (B) | 31 (A)(B)(C)(D) |
| 5 (A) (B) | 19 (A) (B) | 32 (A)(B)(C)(D) |
| 6 (A) (B) | 20 (A) (B) | 33 (A)(B)(C)(D) |
| 7 (A) (B) | 21 (A)(B)(C)(D) | 34 (A)(B)(C)(D) |
| 8 (A) (B) | 22 (A)(B)(C)(D) | 35 (A)(B)(C)(D) |
| 9 (A) (B) | 23 (A)(B)(C)(D) | 36 (A)(B)(C)(D) |
| 10 (A) (B) | 24 (A)(B)(C)(D) | 37 (A)(B)(C)(D) |
| 11 (A) (B) | 25 (A)(B)(C)(D) | 38 (A)(B)(C)(D) |
| 12 (A) (B) | 26 (A)(B)(C)(D) | 39 (A)(B)(C)(D) |
| 13 (A) (B) | 27 (A)(B)(C)(D) | 40 (A)(B)(C)(D) |
| 14 (A) (B) | | |

M Ö Ö Ö Ö Ö Ö

IEA/M3)
Pop II, p. 14-15) Continued
Pop IV, p. 14-15)

BEST COPY AVAILABLE

If any student finds that his answer card does not match his test, then the test administrator should correct the discrepancy by giving him a booklet which matches the letter on his answer card. The student should not be allowed to change answer cards. When all student are ready, say:-

"In this booklet 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 accurately as you can. For the answers to Part I you have to be very careful how you mark your answer card. Please turn with me now to page __ (National Centers to enter appropriate page number) and follow as I read the instructions. The title of the story will vary according to whether you have Booklets X, Y or Z.

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" (or "I See You Never" or "The Man by the Fountain"). Some of these are more important than others. Read the list carefully and choose the five questions that you think are the most important questions to ask about this story. 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."

Then ask, "Are there any questions?" Answer any questions and then say, "Remember that there must be a mark on your answer card next to every question from 1-20. You mark an A for the 5 question which you think are the most important and a B for the other 15.

"Although the answer card has spaces for 40 answers, the test has fewer than 40 questions, so do not be worried by the blanks you will have at the end. You will have fifty minutes to do this test. Are there any questions?" Answer any questions and make sure that the students know what they are to do. Then say, "Turn back to the beginning of the booklet and begin."

After forty-five minutes say:-

"You have five minutes more. If you have not answered question N, which comes at the end, please do so now. If after doing this you have any time left, you may go back to any questions you have not answered."

BEST COPY AVAILABLE

LITERATURE

SECTION 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 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 MAN BY THE FOUNTAIN

BEST COPY AVAILABLE

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?"

50 "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 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."

65 "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 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?"

70 "The school chief," replied the boy. "He's not strong but he's terribly 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."

75 John Deweck looked at the fountain. Impetuously as life itself it leapt up 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."

80 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 ..."

85 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

Reprinted by permission
of Mme. Hebbelinck.

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

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"

Please turn over and continue

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?

BEST COPY AVAILABLE

- 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

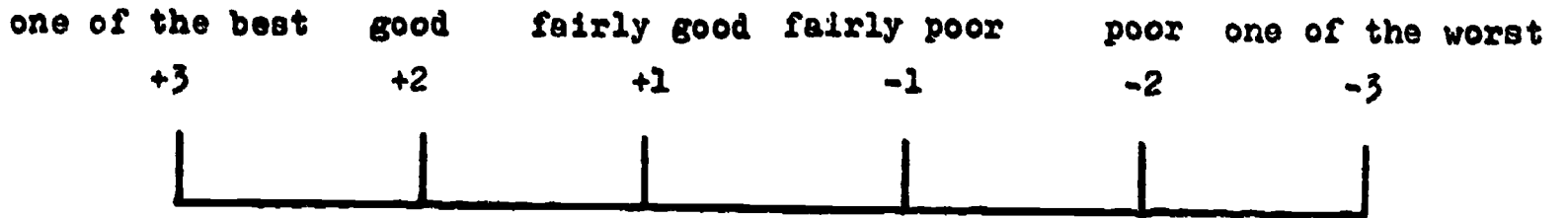
- * 36. Several things are indicated when we read the two paragraphs about the trip to the police station (lines 89 - 93). Choose the one that is NOT indicated.
- A. That the boy understood that he really did want to stay at home.
 - B. That the boy had come to believe that the old man sympathized with 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:

