

Read the stories below then answer the questions that follow.

The Chase on the Lake (Excerpt from Touch Me Not) by Dr. Jose Rizal

“Listen, sir, to the plan that I have worked out,” said Elias thoughtfully, as they moved in the direction of San Gabriel. “I’ll hide you now in the house of a friend of mine in Mandaluyong. I’ll bring you all your money, which I saved and buried at the foot of the Balete in the mysterious tomb of your grandfather. Then you will leave the country.”

“To go abroad?” inquired Ibarra.

“To live out in peace the days of life that remain to you. You have friends in Spain, you are rich, you can get yourself pardoned. In every way a foreign country is for us a better fatherland than our own.”

Crisostomo did not answer, but meditated in silence. At that moment they reached the Pasig and the boat began to ascend the current. Over the Bridge of Spain a horseman galloped rapidly, while a shrill, prolonged whistle was heard.

“Elias,” said Ibarra, “you owe your misfortunes to my family, you have saved my life twice, and I owe you not only gratitude but also the restitution of your fortune. You advise me to go abroad—then come with me and we will live like brothers. Here you also are wretched.”

Elias shook his head sadly and answered: “Impossible! It’s true that I cannot love or be happy in my country, but I can suffer and die in it, and perhaps for it—that is always something. May the misfortunes of my native land be my own misfortunes and, although no noble sentiment unites us, although our hearts do not beat to a single name, at least may the common calamity bind me to my countrymen, at least may I weep over our sorrows with them, may the same hard fate oppress all our hearts alike!”

“Then why do you advise me to go away?”

“Because in some other country you could be happy while I could not, because you are not made to suffer, and because you would hate your country if some day you should see yourself ruined in its cause, and to hate one’s native land is the greatest of calamities.”

“You are unfair to me!” exclaimed Ibarra with bitter reproach. “You forget that scarcely had I arrived here when I set myself to seek its welfare.”

“Don’t be offended, sir, I was not reproaching you at all. Would that all of us could imitate you! But I do not ask impossibilities of you and I mean no offence when I say that your heart deceives you. You loved your country because your father taught you to do so; you loved it because in it you had affection, fortune, youth, because everything smiled on you, your country had done you no injustice; you loved it as we love anything that makes us happy. But the day in which you see yourself poor and hungry, persecuted, betrayed, and sold by your own countrymen, on that day you will disown yourself, your country, and all mankind.”

“Your words pain me,” said Ibarra resentfully.

Answer the following questions by choosing the letter of the best answer.

1 What is the moral lesson of the story?

- A. The main lesson of the story is that one's love for their country is mostly based on personal gain and happiness.
- B. The main lesson of the story is the importance of loyalty to one's country and patriotism, even in the face of adversity.
- C. The main lesson of the story is that gratitude must always be paid back, even if it costs you your happiness.
- D. The main lesson of the story is that it is hard to grow in one's own country because you never grow in familiar places.

2 What does Elias' statement about suffering and dying in his country while still feeling a bond to it reveal about his character and beliefs?

- A. It reveals that he is a patriot who values his connection to his country and is willing to sacrifice for it. It shows that he is someone who feels a sense of responsibility towards his country.
- B. It reveals that he is a cynic who sees his country as a source of misery and believes that leaving it is the solution. It shows that he is a coward who does not stand up for his country.
- C. It reveals that he is a hypocrite who claims to love his country but is willing to abandon it at the first sign of trouble. It shows that he is a defeatist who has given up on his country.
- D. It reveals that he is a selfish person who is only concerned about his own happiness. It shows that he is a pessimist who sees no hope for his country and wants to leave and start anew.

3 How does Elias challenge Ibarra's assertion that he loves his country and seeks its welfare?

- A. By suggesting that Ibarra's love for his country is misguided. Elias believes that Ibarra's desire to reform his country is based on a flawed understanding of its history.
- B. By arguing that Ibarra's actions do not match his words. Elias believes that Ibarra's privileged position in society prevents him from understanding the struggles in his country.
- C. By suggesting that Ibarra's love for his country is naive. Elias believes that Ibarra's idealised view of his country ignores the reality that his country is extremely poor.
- D. By pointing out that Ibarra's love for his country is shallow. He believes that Ibarra is not willing to suffer and sacrifice for his country, unlike Elias himself.

4 How does the tension between Ibarra and Elias over the question of whether or not to leave the country highlight broader themes of responsibility in the context of political and social change?

- A. It raises questions about the role of individuals in effecting change and the challenges of balancing personal interests with the welfare of the community.
- B. It suggests that leaving the country is the only viable option for those seeking political and social change, and that staying behind indicates a lack of loyalty to the cause.
- C. It highlights the idea that change can only be achieved through radical actions, and that those who are not willing to take risks are not truly committed to the cause.
- D. It emphasises the tension between individual responsibility and collective responsibility, and suggests that individuals must prioritise their country over anything.

