

PISA Reading Literacy Items

The *Reading Literacy Items* document contains, in a ready-to-use format, 14 reading assessment units and 59 items associated with these units. These released items from the PISA 2000 and PISA 2009 assessments are distinct from the secure items which are kept confidential so that they may be used in subsequent cycles to monitor trends. This set of PISA *Reading Literacy Items* is designed to be used in tandem with PISA *Reading Literacy Items and Scoring Guides*, which contains both the items and the PISA scoring guides adapted for classroom use.

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LAKE CHAD

Figure 1 shows changing levels of Lake Chad, in Saharan North Africa. Lake Chad disappeared completely in about 20,000 BC, during the last Ice Age. In about 11,000 BC it reappeared. Today, its level is about the same as it was in AD 1000.

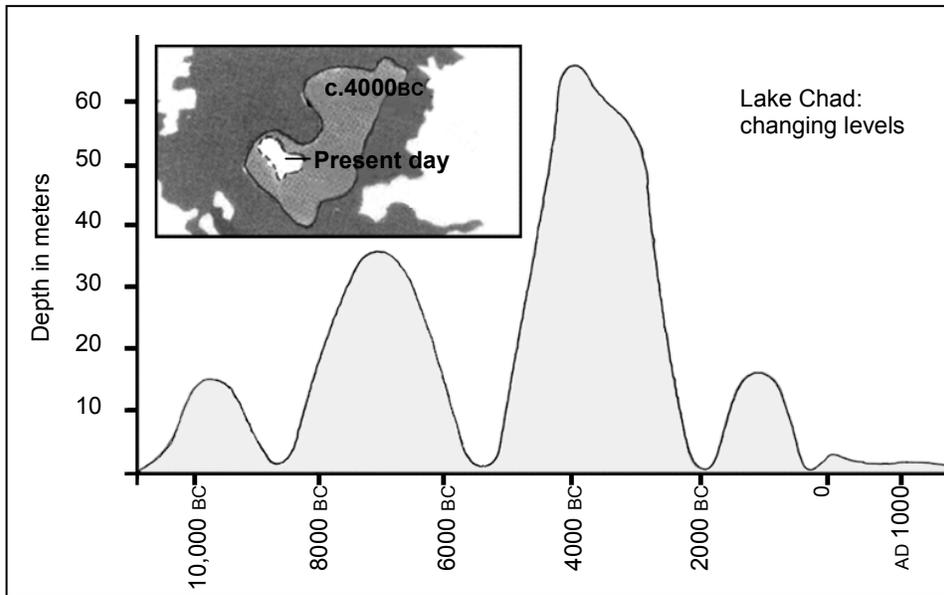


Figure 1

Figure 2 shows Saharan rock art (ancient drawings or paintings found on the walls of caves) and changing patterns of wildlife.

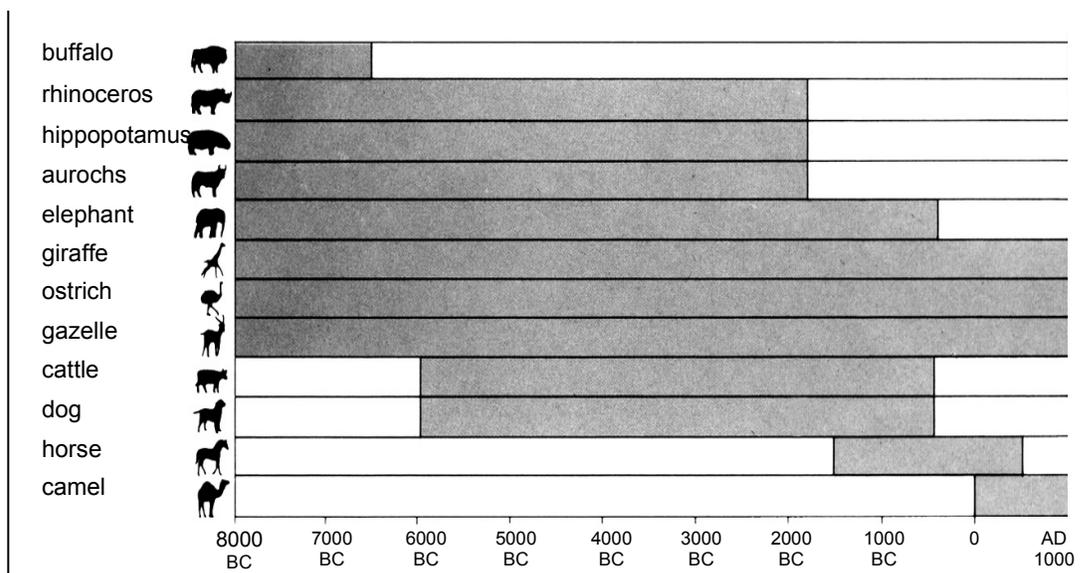


Figure 2

Question 1: LAKE CHAD

R040Q02A

What is the depth of Lake Chad today?

- A About two meters.
- B About fifteen meters.
- C About fifty meters.
- D It has disappeared completely.
- E The information is not provided.

Question 2: LAKE CHAD

R040Q03A- 0 1 9

In about which year does the graph in Figure 1 start?

Question 3: LAKE CHAD

R040Q03B- 0 1 9

Why has the author chosen to start the graph at this point?