BEST COPY AVAILABLE



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

END OF SECTION Z

The basic procedures to be followed in the main testing of the IEA Six-Subject Survey were set out in a series of manuals:

- Stage 2 IEA/M1 Manual for National Centers
 IEA/M2 Manual for School Coordinators
 IEA/M3 Manual for Test Administrators
- Stage 3 IEA/M1/Stage 3 Manual for National Centers
 IEA/M2/Stage 3 Manual for School Coordinators
 IEA/M3/Stage 3 Manual for Test Administrators

U.S. DEPARTMENT OF HEALTH
 EDUCATION & WELFARE
 NATIONAL INSTITUTE OF
 EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

These manuals are available from ERIC Clearinghouse.

The following extracts from these manuals have been appended to this particular IEA instrument to provide researchers with the minimum necessary test instruction information (e.g., such things as the instructions on the practice items and the warnings concerning the amount of time left for the test have been omitted here). For full details, please consult the appropriate manuals.

The Data Bank Instrument Number which appears below is a new number, assigned since the instruments were administered for the purpose of easily linking items in the instruments with the resultant variables in the Data Bank holdings. Each such variable is named in the codebook using the new instrument number and (usually) the number of the item within the instrument from which the variable is derived. The key to the new instrument numbers is as follows:

1: Type of Instrument

- E = Examination (student)
 Q = Questionnaire (student)
 T = Teacher questionnaire
 S = School questionnaire

2: Student Population

- | | |
|--------------|-----------------------------------------|
| 1 = I | 6 = II and IV |
| 2 = II | 7 = I, II and IV |
| 3 = III | 8 = I and IV |
| 4 = IV | S = IV Specialist |
| 5 = I and II | N = NA: Teacher or School questionnaire |

3: Subject

- S = Science
 R = Reading Comprehension
 L = Literature
 M = Mother Tongue (Reading Comprehension and Literature)
 E = English as a Foreign Language
 F = French as a Foreign Language
 C = Civic Education
 2 = All Stage 2 Subjects
 3 = All Stage 3 Subjects
 5 = All Stage 2 and Stage 3 Subjects

4-5: Instrument Within Type

One or two characters used when necessary to uniquely identify each instrument when there is more than one instrument of the same type.

Instrument Name "The Sea", Literature Test

Data Bank Instrument Number E6LW

"This test is like the last one that you did. The answers to the questions are to be marked in Section W on the front of your answer card. Remember that either A or B must be marked for each question from 1-20. Although there are spaces for 40 questions in Section W on the answer card there are only 37 questions on the test. You should therefore have numbers 38, 39 and 40 blank on the answer card. You will have fifty minutes to do this test. Are there any questions?"

After forty-five minutes say:-

"You have about five minutes more. If you have not answered question M, which comes at the end, please do so now. If after doing this you have any time left, you may go back to any questions you have not answered."

LITERATURE

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.

The Sea

Poor boy. He had very big ears, and when he would turn to the window, they would become scarlet. Poor boy. He was bent over, yellow. The man who cured came by behind his glasses. "The sea", he said "the sea, the sea". Everyone began to pack suitcases and speak of the sea. They were in a great hurry. The boy figured that the sea was like being inside a tremendous seashell full of echoes and chants and voices that would call from afar with a long echo. He thought that the sea was tall and green.

But when he arrived at the sea, he stood still. His skin, how strange it was there. "Mother," he said because he felt ashamed, "I want to see how high the sea will come on me."

He who thought that the sea was tall and green, saw it white like the head of a beer - tickling him, cold on the tips of his toes.

"I am going to see how far the sea will come on me." And he walked, he walked, he walked and the sea, what a strange thing! - grew and became blue, violet. It came up to his knees. Then to his waist, to his chest, to his lips, to his eyes. Then into his ears there came a long echo and the voices that call from afar. And in his eyes all the color. Ah, yes, at last the sea was true. It was one great, immense seashell. The sea truly was tall and green.