5 How does the conversation between Ibarra and Elias reveal their differing perspectives on patriotism and love for their country?

- A. It reveals that both Ibarra and Elias are deeply patriotic and have identical views on how to express their love for their country which is to stay and fight in the war.
- B. It reveals that Ibarra is willing to abandon his country and his people, while Elias is a coward who only knows how to talk but not take action for his country.
- C. It reveals that Ibarra is more pragmatic and focused on achieving his goals, Elias is more idealistic and values his connection to his country and its people.
- D. It reveals that Ibarra and Elias are both cynical about their country's future, but Ibarra is more passive and is not willing to take action to try to change things.

6 How does the interaction between Ibarra and Elias highlight the theme of betrayal?

- A. Ibarra feels betrayed by Elias' refusal to take his money and start a new life with him, while Elias feels betrayed by Ibarra's lack of understanding about his personal struggles in life
- B. Elias feels betrayed by Ibarra's sudden change of heart and willingness to abandon their plans, while Ibarra feels betrayed by Elias' pessimism about Ibarra's plans to fight in the war.
- C. Ibarra feels betrayed by Elias' suggestion to leave their country and try their luck in a foreign country, while Elias feels betrayed by Ibarra's disregard for the suffering of the less fortunate.
- D. Elias feels betrayed by Ibarra's desire to leave the country and abandon their cause, while Ibarra feels betrayed by Elias' unwillingness to join him in his pursuit of a better life abroad.

7 Why does Elias believe that Ibarra's love for his country is superficial and conditional?

- A. because he believes that Ibarra's love for his country is based on his desire for power
- B. because he thinks that Ibarra is not willing to suffer and sacrifice for his country
- C. because he believes that Ibarra's love for his country is not based on any noble sentiment
- D. because he believes that Ibarra's love for his country is based on his admiration for his father

8 In what ways does Ibarra's offer for Elias to join him in Spain reflect the colonial mentality of the time?

- A. by assuming that success and happiness can only be found outside the country, and that assimilation into Spanish culture is desirable
- B. by portraying Spain as a benevolent and generous country that can offer a better life to Ibarra and Elias' countrymen, while disregarding the exploitative nature of colonialism
- C. by presenting assimilation to Western culture as the only path to success, and that living in a foreign country means the person is one of the elites
- D. by implying that people who stay in their own country are inferior and incapable of achieving success and happiness compared to those who assimilate to Western culture

The New Food by Stephen Leacock

I see from the current columns of the daily press that "Professor Plumb, of the University of Chicago, has just invented a highly concentrated form of food. All the essential nutritive elements are put together in the form of pellets, each of which contains from one to two hundred times as much nourishment as an ounce of an ordinary article of diet. These pellets, diluted with water, will form all that is necessary to support life. The professor looks forward confidently to revolutionising the present food system."

Now this kind of thing may be all very well in its way, but it is going to have its drawbacks as well. In the bright future anticipated by Professor Plumb, we can easily imagine such incidents as the following:

The smiling family were gathered round the hospitable board. The table was plenteously laid with a soup-plate in front of each beaming child, a bucket of hot water before the radiant mother, and at the head of the board the Christmas dinner of the happy home, warmly covered by a thimble and resting on a poker chip. The expectant whispers of the little ones were hushed as the father, rising from his chair, lifted the thimble and disclosed a small pill of concentrated nourishment on the chip before him. Christmas turkey, cranberry sauce, plum pudding, mince pie--it was all there, all jammed into that little pill and only waiting to expand. Then the father with deep reverence, and a devout eye alternating between the pill and heaven, lifted his voice in a benediction.

At this moment there was an agonised cry from the mother.

"Oh, Henry, quick! Baby has snatched the pill!" It was too true. Dear little Gustavus Adolphus, the golden-haired baby boy, had grabbed the whole Christmas dinner off the poker chip and bolted it. Three hundred and fifty pounds of concentrated nourishment passed down the oesophagus of the unthinking child.

"Clap him on the back!" cried the distracted mother. "Give him water!"

The idea was fatal. The water striking the pill caused it to expand. There was a dull rumbling sound and then, with an awful bang, Gustavus Adolphus exploded into fragments!

And when they gathered the little corpse together, the baby lips parted in a lingering smile that could only be worn by a child who had eaten thirteen Christmas dinners.

Answer the following questions by choosing the letter of the best answer.