Question 4: LAKE CHAD

R040Q04

Figure 2 is based on the assumption that

- A the animals in the rock art were present in the area at the time they were drawn.
- B the artists who drew the animals were highly skilled.
- C the artists who drew the animals were able to travel widely.
- D there was no attempt to domesticate the animals which were depicted in the rock art.

Question 5: LAKE CHAD

R040Q06

For this question you need to draw together information from Figure 1 and Figure 2.

The disappearance of the rhinoceros, hippopotamus and aurochs from Saharan rock art happened

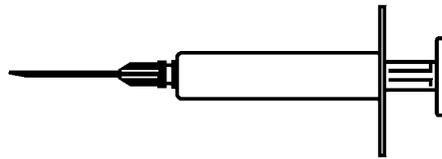
- A at the beginning of the most recent Ice Age.
- B in the middle of the period when Lake Chad was at its highest level.
- C after the level of Lake Chad had been falling for over a thousand years.
- D at the beginning of an uninterrupted dry period.

FLU

ACOL VOLUNTARY FLU IMMUNIZATION PROGRAM

As you are no doubt aware, the flu can strike rapidly and extensively during winter. It can leave its victims ill for weeks.

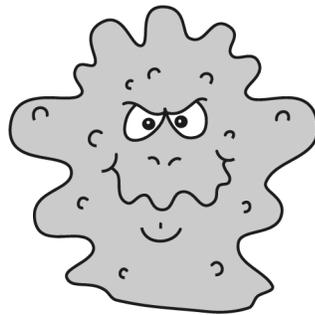
The best way to fight the virus is to have a fit and healthy body. Daily exercise and a diet including plenty of fruit and vegetables are highly recommended to assist the immune system to fight this invading virus.



ACOL has decided to offer staff the opportunity to be immunized against the flu as an additional way to prevent this insidious virus from spreading amongst us. ACOL has arranged for a nurse to administer the immunizations at ACOL, during a half-day session in work hours in the week of May 17. This program is free and available to all members of staff.

Participation is voluntary. Staff taking up the option will be asked to sign a consent form indicating that they do not have any allergies, and that they understand they may experience minor side effects.

Medical advice indicates that the immunization does not produce influenza. However, it may cause some side effects such as fatigue, mild fever and tenderness of the arm.



WHO SHOULD BE IMMUNIZED?

Anyone interested in being protected against the virus.

This immunization is especially recommended for people over the age of 65. But regardless of age, ANYONE who has a chronic debilitating disease, especially cardiac, pulmonary, bronchial or diabetic conditions.

In an office environment ALL staff are at risk of catching the flu.

WHO SHOULD NOT BE IMMUNIZED?

Individuals hypersensitive to eggs, people suffering from an acute feverish illness and pregnant women.

Check with your doctor if you are taking any medication or have had a previous reaction to a flu injection.



If you would like to be immunized in the week of May 17 please advise the personnel officer, Fiona McSweeney, by Friday May 7. The date and time will be set according to the availability of the nurse, the number of participants and the time convenient for most staff. If you would like to be immunized for this winter but cannot attend at the arranged time please let Fiona know. An alternative session may be arranged if there are sufficient numbers.

For further information please contact Fiona on ext. 5577.

Enjoy
Good Health

Fiona McSweeney, the personnel officer at a company called ACOL, prepared the information sheet above for ACOL staff. Refer to the information sheet to answer the questions which follow.

Question 1: FLU

R077Q02

Which one of the following describes a feature of the ACOL flu immunization program?

- A Daily exercise classes will be run during the winter.
- B Immunizations will be given during working hours.
- C A small bonus will be offered to participants.
- D A doctor will give the injections.

Question 2: FLU

R077Q03- 0 1 2 9

We can talk about the content of a piece of writing (what it says).

We can talk about its style (the way it is presented).

Fiona wanted the style of this information sheet to be friendly and encouraging.

Do you think she succeeded?

Explain your answer by referring in detail to the layout, style of writing, pictures or other graphics.

Question 3: FLU

R077Q04

This information sheet suggests that if you want to protect yourself against the flu virus, a flu injection is

- A more effective than exercise and a healthy diet, but more risky.
- B a good idea, but not a substitute for exercise and a healthy diet.
- C as effective as exercise and a healthy diet, and less troublesome.
- D not worth considering if you have plenty of exercise and a healthy diet.

Question 4: FLU

R077Q05- 0 1 2 9

Part of the information sheet says:

WHO SHOULD BE IMMUNIZED?

Anyone interested in being protected against the virus.

After Fiona had circulated the information sheet, a colleague told her that she should have left out the words “Anyone interested in being protected against the virus” because they were misleading.

Do you agree that these words are misleading and should have been left out?

Explain your answer.

Question 5: FLU

R077Q06

According to the information sheet which one of these staff members should contact Fiona?

- A Steve from the store, who does not want to be immunized because he would rather rely on his natural immunity.
- B Julie from sales, who wants to know if the immunization program is compulsory.
- C Alice from the mailroom who would like to be immunized this winter but is having a baby in two months.
- D Michael from accounts who would like to be immunized but will be on leave in the week of May 17.