But those on the shore didn't understand anything about anything. Above they began to cry and scream and were saying "What a pity, Lord, what a great pity".

Ana Maria Matute -
Spanish

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

BEST COPY AVAILABLE

Please turn over and continue

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. Which of the following do the first two sentences indicate about the boy?
- A. That he was unattractive to look at.
 - B. That he was afraid of the light.
 - C. That he had no money.
 - D. That he was very young.
22. What else do the first four sentences indicate about the boy?
- A. That he was friendly.
 - B. That he was sickly.
 - C. That he was bad.
 - D. That he was short.
23. Who is the man who cured?
- A. A doctor.
 - B. A priest.
 - C. The boy's father.
 - D. A friend.
- * 24. Which of the following inferences about the boy's past is supported by the first paragraph?
- A. He had been told that the sea was dangerous but beautiful because of its seashells.
 - B. He had listened to the seashells and become sick from the habit of doing so.
 - C. He had gone to the sea and brought back many seashells.
 - D. He had listened to a seashell and gotten the idea that the sea was beautiful and mysterious.
- * 25. Which of the following explains "but when he arrived at the sea, he stood still".
- A. The boy was surprised at the sound of the sea and was angry that the seashell was wrong.
 - B. The boy was surprised at the feel of the sea air and wished he was back at home.
 - C. The boy was surprised at the sight of the sea and felt as if he did not belong there.
 - D. The boy was surprised that the sea had a beach, and he did not like to be tickled.

- * 26. Which of the following best explains why the boy first said, "I want to see how high the sea will come on me" (lines 11 - 12)?
- A. He wanted to cover his body with the sea.
 - B. He wanted to show how tall he was.
 - C. He wanted to trick his mother.
 - D. He wanted to show his mother he was not afraid of the sea.
- BEST COPY AVAILABLE
-

27. As the boy walked into the sea, which of the following changes occurred?

- A. A change in color, smell and feel.
- B. A change in depth, feel and sound.
- C. A change in sound, color and smell.
- D. A change in depth, sound and color.

* 28. In the context of the story as a whole, which of the following best explains "Ah, yes, at last the sea was true" (lines 21 - 22)?

- A. At last the sea was as he had imagined it would be.
 - B. At last the sea was as his mother said it would be.
 - C. At last the sea was as the man who oured said it would be.
 - D. At last the sea was gone, and he was back at home.
-

29. Which of the following is most likely to have said or thought "Poor boy" (sentence 1)?

- A. The boy himself.
- B. The person telling the story.
- C. The sea.
- D. The "man who oured".

* 30. When we read "The man who oured came by behind his glasses", we are being asked to look at the man as if we were which of the following?

- A. The man himself.
- B. The sea.
- C. The boy.
- D. The people on the shore.

31. What did "those on the shore" see (line 24)?

- A. The boy swimming.
- B. The boy drowning.
- C. The boy walking on the beach.
- D. The boy playing with seashells.