- 9 How does the story use satire and humour to critique the idea of highly concentrated food?**
- A. by presenting a ridiculous scenario where a family's Christmas dinner is compressed into a small pill that ends up hurting their baby when he eats it
 - B. by highlighting the absurdity of trying to condense a complex and enjoyable experience or event like a Christmas dinner into a small harmful pill
 - C. by employing dark humour to make light of the tragic consequences of feeding a baby highly concentrated food, mocking those who would experience such
 - D. by promoting the idea that food should always be enjoyed in its natural, unprocessed form and not in any other form that might be discovered
- 10 How does the story comment on societal values and the idea of abundance in the context of food?**
- A. by suggesting that people should stick to traditional food sources and avoid new inventions and innovations
 - B. by promoting the idea that technological advancements can solve all of society's problems, including food shortages
 - C. by showing how people's desire for convenience and efficiency can lead to extreme measures that ultimately backfire
 - D. by promoting the idea that highly concentrated food can solve all of society's nutritional problems and issues
- 11 In what ways does the story reflect on the relationship between technology and human behaviour?**
- A. by illustrating how the new invention and inventions can lead to careless actions that result in tragedy
 - B. by revealing how the invention of highly concentrated food leads to a decrease in social interactions
 - C. by showing how the invention of highly concentrated food leads to an increase in food-related illnesses and diseases
 - D. by showing how the invention of highly concentrated food leads to healthier eating habits and lifestyles
- 12 Can the story be interpreted as a cautionary tale about the consequences of over-reliance on technology?**

- A. Yes, it highlights the need for caution when using any type of innovation or technology because it never brings any good.
- B. No, it is a tale about the perils of gluttony and overeating and it has no connection to technology or new inventions.
- C. Yes, it shows that sometimes, even the most innovative inventions can have unforeseen and catastrophic consequences.
- D. No, it is simply a cautionary tale about the dangers of leaving small objects within reach of children, especially babies.

13 How does the story tackle the importance of balance and moderation in all aspects of life?

- A. It suggests that extreme dieting and strict calorie counting are the best ways to be healthy.
- B. It highlights the dangers of overindulgence and excessive reliance on technology.
- C. It asserts that moderation and balance are overrated concepts that only hinder progress.
- D. It tells us the economic effects of living an unbalanced and unmoderated life.

14 In what ways does the story reflect on the human desire for convenience and instant gratification?

- A. by highlighting the dangers of over-reliance on technology and innovation to solve or lessen all of our financial problems in life
- B. by suggesting that the pursuit of convenience and instant gratification can lead to tragic consequences in one's social status
- C. by showing how the desire for convenience and instant gratification is fleeting and does not bear any impact in one's life
- D. by presenting an extreme example of how far people might go to simplify their lives, even at the cost of their health and well-being

15 How might Professor Plumb's invention impact the way we view and consume food?

- A. Professor Plumb's invention could impact the way we view and consume food by making us more aware of the potential risks of over-concentrating nutrients.
- B. Professor Plumb's invention could lead to an unhealthy obsession with achieving optimal nutrition, leading to anxiety and disordered eating habits.
- C. Professor Plumb's invention could lead to a decrease in the enjoyment of food and the communal experience of sharing a meal with one's family or friends.
- D. Professor Plumb's invention could result in a loss of cultural and culinary diversity, as people rely solely on the concentrated pellets for sustenance.

16 What does this story reveal about human nature?

- A. It reveals that human nature is irresponsible and careless. People do not take adequate precautions to protect themselves and their loved ones.
- B. It reveals that human nature is both innovative and risky. It shows that our pursuit of technological advancement can lead to unintended consequences.
- C. It reveals that human nature is cautious and hesitant. People are very unlikely to adopt new technologies without extensive testing and research beforehand.
- D. It reveals that human nature is resistant to change. People are unwilling to adopt new technologies even when they have the potential to improve their lives.

The Reticence of Lady Anne by H.H. Munro (SAKI)

Egbert came into the large, dimly lit drawing-room with the air of a man who is not certain whether he is entering a dovecote or a bomb factory, and is prepared for either eventuality. The little domestic quarrel over the luncheon-table had not been fought to a definite finish, and the question was how far Lady Anne was in a mood to renew or forgo hostilities. Her pose in the arm-chair by the tea-table was rather elaborately rigid; in the gloom of a December afternoon Egbert's pince-nez did not materially help him to discern the expression of her face.

By way of breaking whatever ice might be floating on the surface he made a remark about a dim religious light. He and Lady Anne were accustomed to make that remark between 4.30 and 6 on winter and late autumn evenings; it was a part of their married life. There was no recognised rejoinder to it, and Lady Anne made none.

Don Tarquinio lay stretched on the Persian rug, basking in the firelight with superb indifference to the possible ill-humour of Lady Anne. His pedigree was as flawlessly Persian as the rug, and his ruff was coming into the glory of its second winter. The page-boy, who had Renaissance tendencies, had christened him Don Tarquinio. Left to themselves, Egbert and Lady Anne would unfailingly have called him Fluff, but they were not obstinate.

Egbert poured himself out some tea. As the silence gave no sign of breaking on Lady Anne's initiative, he braced himself for another Yermak effort. "My remark at lunch had a purely academic application," he announced; "you seem to put an unnecessarily personal significance into it."