PLAN INTERNATIONAL

PLAN International Program Results Financial Year 1996

Region of Eastern and Southern Africa

Growing up Healthy



	EGYPT	ETHIOPIA	KENYA	MALAWI	SUDAN	TANZANIA	UGANDA	ZAMBIA	ZIMBABWE	TOTALS
Health posts built with 4 rooms or less	1	0	6	0	1	2	0	9		26
Health workers trained for 1 day	1 053	0	719	0	425	1 003	20	80	1 085	4 385
Children given nutrition supplements > 1 week	10 195	0	2 240	2 400	0	0	0	0	251 402	266 237
Children given financial help with health/dental treatment	984	0	396	0	305	0	581	0	17	2 283

Learning



Teachers trained for 1 week	0	0	367	0	970	115	565	0	303	2 320
School exercise books bought/donated	667	0	0	41 200	0	69 106	0	150	0	111 123
School textbooks bought/donated	0	0	45 650	9 600	1 182	8 769	7 285	150	58 387	131 023
Uniforms bought/made/donated	8 897	0	5 761	0	2 000	6 040	0	0	434	23 132
Children helped with school fees/a scholarship	12 321	0	1 598	0	154	0	0	0	2 014	16 087
School desks built/bought/donated	3 200	0	3 689	250	1 564	1 725	1 794	0	4 109	16 331
Permanent classrooms built	44	0	50	8	93	31	45	0	82	353
Classrooms repaired	0	0	34	0	0	14	0	0	33	81
Adults receiving training in literacy this Financial Year	1 160	0	3 000	568	3 617	0	0	0	350	8 695

Habitat



Latrines or toilets dug/built	50	0	2 403	0	57	162	23	96	4 311	7 102
Houses connected to a new sewage system	143	0	0	0	0	0	0	0	0	143
Wells dug/improved (or springs capped)	0	0	15	0	7	13	0	0	159	194
New positive boreholes drilled	0	0	8	93	14	0	27	0	220	362
Gravity feed drinking water systems built	0	0	28	0	1	0	0	0	0	29
Drinking water systems repaired/improved	0	0	392	0	2	0	0	0	31	425
Houses improved with PLAN project	265	0	520	0	0	0	1	0	2	788
New houses built for beneficiaries	225	0	596	0	0	2	6	0	313	1 142
Community halls built or improved	2	0	2	0	3	0	3	0	2	12
Community leaders trained for 1 day or more	2 214	95	3 522	232	200	3 575	814	20	2 693	13 365
Miles of roadway improved	.75	0	16	0	0	0	0	0	33	50
Bridges built	0	0	4	2	11	0	0	0	1	18
Families benefited directly from erosion control	0	0	1 092	0	1 500	0	0	0	18 405	20 997
Houses newly served by electrification project	448	0	2	0	0	0	0	0	44	494

Source: Adapted from PLAN International Program Output Chart financial year 1996, appendix to Quarterly Report to the International Board first quarter 1997.

The preceding table is part of a report published by PLAN International, an international aid organization. It gives some information about PLAN's work in one of its regions of operation (Eastern and Southern Africa). Refer to the table to answer the following questions.

Question 1: PLAN INTERNATIONAL

R099Q04A

What does the table indicate about the level of PLAN International's activity in Ethiopia in 1996, compared with other countries in the region?

- A The level of activity was comparatively high in Ethiopia.
- B The level of activity was comparatively low in Ethiopia.
- C It was about the same as in other countries in the region.
- D It was comparatively high in the Habitat category, and low in the other categories.

Question 2: PLAN INTERNATIONAL

R099Q04B- 0 1 2 3 9

In 1996 Ethiopia was one of the poorest countries in the world.

Taking this fact and the information in the table into account, what do you think might explain the level of PLAN International's activities in Ethiopia compared with its activities in other countries?

POLICE

Scientific Police Weapons

A murder has been committed but the suspect denies everything. He claims not to know the victim. He says he never knew him, never went near him, never touched him... The police and the judge are convinced that he is not telling the truth. But how to prove it?

At the crime scene, investigators have gathered every possible shred of evidence imaginable: fibers from fabrics, hairs, finger marks, cigarette ends... The few hairs found on the victim's jacket are red. And they look strangely like the suspect's. If it could be proved that these hairs are indeed his, this would be evidence that he had in fact met the victim.

Every individual is unique

Specialists set to work. They examine some cells at the root of these hairs and some of the suspect's blood cells. In the nucleus of each cell in our bodies there is DNA. What is it? DNA is like a necklace made of two twisted strings

of pearls. Imagine that these pearls come in four different colors and that thousands of colored pearls (which make up a gene) are strung in a very specific order. In each individual this order is exactly the same in all the cells in the body: those of the hair roots as well as those of the big toe, those of the liver and those of the stomach or blood. But the order of the pearls varies from one person to another. Given the number of pearls strung in this way, there is very little chance of two people having the same DNA, with the exception of identical twins. Unique to each individual, DNA is thus a sort of genetic identity card.

Geneticists are therefore able

to compare the suspect's genetic identity card (determined from his blood) with that of the person with the red hair. If the genetic card is the same, they will know that the suspect did in fact go near the victim he said he'd never met.

Just one piece of evidence

More and more often in cases of sexual assault, murder, theft or other crimes, the police are having genetic analyses done. Why? To try to find evidence of contact between two people, two objects or a person and an object. Proving such contact is often very useful to the investigation. But it does not necessarily provide proof of a crime. It is just one piece of evidence amongst many others.