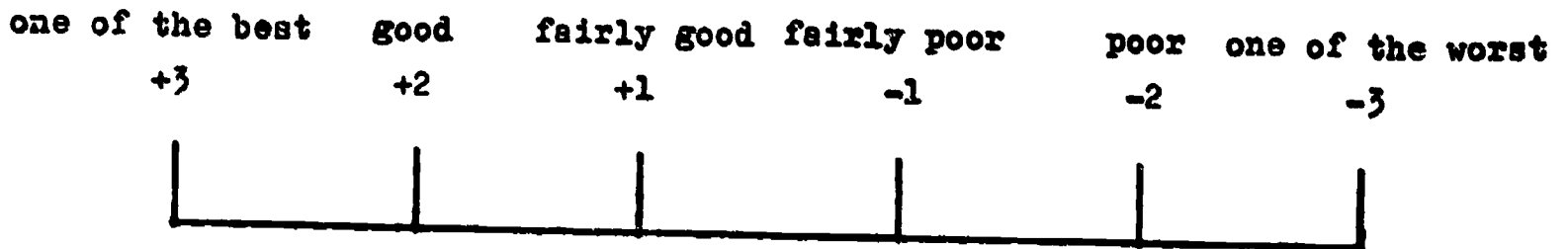
Please turn over and continue

- * 32. Who is making the comment, "But those on the shore didn't understand anything about anything"?
- A. The boy.
 - B. The person telling the story.
 - C. Either of the above.
 - D. Neither of the above.
- * 33. What was it that those on the shore did not understand (line 24)?
- A. Why the sea had changed.
 - B. Why they were on the shore.
 - C. Why they were screaming.
 - D. Why the boy did what he did.
- * 34. Through whose eyes are we seeing the events of the story?
- A. Those of one person - the boy.
 - B. Those of one person - a person telling the story, but not in the story.
 - C. Those of two people - the boy and a person telling the story, but not in the story.
 - D. Those of several people - the boy, his mother, the people on the shore, and the man who cured.
-
35. Which of the following best describes the feelings of the boy in lines 18 to 23?
- A. Uncertainty.
 - B. Anger.
 - C. Joy.
 - D. Fear.
- * 36. There are many colors in this story: the boy is described as red and yellow, and the sea as green, blue, and violet. Which of the following comments about all the colors is most valid in the context of the story as a whole?
- A. The colors help us to understand that the sea represents everything that the boy is not but would like to be.
 - B. The colors help show us how the sea appears to be two different things for the boy and for his parents.
 - C. The colors help us see that the person telling the story does not like the sea as much as the boy does.
 - D. The colors help us see that the boy cannot understand the difference between what happens to him and what happens to the people on the shore.

* 37. Which of the following best expresses the difference between what the boy thought and what the others thought at the end of the story?

- A. The boy was ashamed to have lost a dream, and the others pitied his shame.
- B. The boy was disappointed by what he saw, and the others were sorry that his vacation was spoiled.
- C. The boy was glad to be cured, and the others were surprised at the change that had taken place.
- D. The boy was content that his dream was fulfilled, and the others were sorry at his death.

M. 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 M.

END OF SECTION W

DO NOT TURN OVER UNTIL YOU ARE TOLD TO DO SO

The basic procedures to be followed in the main testing of the IEA Six-Subject Survey were set out in a series of manuals:

- Stage 2 IEA/M1 Manual for National Centers
 IEA/M2 Manual for School Coordinators
 IEA/M3 Manual for Test Administrators
- Stage 3 IEA/M1/Stage 3 Manual for National Centers
 IEA/M2/Stage 3 Manual for School Coordinators
 IEA/M3/Stage 3 Manual for Test Administrators

U.S. DEPARTMENT OF HEALTH,
 EDUCATION & WELFARE
 NATIONAL INSTITUTE OF
 EDUCATION
 THIS DOCUMENT HAS BEEN REPRO-
 DUCED EXACTLY AS RECEIVED FROM
 THE PERSON OR ORGANIZATION ORIGIN-
 ATING IT. POINTS OF VIEW OR OPINIONS
 STATED DO NOT NECESSARILY REPRESENT
 OFFICIAL NATIONAL INSTITUTE OF
 EDUCATION POSITION OR POLICY.

These manuals are available from ERIC Clearinghouse.

The following extracts from these manuals have been appended to this particular IEA instrument to provide researchers with the minimum necessary test instruction information (e.g., such things as the instructions on the practice items and the warnings concerning the amount of time left for the test have been omitted here). For full details, please consult the appropriate manuals.

The Data Bank Instrument Number which appears below is a new number, assigned since the instruments were administered for the purpose of easily linking items in the instruments with the resultant variables in the Data Bank holdings. Each such variable is named in the codebook using the new instrument number and (usually) the number of the item within the instrument from which the variable is derived. The key to the new instrument numbers is as follows:

1: Type of Instrument

- E = Examination (student)
 Q = Questionnaire (student)
 T = Teacher questionnaire
 S = School questionnaire

2: Student Population

- | | |
|--------------|-----------------------------------------|
| 1 = I | 6 = II and IV |
| 2 = II | 7 = I, II and IV |
| 3 = III | 8 = I and IV |
| 4 = IV | S = IV Specialist |
| 5 = I and II | N = NA: Teacher or School questionnaire |

3: Subject

- S = Science
 R = Reading Comprehension
 L = Literature
 M = Mother Tongue (Reading Comprehension and Literature)
 E = English as a Foreign Language
 F = French as a Foreign Language
 C = Civic Education
 2 = All Stage 2 Subjects
 3 = All Stage 3 Subjects
 5 = All Stage 2 and Stage 3 Subjects

4-5: Instrument Within Type

One or two characters used when necessary to uniquely identify each instrument when there is more than one instrument of the same type.