Lady Anne maintained her defensive barrier of silence. The bullfinch lazily filled in the interval with an air from *Iphigenie en Tauride*. Egbert recognised it immediately, because it was the only air the bullfinch whistled, and he had come to them with the reputation for whistling it. Both Egbert and Lady Anne would have preferred something from *The Yeomen of the Guard*, which was their favourite opera. In matters artistic they had a similarity of taste. They leaned towards the honest and explicit in art, a picture, for instance, that told its own story, with generous assistance from its title. A riderless warhorse with harness in obvious disarray, staggering into a courtyard full of pale swooning women, and marginally noted "Bad News", suggested to their minds a distinct interpretation of some military catastrophe. They could see what it was meant to convey, and explain it to friends of duller intelligence.

The silence continued. As a rule Lady Anne's displeasure became articulate and markedly voluble after four minutes of introductory muteness. Egbert seized the milk jug and poured some of its contents into Don Tarquinio's saucer; as the saucer was already full to the brim an unsightly overflow was the result. Don Tarquinio looked on with a surprised interest that evanesced into elaborate unconsciousness when

he was appealed to by Egbert to come and drink up some of the spilt matter. Don Tarquinio was prepared to play many roles in life, but a vacuum carpet-cleaner was not one of them.

"Don't you think we're being rather foolish?" said Egbert cheerfully. If Lady Anne thought so she didn't say so.

"I dare say the fault has been partly on my side," continued Egbert, with evaporating cheerfulness. "After all, I'm only human, you know. You seem to forget that I'm only human." He insisted on the point, as if there had been unfounded suggestions that he was built on Satyr lines, with goat continuations where the human left off.

The bullfinch recommenced its air from Iphigenie en Tauride. Egbert began to feel depressed. Lady Anne was not drinking her tea. Perhaps she was feeling unwell. But when Lady Anne felt unwell she did not want to be reticent on the subject. "No one knows what I suffer from indigestion" was one of her favourite statements; but the lack of knowledge can only have been caused by defective listening; the amount of information available on the subject would have supplied material for a monograph.

Evidently Lady Anne was not feeling unwell. Egbert began to think he was being unreasonably dealt with; naturally he began to make concessions. "I dare say," he observed, taking as central a position on the hearth-rug as Don Tarquinio could be persuaded to concede him, "I may have been to blame. I am willing, if I can thereby restore things to a happier standpoint, to undertake to lead a better life."

He wondered vaguely how it would be possible. Temptations came to him, in middle age, tentatively and without insistence, like a neglected butcher-boy who asks for a Christmas box in February for no more hopeful reason than that he didn't get one in December. He had no more idea of succumbing to them than he had of purchasing the fish-knives and fur boas that ladies are impelled to sacrifice through the medium of advertisement columns during twelve months of the year. Still, there was something impressive in this unasked-for renunciation of possibly latent enormities.

Lady Anne showed no sign of being impressed. Egbert looked at her nervously through his glasses. To get the worst of an argument with her was no new experience. To get the worst of a monologue was a humiliating novelty. "I shall go and dress for dinner," he announced in a voice into which he intended some shade of sternness to creep. At the door a final access of weakness impelled him to make a further appeal. "Aren't we being very silly?"

"A fool" was Don Tarquinio's mental comment as the door closed on Egbert's retreat. Then he lifted his velvet forepaws in the air and leapt lightly on to a bookshelf immediately under the bullfinch's cage. It was the first time he had seemed to notice the bird's existence, but he was carrying out a long-formed theory of action with the precision of mature deliberation. The bullfinch, who had fancied himself something of a despot, depressed himself of a sudden into a third of his normal displacement; then he fell to a helpless wing-beating and shrill cheeping. He had cost twenty-seven shillings without the cage, but Lady Anne made no sign of interfering. She had been dead for two hours.

Answer the following questions by choosing the letter of the best answer.

17 How is Egbert different from Lady Anne?

- A. Lady Anne tends to be more forthcoming about her displeasure, while Egbert is more inclined to make concessions and avoid conflict.
- B. Lady Anne is more attentive to the needs of others and strives for harmony, while Egbert can be more self-centred and stubborn.
- C. Egbert is more interested in intellectual pursuits and abstract ideas, while Lady Anne is more practical and focused on everyday matters.
- D. Egbert is more prone to taking risks and making bold decisions, whereas Lady Anne tends to be more cautious and thoughtful in her actions.

18 What is the significance of the lack of dialogue from Lady Anne?

- A. It suggests that Lady Anne is bored with Egbert's conversation, she was already finding him uninteresting and wanted to cut him off of her life.
- B. Lady Anne is preoccupied with her own thoughts and not interested in talking to Egbert, she was busy thinking about her personal problems.
- C. It suggests that she is still angry with Egbert and unwilling to forgive him, leaving their relationship in a state of tension and uncertainty.
- D. Lady Anne was already growing tired of listening to Egbert and wanted him to now listen to what she has to say about their family problems.