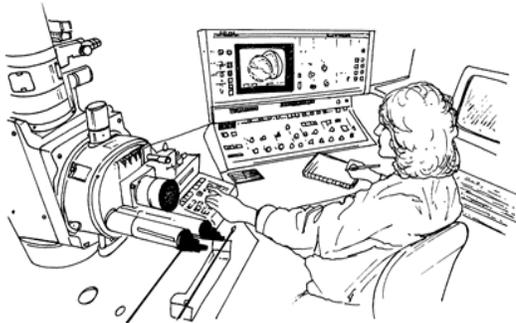
Anne Versailles

Genetic what?
DNA is made up of a number of genes, each consisting of thousands of "pearls". Together these genes form the genetic identity card of a person.

How is the genetic identity card revealed?
The geneticist takes the few cells from the base of the hairs found on the victim, or from the saliva left on a cigarette end. He puts them into a product which destroys everything around the DNA of the cells. He then does the same thing with some cells from the suspect's blood. The DNA is then specially prepared for analysis. After this, it is placed in a special gel and an electric current is passed through the gel. After a few hours, this produces stripes similar to a bar code (like the ones on things we buy) which are visible under a special lamp. The bar code of the suspect's DNA is then compared with that of the hairs found on the victim.

Source: Le Liqueur, 27 may 1998.

We are made up of billions of cells
Every living thing is made up of lots of cells. A cell is very small indeed. It can also be said to be microscopic because it can only be seen using a microscope which magnifies it many times. Each cell has an outer membrane and a nucleus in which the DNA is found.



Microscope in a police laboratory

Refer to the magazine article above to answer the following questions.

Question 1: POLICE

R100Q04

To explain the structure of DNA, the author talks about a pearl necklace. How do these pearl necklaces vary from one individual to another?

- A They vary in length.
- B The order of the pearls is different.
- C The number of necklaces is different.
- D The color of the pearls is different.

Question 2: POLICE

R100Q05

What is the purpose of the box headed “How is the genetic identity card revealed”?

To explain

- A what DNA is.
- B what a bar code is.
- C how cells are analyzed to find the pattern of DNA.
- D how it can be proved that a crime has been committed.

Question 3: POLICE

R100Q06

What is the author's main aim?

- A To warn.
- B To amuse.
- C To inform.
- D To convince.

Question 4: POLICE

R100Q07

The end of the introduction (the first shaded section) says: "But how to prove it?"

According to the passage, investigators try to find an answer to this question by

- A interrogating witnesses.
- B carrying out genetic analyses.
- C interrogating the suspect thoroughly.
- D going over all the results of the investigation again.

THE GIFT

How many days, she wondered, had she sat like this, watching the cold brown water inch up the dissolving bluff. She could just faintly remember the beginning of the rain, driving in across the swamp from the south and beating against the shell of her house. Then the river itself started rising, slowly at first until at last it paused to turn back. From hour to hour it slithered up creeks and ditches and poured over low places. In the night, while she slept, it claimed the road and surrounded her so that she sat alone, her boat gone, the house like a piece of drift lodged on its bluff. Now even against the tarred planks of the supports the waters touched. And still they rose.

As far as she could see, to the treetops where the opposite banks had been, the swamp was an empty sea, awash with sheets of rain, the river lost somewhere in its vastness. Her house with its boat bottom had been built to ride just such a flood, if one ever came, but now it was old. Maybe the boards underneath were partly rotted away. Maybe the cable mooring the house to the great live oak would snap loose and let her go turning downstream, the way her boat had gone.

No one could come now. She could cry out but it would be no use, no one would hear. Down the length and breadth of the swamp others were fighting to save what little they could, maybe even their lives. She had seen a whole house go floating by, so quiet she was reminded of sitting at a funeral. She thought when she saw it she knew whose house it was. It had been bad seeing it drift by, but the owners must have escaped to higher ground. Later, with the rain and darkness pressing in, she had heard a panther scream upriver.

Now the house seemed to shudder around her like something alive. She reached out to catch a lamp as it tilted off the table by her bed and put it between her feet to hold it steady. Then creaking and groaning with effort the house struggled up from the clay, floated free, bobbing like a cork and swung out slowly with the pull of the river. She gripped the edge of the bed. Swaying from side to side, the house moved to the length of its mooring. There was a jolt and a complaining of old timbers and then a pause. Slowly the current released it and let it swing back, rasping across its resting place. She caught her breath and sat for a long time feeling the slow pendulous sweeps. The dark sifted down through the incessant rain, and head on arm, she slept holding on to the bed.

Sometime in the night the cry awoke her, a sound so anguished she was on her feet before she was awake. In the dark she stumbled against the bed. It came from out there, from the river. She could hear something moving, something large that made a dredging, sweeping sound. It could be another house. Then it hit, not head on but glancing and sliding down the length of her house. It was a tree. She listened as the branches and leaves cleared themselves and went on downstream, leaving only the rain and the lappings of the flood, sounds so constant now that they seemed a part of the silence. Huddled on the bed, she was almost asleep again when another cry sounded, this time so close it could have been in the room. Staring into the dark, she eased back on the bed until her hand caught the cold shape of the rifle. Then crouched on the pillow, she cradled the gun across her knees. "Who's there?" she called.