Instrument Name Open-ended Literature Test ("The End of Something")

Data Bank Instrument Number E6LØ

PERMISSION TO REPRODUCE THIS COPY-
 RIGHTED MATERIAL HAS BEEN GRANTED BY
 TORSTEN HUSEN
 CHAIRMAN, IEA
 TO ERIC AND ORGANIZATIONS OPERATING
 UNDER AGREEMENTS WITH THE NATIONAL IN-
 STITUTE OF EDUCATION. FURTHER REPRO-
 DUCATION OUTSIDE THE ERIC SYSTEM RE-
 QUIRES PERMISSION OF THE COPYRIGHT
 OWNER.

One hour was allowed for this test. The data resulting from this instrument are not available within the Six-Subject Data Bank.

BOOKLET 18

BEST COPY AVAILABLE

LITERATURE

OPEN-ENDED

Directions

On the following pages there is a story. After you have read it, please write about it on the blank pages provided.

In the old days Hortons Bay was a lumbering town. No one who lived in it was out of sound of the big saws in the mill by the lake. Then one year there were no more logs to make lumber. The lumber schooners came into the bay and were loaded with the out of the mill that stood stacked in the yard. All the piles of lumber were carried away. The big mill building had all its machinery that was removable taken out and hoisted on board one of the schooners by the men who had worked in the mill. The schooner moved out of the bay toward the open lake carrying the two great saws, the traveling carriage that hurled the logs against the revolving, circular saws and all the rollers, wheels, belts and iron piled on a hull-deep load of lumber. Its open hold covered with canvas and lashed tight, the sails of the schooner filled and it moved out into the open lake, carrying with it everything that had made the mill a mill and Hortons Bay, a town.

The one-story bunk houses, the eating house, the company store, the mill offices, and the big mill itself stood deserted in the acres of sawdust that covered the swampy meadow by the shore of the bay.

Ten years later there was nothing of the mill left except the broken white lime-stone of its foundations showing through the swampy second growth as Nick and Marjorie rowed along the shore. They were trolling along the edge of the channel-bank where the bottom dropped off suddenly from sandy shallows to twelve feet of dark water. They were trolling on their way to the point to set night lines for rainbow trout.

"There's our old ruin, Nick," Marjorie said.

Nick, rowing, looked at the white stone in the green trees.

"There it is," he said.

"Can you remember when it was a mill?" Marjorie asked.

"I can just remember," Nick said.

"It seems more like a castle," Marjorie said.

Nick said nothing. They rowed on out of sight of the mill, following the shore line. Then Nick cut across the bay.

"They aren't striking," he said.

"No," Marjorie said. She was intent on the rod all the time they trolled, even when she talked. She loved to fish. She loved to fish with Nick.

Close beside the boat a big trout broke the surface of the water. Nick pulled hard on one oar so the boat would turn and the bait spinning far behind would pass where the trout was feeding. As the trout's back came up out of the water the minnows jumped wildly. They sprinkled the surface like a

45 handful of shot thrown into the water. Another trout broke water, feeding on the other side of the boat.

"They're feeding," Marjorie said.

BEST COPY AVAILABLE

"But they won't strike," Nick said.

50 He rowed the boat around to troll past both the feeding fish, then headed it for the point. Marjorie did not reel in until the boat touched the shore.

55 They pulled the boat up the beach and Nick lifted out a pail of live perch. The perch swam in the water in the pail. Nick caught three of them with his hands and cut their heads off and skinned them while Marjorie chased with her hands in the bucket, finally caught a perch, cut its head off and skinned it. Nick looked at her fish.

60 "You don't want to take the ventral fin out," he said. "It'll be all right for bait but it's better with the ventral fin in."