19 How do Egbert and Lady Anne view art, and what does this say about their personalities and values?

- A. They view art as something that should be clear and straightforward, with a message that is understandable. They value clarity and simplicity in art rather than ambiguity or complexity.
- B. They view art as something that should be realistic and true to life, with a message that is complex. They value accuracy and precision in art rather than interpretation and imagination.
- C. They view art as something that should be shocking and controversial, with a message that is provocative. They value controversy and sensation in art rather than subtlety and nuance.
- D. They view art as something that should be entertaining and superficial, with a message that is trivial. They value frivolity and amusement in art rather than depth and meaning.

20 What societal issues does the story mainly bring up?

- A. The impact of social status on relationships, the challenges of expressing oneself through music, and the difficulties of conveying the meaning of one's feelings.
- B. The importance of communication, the role of gender stereotypes in shaping behaviour, and the challenges of navigating power dynamics within a partnership.

- C. The impact of social status on relationships, the challenges of expressing oneself through art, and the difficulties of interpreting and conveying the meaning of art to others.
- D. The impact of social media on relationships, the difficulties that arise from maintaining a large house, and the challenges of blending old and modern aesthetics.

21 How does the portrayal of Lady Anne's behaviour reflect societal expectations and stereotypes of women?

- A. Lady Anne's behaviour is portrayed as intellectual and knowledgeable, which goes against societal expectations of women as being emotional and irrational.
- B. Lady Anne's behaviour is portrayed as aggressive and violent, which goes against societal expectations of women as being gentle and nurturing.
- C. Lady Anne's behaviour in the story reflects the societal expectations and stereotypes of women as being reticent and passive in their interactions with men.
- D. Lady Anne's behaviour is portrayed as aggressive and dominant, which goes against societal expectations of women as submissive and passive.

22 How does the story comment on the role of communication in relationships and the potential consequences of a lack thereof?

- A. The story shows that communication is important in maintaining healthy relationships, but that it can sometimes lead to more conflict and tension if not handled correctly.
- B. It suggests that communication is overrated in relationships, and that a lack of communication can actually improve connections and understanding between people.
- C. The story suggests that communication is not necessary for maintaining healthy relationships, and that misunderstandings and tension can be resolved through other means.
- D. It suggests that communication breakdowns can lead to misunderstandings, and resentments, and that a lack of clarity can create tension within a relationship.

23 What conclusion can we make based on the ending of the story?

- A. There is hope for the relationship of Egbert and Lady Anne since Engbert is still making efforts to bridge the gap between them.
- B. Egbert and Lady Anne's relationship is beyond repair and they needed to separate, as evidenced by their prolonged and awkward silence.
- C. There is no way of fixing their relationship because Lady Anne does not feel the same way about Egbert and they are better off as friends.
- D. Egbert is insincere in his efforts to reconcile with Lady Anne, and is simply attempting to placate her without any real intention of changing.

24 What can we conclude about conflicts based on the story?

- A. The story shows that conflicts are always harmful and should be avoided at all costs, it is not normal for healthy relationships to have conflicts.
- B. The story suggests that unresolved conflicts can lead to a breakdown in communication and a lack of understanding between people.

- C. The story implies that conflicts only occur between people who do not share similar interests and not in people who have the same taste.
- D. The story suggests that conflicts can be easily resolved and relationships can be strengthened through silence and avoidance.

The Awful Fate of Melpomenus Jones by Stephen Leacock

Some people--not you nor I, because we are so awfully self-possessed--but some people find great difficulty in saying good-bye when making a call or spending the evening. As the moment draws near when the visitor feels that he is fairly entitled to go away he rises and says abruptly, "Well, I think I..." Then the people say, "Oh, must you go now? Surely it's early yet!" and a pitiful struggle ensues.

I think the saddest case of this kind of thing that I ever knew was that of my poor friend Melpomenus Jones, a curate--such a dear young man, and only twenty-three! He simply couldn't get away from people. He was too modest to tell a lie, and too religious to wish to appear rude. Now it happened that he went to call some friends of his on the very first afternoon of his summer vacation. The next six weeks were entirely his own--absolutely nothing to do. He chatted awhile, drank two cups of tea, then braced himself for the effort and said suddenly:

"Well, I think I..."

But the lady of the house said, "Oh, no! Mr. Jones, can't you really stay a little longer?"

Jones was always truthful. "Oh, yes," he said, "of course, I--er--can stay."

"Then please don't go."

He stayed. He drank eleven cups of tea. Night was falling. He rose again.

"Well now," he said shyly, "I think I really..."

"You must go?" said the lady politely. "I thought perhaps you could have stayed to dinner..."

"Oh well, so I could, you know," Jones said, "if..."

"Then please stay, I'm sure my husband will be delighted."