The answer was a repeated cry, but less shrill, tired sounding, then the empty silence closing in. She drew back against the bed. Whatever was there she could hear it moving about on the porch. Planks creaked and she could distinguish the sounds of objects being knocked over. There was a scratching on the wall as if it would tear its way in. She knew now what it was, a big cat, deposited by the uprooted tree that had passed her. It had come with the flood, a gift.

Unconsciously she pressed her hand against her face and along her tightened throat. The

rifle rocked across her knees. She had never seen a panther in her life. She had heard about them from others and heard their cries, like suffering, in the distance. The cat was scratching on the wall again, rattling the window by the door. As long as she guarded the window and kept the cat hemmed in by the wall and water, caged, she would be all right. Outside, the animal paused to rake his claws across the rusted outer screen. Now and then, it whined and growled.

When the light filtered down through the rain at last, coming like another kind of dark, she was still sitting on the bed, stiff and cold. Her arms, used to rowing on the river, ached from the stillness of holding the rifle. She had hardly allowed herself to move for fear any sound might give strength to the cat. Rigid, she swayed with the movement of the house. The rain still fell as if it would never stop. Through the grey light, finally, she could see the rain-pitted flood and far away the cloudy shape of drowned treetops. The cat was not moving now. Maybe he had gone away. Laying the gun aside she slipped off the bed and moved without a sound to the window. It was still there, crouched at the edge of the porch, staring up at the live oak, the mooring of her house, as if gauging its chances of leaping to an overhanging branch. It did not seem so frightening now that she could see it, its coarse fur napped into twigs, its sides pinched and ribs showing. It would be easy to shoot it where it sat, its long tail whipping back and forth. She was moving back to get the gun when it turned around. With no warning, no crouch or tensing of muscles, it sprang at the window, shattering a pane of glass. She fell back, stifling a scream, and taking up the rifle, she fired through the window. She could not see the panther now, but she had missed. It began to pace again. She could glimpse its head and the arch of its back as it passed the window.

Shivering, she pulled back on the bed and lay down. The lulling constant sound of the river and the rain, the penetrating chill, drained away her purpose. She watched the window and kept the gun ready. After waiting a long while she moved again to look. The panther had fallen asleep, its head on its paws, like a housecat. For the first time since the rains began she wanted to cry, for herself, for all the people, for everything in the flood. Sliding down on the bed, she pulled the quilt around her shoulders. She should have got out when she could, while the roads were still open or before her boat was washed away. As she rocked back and forth with the sway of the house a deep ache in her stomach reminded her she hadn't eaten. She couldn't remember for how long. Like the cat, she was starving. Easing into the kitchen, she made a fire with the few remaining sticks of wood. If the flood lasted she would have to burn the chair, maybe even the table itself. Taking down the remains of a smoked ham from the ceiling, she cut thick slices of the brownish red meat and placed them in a skillet. The smell of the frying meat made her dizzy. There were stale biscuits from the last time she had cooked and she could make some coffee. There was plenty of water.

While she was cooking her food, she almost forgot about the cat until it whined. It was hungry too. "Let me eat," she called to it, "and then I'll see to you." And she laughed under her breath. As she hung the rest of the ham back on its nail the cat growled a deep throaty rumble that made her hand shake.

After she had eaten, she went to the bed again and took up the rifle. The house had risen so high now it no longer scraped across the bluff when it swung back from the river. The food had warmed her. She could get rid of the cat while light still hung in the rain. She crept slowly to the window. It was still there, mewling, beginning to move about the porch. She stared at it a long time, unafraid. Then without thinking what she was doing, she laid the gun aside and started around the edge of the bed to the kitchen. Behind her the cat was moving, fretting. She took down what was left of the ham and making her way back across the swaying floor to the window she shoved it through the broken pane. On the other side there was a hungry snarl and something like a shock passed from the animal to her. Stunned by what she had done, she drew back to the bed. She could hear the sounds of the panther tearing at the meat. The house

Reading Literacy

rocked around her.

The next time she awoke she knew at once that everything had changed. The rain had stopped. She felt for the movement of the house but it no longer swayed on the flood. Drawing her door open, she saw through the torn screen a different world. The house was resting on the bluff where it always had. A few feet down, the river still raced on in a torrent, but it no longer covered the few feet between the house and the live oak. And the cat was gone. Leading from the porch to the live oak and doubtless on into the swamp were tracks, indistinct and already disappearing into the soft mud. And there on the porch, gnawed to whiteness, was what was left of the ham.

Source: Louis Dollarhide, "The Gift" in *Mississippi Writers: Reactions of Childhood and Youth*, Volume I, edited by Dorothy Abbott, University Press of Mississippi, 1985.