65 He hooked each of the skinned perch through the tail. There were two hooks attached to a leader on each rod. Then Marjorie rowed the boat out over the channel-bank, holding the line in her teeth, and looking toward Nick, who stood on the shore holding the rod and letting the line run out from the reel.

"That's about right," he called.

"Should I let it drop?" Marjorie called back, holding the line in her hand.

70 "Sure. Let it go." Marjorie dropped the line overboard and watched the baits go down through the water.

75 She came in with the boat and ran the second line out the same way. Each time Nick set a heavy slab of driftwood across the butt of the rod to hold it solid and propped it up at an angle with a small slab. He reeled in the slack line so the line ran taut out to where the bait rested on the sandy floor of the channel and set the click on the reel. When a trout, feeding on the bottom, took the bait it would run with it, taking line out of the reel in a rush and making the reel sing with the click on.

80 Marjorie rowed up the point a little way so she would not disturb the line. She pulled hard on the oars and the boat went way up the beach. Little waves came in with it. Marjorie stepped out of the boat and Nick pulled the boat high up on the beach.

85 "What's the matter, Nick?" Marjorie asked.

"I don't know," Nick said, getting wood for a fire.

90 They made a fire with driftwood. Marjorie went to the boat and brought a blanket. The evening breeze blew the smoke toward the point, so Marjorie spread the blanket out between the fire and the lake.

95 Marjorie sat on the blanket with her back to the fire and waited for Nick. He came over and sat down beside her on the blanket. In back of them was the close second-growth timber of the point and in front was the bay with the mouth of Hortons Creek. It was not quite dark. The firelight went as far as the water. They could both see the two steel rods at an angle over the dark water. The fire glinted on the reels.

Marjorie unpacked the basket of supper.

"I don't feel like eating," said Nick.

BEST COPY AVAILABLE

100 "Come on and eat, Nick."

"All right."

They ate without talking, and watched the two rods and the firelight in the water.

105 "There's going to be a morn tonight," said Nick. He looked across the bay to the hills that were beginning to sharpen against the sky. Beyond the hills he knew the moon was coming up.

"I know it," Marjorie said happily.

"You know everything," Nick said.

110 "Oh, Nick, please cut it out! Please, please don't be that way!"

"I can't help it," Nick said. "You do. You know everything. That's the trouble. You know you do."

Marjorie did not say anything.

120 "I've taught you everything. You know you do. What don't you know, anyway!"

"Oh, shut up," Marjorie said. "There comes the moon."

They sat on the blanket without touching each other and watched the moon rise.

125 "You don't have to talk silly," Marjorie said; "what's really the matter?"

"I don't know."

"Of course you know."

"No I don't."

"Go on and say it."

130 Nick looked on at the moon, coming up over the hills.

"It isn't fun any more."

He was afraid to look at Marjorie. He looked at Marjorie. She sat there with her back toward him. He looked at her back. "It isn't fun any more. Not any of it."

135

She didn't say anything. He went on. "I feel as though everything was gone to hell inside of me. I don't know, Marge. I don't know what to say."

He looked on at her back.

BEST COPY AVAILABLE

"Isn't love any fun?" Marjorie said.

140

"No," Nick said. Marjorie stood up. Nick sat there, his head in his hands.

"I'm going to take the boat," Marjorie called to him. "You can walk back around the point."

"All right," Nick said. "I'll push the boat off for you.

145

"You don't need to," she said. She was afloat in the boat on the water with the moonlight on it. Nick went back and lay down with his face in the blanket by the fire. He could hear Marjorie rowing on the water.

150 He lay there for a long time. He lay there while he heard Bill come into the clearing, walking around through the woods. He felt Bill coming up to the fire. Bill didn't touch him, either.

"Did she go all right?" Bill said.

"Oh yes." Nick said, lying, his face on the blanket.

155

"Have a scene?"

"No, there wasn't any scene."

"How do you feel?"

"Oh, go away, Bill! Go away for a while."

160 Bill selected a sandwich from the lunch basket and walked over to have a look at the rods.

Ernest Hemingway - American.

Reprinted by permission of
Mary Hemingway.

BEST COPY AVAILABLE

National Centers

Please insert blank pages at this point for students to write their answer

END OF BOOKLET 18