"All right," he said feebly, "I'll stay," and he sank back into his chair, just full of tea, and miserable.

Papa came home. They had dinner. All through the meal Jones sat planning to leave at eight-thirty. All the family wondered whether Mr. Jones was naive and sulky, or only naive.

After dinner mamma undertook to "draw him out," and showed him photographs. She showed him all the family museum, several gross of them--photos of papa's uncle and his wife, and mamma's brother and his little boy, an awfully interesting photo of papa's uncle's friend in his Bengal uniform, an awfully well-taken photo of papa's grandfather's partner's dog, and an awfully wicked one of papa as the devil

for a fancy-dress ball. At eight-thirty Jones had examined seventy-one photographs. There were about sixty more that he hadn't. Jones rose.

"I must say good night now," he pleaded.

"Say good night!" they said, "why it's only half-past eight! Have you anything to do?"

"Nothing," he admitted, and muttered something about staying six weeks, and then laughed miserably.

Just then it turned out that the favourite child of the family, such a dear little romp, had hidden Mr. Jones's hat; so papa said that he must stay, and invited him to a pipe and a chat. Papa had the pipe and gave Jones the chat, and still he stayed. Every moment he meant to take the plunge, but couldn't. Then papa began to get very tired of Jones, and fidgeted and finally said, with jocular irony, that Jones had better stay all night, they could give him a shake-down. Jones mistook his meaning and thanked him with tears in his eyes, and papa put Jones to bed in the spare room and cursed him heartily.

After breakfast the next day, papa went off to his work in the City, and left Jones playing with the baby, broken-hearted. His nerve was utterly gone. He was meaning to leave all day, but the thing had got on his mind and he simply couldn't. When papa came home in the evening he was surprised and chagrined to find Jones still there. He thought to jockey him out with a jest, and said he thought he'd have to charge him for his board, he! he! The unhappy young man stared wildly for a moment, then wrung papa's hand, paid him a month's board in advance, and broke down and sobbed like a child.

In the days that followed he was moody and unapproachable. He lived, of course, entirely in the drawing-room, and the lack of air and exercise began to tell sadly on his health. He passed his time drinking tea and looking at the photographs. He would stand for hours gazing at the photographs of papa's uncle's friend in his Bengal uniform--talking to it, sometimes swearing bitterly at it. His mind was visibly failing.

At length the crash came. They carried him upstairs in a raging delirium of fever. The illness that followed was terrible. He recognized no one, not even papa's uncle's friend in his Bengal uniform. At times he would start up from his bed and shriek, "Well, I think I..." and then fall back upon the pillow with a horrible laugh. Then, again, he would leap up and cry, "Another cup of tea and more photographs! More photographs! Har! Har!"

At length, after a month of agony, on the last day of his vacation, he passed away. They say that when the last moment came, he sat up in bed with a beautiful smile of confidence playing upon his face, and said, "Well--the angels are calling me; I'm afraid I really must go now. Good afternoon."

And the rushing of his spirit from its prison-house was as rapid as a hunted cat passing over a garden fence.

Answer the following questions by choosing the letter of the best answer.

25 What is the overall message of the story?

A. One should learn to set personal boundaries and learn to decline when needed.

- B. It's better to be too polite than too rude, we should always cater to the needs of others.
- C. One should always be truthful and avoid telling lies especially to people you do not know.
- D. The importance of good social and communication skills when interacting with others.

26 What is the significance of the phrase "Well, I think I..." in the story?

- A. The phrase represents Jones' desire to stay longer, despite the social pressure to leave, as he is enjoying himself too much.
- B. It represents Melpomenus Jones' want to stay with his hosts however, he is unable to because of his prior commitments.
- C. The phrase indicates Jones' growing irritation and anger with his hosts, as he becomes more and more desperate to leave.
- D. It represents Melpomenus Jones' struggle to leave his friends' house due to social pressure and his inability to stand up for himself.

27 Why was Melpomenus Jones unable to leave the house of his friends?

- A. because he was too polite and modest to appear rude, and he didn't want to lie
- B. because his hosts were too nice and he did not want to hurt them by leaving
- C. because he was already enjoying his stay and had nothing important to do anyway
- D. because he had nowhere else to go and his hosts were kind enough to let him stay

28 What does the story suggest about the negative effects of social pressure on an individual?

- A. The story implies that social pressure can lead to feelings of obligation, which may cause an individual to sacrifice their family's needs.
- B. The story suggests that social pressure can have negative effects on an individual's mental health, leading to anxiety and stress.
- C. The story implies that social pressure can be challenging for some individuals, but it doesn't necessarily lead to negative consequences.
- D. The story suggests that social pressure can have negative effects in one's social circle causing them to be rude and insensitive.

29 How does the family's insistence on keeping Melpomenus might have affected their opinion of him?

- A. The family begins to see Melpomenus as a member of their own family and treat him as such, which is why they wanted him to stay with them forever.