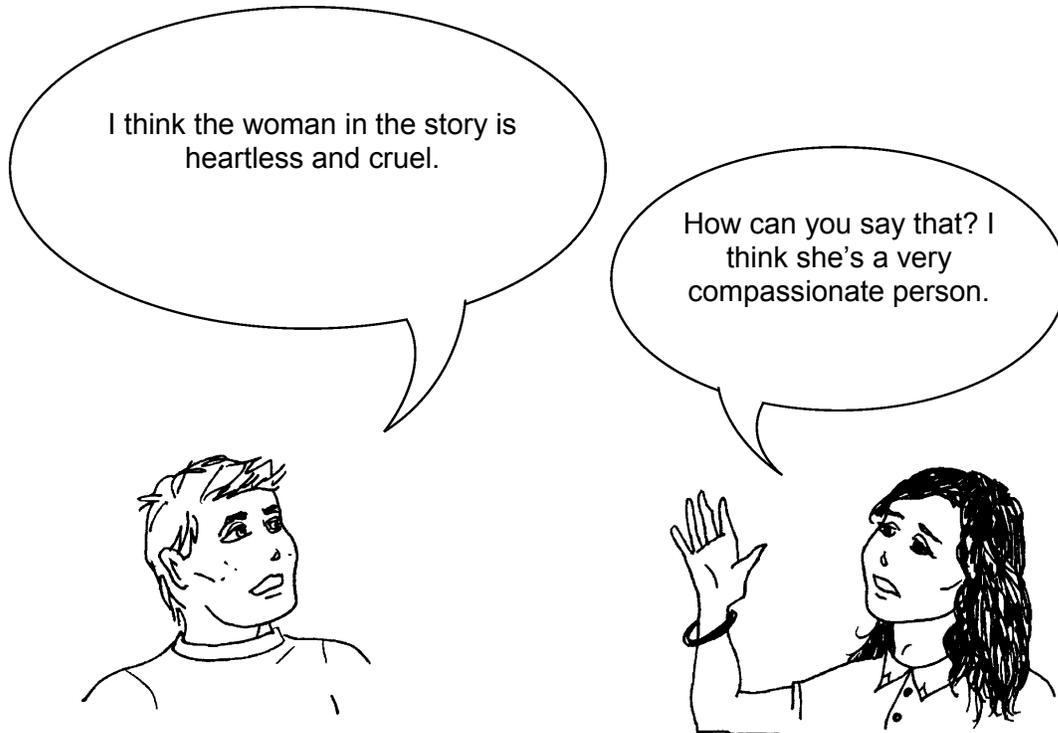
Use the story "The Gift" on the previous pages to answer the questions which follow. (Note that line numbers are given in the margin of the story to help you find parts which are referred to in the questions.)

Question 1: THE GIFT

R119Q09A- 0 1 9

R119Q09B- 0 1 9

Here is part of a conversation between two people who read "The Gift":



Give evidence from the story to show how each of these speakers could justify their point of view.

Speaker 1

Speaker 2

Question 2: THE GIFT

R119Q01

What is the woman's situation at the beginning of the story?

- A She is too weak to leave the house after days without food.
- B She is defending herself against a wild animal.
- C Her house has been surrounded by flood waters.
- D A flooded river has swept her house away.

Question 3: THE GIFT

R119Q07- 0 1 2 3 9

Here are some of the early references to the panther in the story.

“the cry awoke her, a sound so anguished...” (line 32)

“The answer was a repeated cry, but less shrill, tired sounding...” (line 44)

“She had...heard their cries, like suffering, in the distance.” (lines 52–53)

Considering what happens in the rest of the story, why do you think the writer chooses to introduce the panther with these descriptions?

Question 4: THE GIFT

R119Q06

“Then creaking and groaning with effort the house struggled up ...” (line 24)

What happened to the house in this part of the story?

- A It fell apart.
- B It began to float.
- C It crashed into the oak tree.
- D It sank to the bottom of the river.

Question 5: THE GIFT

R119Q08- 0 1 2 9

What does the story suggest was the woman's reason for feeding the panther?

Question 6: THE GIFT

R119Q04

When the woman says, "and then I'll see to you" (line 92) she means that she is

- A sure that the cat won't hurt her.
- B trying to frighten the cat.
- C intending to shoot the cat.
- D planning to feed the cat.

Question 7: THE GIFT

R119Q05- 0 1 2 3 9

Do you think that the last sentence of "The Gift" is an appropriate ending?

Explain your answer, demonstrating your understanding of how the last sentence relates to the story's meaning.

The two letters below come from the internet and are about graffiti. Graffiti is illegal painting and writing on walls and elsewhere. Refer to the letters to answer the questions below.

GRAFFITI

I'm simmering with anger as the school wall is cleaned and repainted for the fourth time to get rid of graffiti. Creativity is admirable but people should find ways to express themselves that do not inflict extra costs upon society.

Why do you spoil the reputation of young people by painting graffiti where it's forbidden? Professional artists do not hang their paintings in the streets, do they? Instead they seek funding and gain fame through legal exhibitions.

In my opinion buildings, fences and park benches are works of art in themselves. It's really pathetic to spoil this architecture with graffiti and what's more, the method destroys the ozone layer. Really, I can't understand why these criminal artists bother as their "artistic works" are just removed from sight over and over again.

Helga

There is no accounting for taste. Society is full of communication and advertising. Company logos, shop names. Large intrusive posters on the streets. Are they acceptable? Yes, mostly. Is graffiti acceptable? Some people say yes, some no.

Who pays the price for graffiti? Who is ultimately paying the price for advertisements? Correct. The consumer.

Have the people who put up billboards asked your permission? No. Should graffiti painters do so then? Isn't it all just a question of communication – your own name, the names of gangs and large works of art in the street?