- B. The family sees Melpomenus as an uninvited guest and they become angry and frustrated with him causing them to want to treat him poorly.
- C. The family's insistence on keeping Melpomenus affects their opinion of him as a weak and indecisive person who is unable to take control of his life.
- D. The family sees Melpomenus as someone who has good time management because he is able to stay for an extended period despite his schedule.

30 What does the ending of the story suggest about Melpomenus' state of mind before he died?

- A. The ending of the story suggests that Melpomenus was angry at not only the hosts but as well as himself for staying too long.
- B. The ending of the story suggests that Melpomenus was in a state of mental and emotional distress before he died.
- C. The ending of the story suggests that Melpomenus was happy to finally leave the home even if it meant he had to die.
- D. The ending of the story suggests that Melpomenus was indifferent and did not realise the seriousness of his situation.

31 How does the story comment on social conventions and expectations?

- A. The story comments on social conventions and the expectations of politeness in social interactions by showing how these can be harmful to an individual's well-being.
- B. The story comments on the dangers of excessive politeness and how it can lead to people becoming stuck in uncomfortable situations but will eventually find joy and success.
- C. The story comments on the challenges faced by young wealthy individuals in the clergy and how they struggle to balance their religious obligations with their personal lives.
- D. The story comments on the absurdity of social expectations in upper-class society, where people are expected to entertain guests for long hours without getting tired.

32 How does the story use humour to address serious themes such as social anxiety and mental illness?

- A. by presenting that what happened to the protagonist is a funny way to die
- B. by presenting Melpomenus' struggle in a comical and exaggerated way
- C. by presenting Melpomenus as someone who is humorous and energetic
- D. by presenting mental illnesses as something one should not worry about

A Man with Two Lives by Ambrose Bierce

Here is the queer story of David William Duck, related by himself. Duck is an old man living in Aurora, Illinois, where he is universally respected. He is commonly known, however, as "Dead Duck."

In the autumn of 1866 I was a private soldier of the Eighteenth Infantry. My company was one of those stationed at Fort Phil Kearney, commanded by Colonel Carrington. The country is more or less familiar with the history of that garrison, particularly with the suffrage inflicted by the Sioux of a detachment of eighty-one men and officers--not one escaping--through disobedience of orders by its commander, the brave but reckless Captain Fetterman. When that occurred, I was trying to make my way with important dispatches to Fort C. F. Smith, on the Big Horn. As the country swarmed with many men, I travelled by night and concealed myself as best I could before daybreak. The better to do so, I went afoot, armed with a Henry rifle and carrying three days' rations in my haversack.

For my second place of concealment I chose what seemed in the darkness a narrow canon leading through a range of rocky hills. It contained many large boulders, detached from the slopes of the hills. Behind one of these, in a clump of sage-brush, I made my bed for the day, and soon fell asleep. It seemed as if I had hardly closed my eyes, though in fact it was near midday, when I was awakened by the report of a rifle, the bullet striking the boulder just above my body. A band of men had trailed me and had me nearly surrounded; the shot had been fired with an execrable aim by a fellow who had caught sight of me from the hillside above. The smoke of his rifle betrayed him, and I was no sooner on my feet than he was off his and rolling down the declivity. Then I ran in a stooping posture, dodging among the clumps of sage-brush in a storm of bullets from invisible enemies. The rascals did not rise and pursue, which I thought rather queer, for they must have known by my trail that they had to deal with only one man. The reason for their inaction was soon made clear. I had not gone a hundred yards before I reached the limit of my run--the head of the gulch which I had mistaken for a canon. It terminated in a concave breast of rock, nearly vertical and destitute of vegetation. In that cul-de-sac I was caught like a bear in a pen. Pursuit was needless; they had only to wait.

They waited. For two days and nights, crouching behind a rock topped with a growth of mesquite, and with the cliff at my back, suffering agonies of thirst and absolutely hopeless of deliverance, I fought the fellows at long range, firing occasionally at the smoke of their rifles, as they did at that of mine. Of course, I did not dare to close my eyes at night, and lack of sleep was a keen torture.

I remember the morning of the third day, which I knew was to be my last. I remember, rather indistinctly, that in my desperation and delirium I sprang out into the open and began firing my repeating rifle without seeing anybody to fire at. And I remember no more of that fight.

The next thing that I recollect was my pulling myself out of a river just at nightfall. I had not a rag of clothing and knew nothing of my whereabouts, but all that night I travelled, cold and footsore, toward the north. At daybreak I found myself at Fort C. F. Smith, my destination, but without my dispatches. The first man that I met was a sergeant named William Briscoe, whom I knew very well. You can fancy his astonishment at seeing me in that condition, and my own at his asking who the devil I was.

"Dave Duck," I answered; "who should I be?" He stared like an owl.

"You do look it," he said, and I observed that he drew a little away from me. "What's up?" he added.

I told him what had happened to me the day before. He heard me through, still staring; then he said:

"My dear fellow, if you are Dave Duck I ought to inform you that I buried you two months ago. I was out with a small scouting party and found your body, badly hurt, I am sorry to say--right where you say you

made your fight. Come to my tent and I'll show you your clothing and some letters that I took from your person; the commandant has your dispatches."

He fulfilled that promise. He showed me the clothing, which I resolutely put on; the letters, which I put into my pocket. He made no objection, then took me to the commandant, who heard my story and coldly ordered Briscoe to take me to the guardhouse. On the way I said:

"Bill Briscoe, did you really and truly bury the dead body that you found in these togs?"

"Sure," he answered—"just as I told you. It was Dave Duck, all right; most of us knew him. And now, you damned impostor, you'd better tell me who you are."

"I'd give something to know," I said.

A week later, I escaped from the guardhouse and got out of the country as fast as I could. Twice I have been back, seeking for that fateful spot in the hills, but unable to find it.

Answer the following questions by choosing the letter of the best answer.

33 Why did the commandant of Fort C. F. Smith order David William Duck to be taken to the guardhouse?

- A. because he believed Duck was an impostor trying to claim the identity of a dead soldier
- B. because Duck had been involved in the death of his friend, the real David William Duck
- C. because the commandant thought Duck was mentally unstable and needed immediate help
- D. because Duck had deserted his post and was lying about his experiences with the Sioux

34 What does the end of the story tell us about the protagonist?

- A. David William Duck died from the ambush and the person which his friend was talking to was only a figment of his imagination.
- B. The protagonist was having delusions and he was making up stories and saying things that never really happened.
- C. Despite being presumed dead, the protagonist survived the ambush by the Sioux and went on to live a long and respected life.
- D. The protagonist managed to escape the ambush by the Sioux but was never seen or heard from again as he went hiding.

35 What was the reason behind the nickname "Dead Duck" for the protagonist of the story?

- A. because he escaped danger in many situations, he was considered as an untouchable fellow who cheats death
- B. because he was presumed dead after being ambushed by the Sioux and was believed to have been buried

- C. because he was not helpful to the community, he was lazy and people thought he was just dead weight in society
- D. because he was notoriously unlucky, and people joked that he was as good as a dead duck in any situation

36 How does the fact that the protagonist is mistaken for a dead man by his friend reflect the theme of the uncertainty of personal identity?

- A. It shows that a person's identity can be called into question, even by those who know them.
- B. It demonstrates the ease with which one can assume a new identity in times of war.
- C. It speaks to the idea that our identity is not fixed, it is rather fluid and subject to change.
- D. It tells us that we never truly know ourselves, as our sense of identity is not reliable at all.

37 What does the river that the protagonist emerges from, symbolise?

- A. It represents the end of David's journey and the beginning of a new one, as he emerges from the river and enters a new phase of his life as a well-decorated soldier during the war.
- B. It symbolises the end of David's journey and his acceptance of death and the fact that he can no longer see his family. It is a metaphor for his crossing onto the world after death.
- C. It signifies that David has survived his ordeal and is given a second chance at life. It shows a metaphorical cleansing, washing away the past and allowing for a new beginning.
- D. It signifies David's transformation as a pure man. It is a metaphor for the purity of nature, as David emerges from the river clean and unspoiled by the corruption of civilization.

38 What does the story suggest about scepticism?

- A. Sceptics are often closed-minded and unwilling to believe in anything outside their worldview, hindering progress and innovation in the community.
- B. The story highlights the dangers of being too sceptical and not believing in the impossible, as it may prevent people from experiencing success and joy.
- C. People can be sceptical and cautious when faced with extraordinary claims, which can help prevent them from being deceived or taken advantage of.
- D. The story demonstrates that scepticism is useless in the face of the supernatural and that people should accept extraordinary events without question.

39 What is the significance of the title "A Man with Two Lives" in the story?

- A. The title refers to the protagonist, William Duck, who was presumed dead and buried but later emerged alive.
- B. The title signifies the protagonist's journey of self-discovery and his realisation that he has two distinct lives.

- C. The title signifies the protagonist's journey from being an ordinary human being to an extraordinary hero.
- D. The title refers to the protagonist's struggle to reconcile his past and present selves after his presumed death.

40 How does David's delirium and desperation during the third day of the standoff reflect his mental state and character?

- A. His delirium showed how he was becoming more aggressive and reckless, putting his own life and the lives of others in danger.
- B. His delirium showed how he was beginning to hallucinate and see things that were not there, indicating a possible mental illness.
- C. His delirium showed how he was losing touch with reality, which could be attributed to his past experiences and trauma.
- D. His delirium showed how desperate he was to survive, and his willingness to fight despite knowing that his end was near.

Scholarly