Think about the striped and checkered clothes that appeared in the stores a few years ago. And ski wear. The patterns and colors were stolen directly from the flowery concrete walls. It's quite amusing that these patterns and colors are accepted and admired but that graffiti in the same style is considered dreadful.

Times are hard for art.

Sophia

Question 1: GRAFFITI

R081Q01

The purpose of each of these letters is to

- A explain what graffiti is.
- B present an opinion about graffiti.
- C demonstrate the popularity of graffiti.
- D tell people how much is spent removing graffiti.

Question 2: GRAFFITI

R081Q05- 0 1 9

Why does Sophia refer to advertising?

Question 3: GRAFFITI

R081Q06A- 0 1 9

Which of the two letter writers do you agree with? Explain your answer by using your own words to refer to what is said in one or both of the letters.

Question 4: GRAFFITI

R081Q06B- 0 1 9

We can talk about what a letter says (its content).

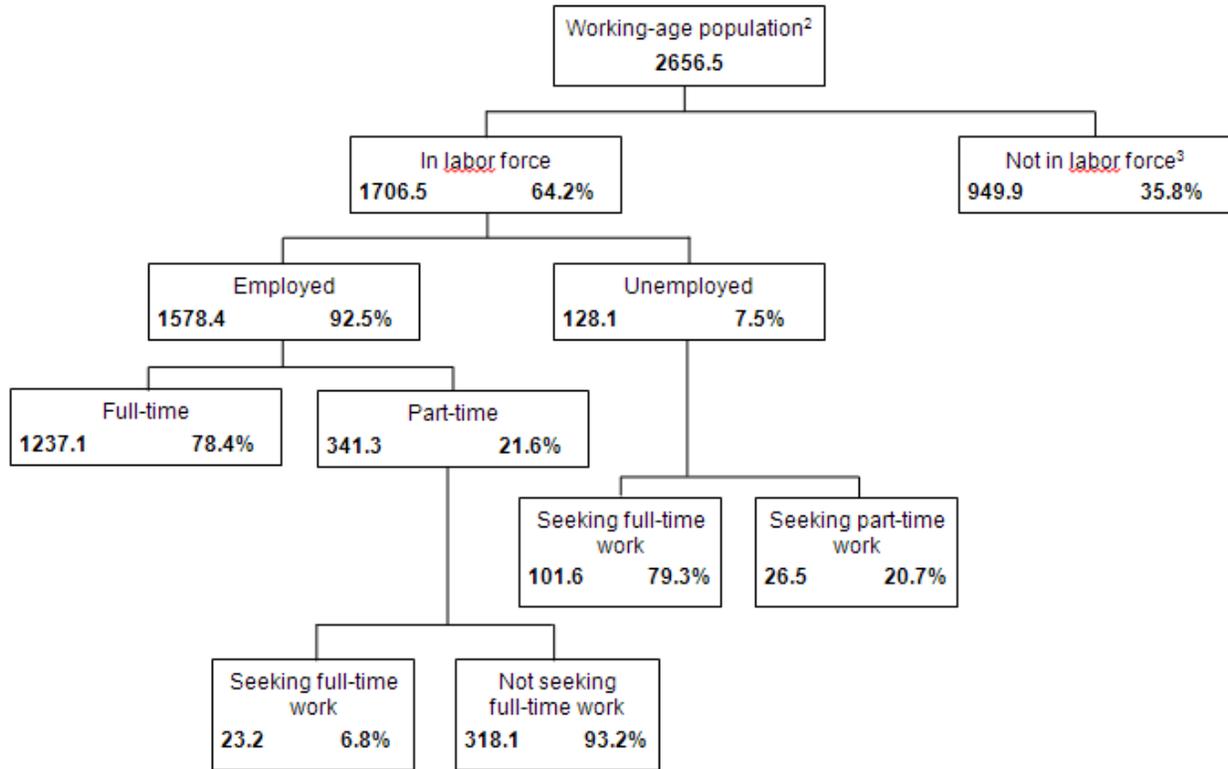
We can talk about the way a letter is written (its style).

Regardless of which letter you agree with, in your opinion, which do you think is the better letter? Explain your answer by referring to the way one or both letters are written.

The tree diagram below shows the structure of a country's labor force or "working-age population". The total population of the country in 1995 was about 3.4 million.

LABOR

The Labor Force Structure year ended 31 March 1995 (000s)¹



Notes

1. Numbers of people are given in thousands (000s).
2. The working-age population is defined as people between the ages of 15 and 65.
3. People "Not in labor force" are those not actively seeking work and/or not available for work.

Source: D. Miller, *Form 6 Economics*, ESA Publications, Box 9453, Newmarket, Auckland, NZ, p.64.

Use the information about a country's labor force to answer the questions below.

Question 1: LABOR

R088Q01

What are the two main groups into which the working-age population is divided?

- A Employed and unemployed.
- B Of working age and not of working age.
- C Full-time workers and part-time workers.
- D In the labor force and not in the labor force.

Question 2: LABOR

R088Q03- 0 1 2 9

How many people of working age were not in the labor force? (Write the number of people, not the percentage.)

QUESTION 3: LABOR

R088Q04

In which part of the tree diagram, if any, would each of the people listed in the table below be included?

The first one has been done for you.

	"In labor force: employed"	"In labor force: unemployed"	"Not in labor force"	Not included in any category
A part-time waiter, aged 35	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A business woman, aged 43, who works a sixty-hour week	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A full-time student, aged 21	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A man, aged 28, who recently sold his shop and is looking for work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A woman, aged 55, who has never worked or wanted to work outside the home	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
A grandmother, aged 80, who still works a few hours a day at the family's market stall	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

QUESTION 4: LABOR

R088Q05

Suppose that information about the labor force was presented in a tree diagram like this every year.

Listed below are four features of the tree diagram. Show whether or not you would expect these features to change from year to year, by circling either “Change” or “No change”. The first one has been done for you.

Features of Tree Diagram	Answer
The labels in each box (e.g. “In labor force”)	Change / <u>No change</u>
The percentages (e.g. “64.2%”)	Change / No change
The numbers (e.g. “2656.5”)	Change / No change
The footnotes under the tree diagram	Change / No change

QUESTION 5: LABOR

R088Q07

The information about the labor force structure is presented as a tree diagram, but it could have been presented in a number of other ways, such as a written description, a pie chart, a graph or a table.

The tree diagram was probably chosen because it is especially useful for showing

- A changes over time.
- B the size of the country's total population.
- C categories within each group.
- D the size of each group.

On the next two pages there are two texts. Text 1 is an extract from the play *Léocadia* by Jean Anouilh and Text 2 gives definitions of theatrical occupations. Refer to the texts to answer the questions which follow.

AMANDA AND THE DUCHESS

TEXT 1

AMANDA AND THE DUCHESS

Summary: Since Léocadia's death, the Prince, who was in love with her, has been inconsolable. At a shop called *Réséda Soeurs*, the Duchess, who is the Prince's aunt, has met a young shop assistant, Amanda, who looks amazingly like Léocadia. The Duchess wants Amanda to help her set the Prince free from the memories which haunt him.

A crossroads in the castle grounds, a circular bench around a small obelisk...evening is falling...

AMANDA

I still don't understand. What can I do for him, ma'am? I can't believe you could possibly have thought...And why me? I'm not particularly pretty. And even if someone were very pretty—who could suddenly come between him and his memories like that?

THE DUCHESS

No one but you.

AMANDA, *sincerely surprised*

Me?

THE DUCHESS

The world is so foolish, my child. It sees only parades, gestures, badges of office...that must be why you have never been told. But my heart hasn't deceived me—I almost cried out at *Réséda Soeurs* the first time I saw you. To someone who knew more of her than just her public image, you are the living likeness of Léocadia.

A silence. The evening birds have now taken over from the afternoon birds. The grounds are filled with shadows and twittering.

AMANDA, *very gently*

I really don't think I can, ma'am. I have nothing, I am nothing, and those lovers...that was **my** fancy, don't you see?

She has got up. As if about to leave, she has picked

up her small suitcase.

THE DUCHESS, *gently also, and very wearily*
Of course, my dear. I apologize.

She in turn gets up, with difficulty, like an old woman. A bicycle bell is heard in the evening air; she gives a start.

Listen...it's him! Just show yourself to him, leaning against this little obelisk where he first met her. Let him see you, even if it's just this once, let him call out, take a sudden interest in this likeness, in this stratagem which I shall confess to him tomorrow and for which he will hate me—in anything but this dead girl who'll take him away from me one of these days, I'm sure...*(She has taken her by the arm.)* You will do that, won't you? I beg you most humbly, young lady. *(She looks at her, beseechingly, and quickly adds:)* And then, that way, you'll see him too. And...I can feel that I'm blushing again from saying this to you—life is just too mad! That's the third time I've blushed in sixty years, and the second time in ten minutes—you'll see him; and if he could ever (why not him, since he's handsome and charming and he wouldn't be the first?) if he could ever have the good fortune, for himself and for me, to take your fancy for one moment...*The bell again in the shadows, but very close now.*

AMANDA, *in a whisper*

What should I say to him?

THE DUCHESS, *gripping her arm*

Simply say: "Excuse me, Sir, can you tell me the way to the sea?"

Reading Literacy

She has hurried into the deeper shadows of the trees. Just in time. There is a pale blur. It is the Prince on his bicycle. He passes very close to the pale blur of Amanda by the obelisk. She murmurs.

AMANDA

Excuse me, Sir...

He stops, dismounts from the bicycle, takes off his hat and looks at her.

THE PRINCE

Yes?

AMANDA

Can you tell me the way to the sea?

THE PRINCE

Take the second turning on your left.

He bows, sadly and courteously, gets back on the bicycle and rides away. The bell is heard again in the distance. The Duchess comes out of the shadows, very much an old woman.

AMANDA, *gently, after a while*

He didn't recognize me...

THE DUCHESS

It was dark...And then, who knows what face he gives her now, in his dreams? (*She asks timidly:*) The last train has gone, young lady. In any case, wouldn't you like to stay at the castle tonight?

AMANDA, *in a strange voice*

Yes, ma'am.

It is completely dark. The two of them can no longer be seen in the shadows, and only the wind can be heard in the huge trees of the grounds.

THE CURTAIN FALLS

Source: Jean ANOUILH, Léocadia (end of Scene II). Published by LA TABLE RONDE, 1984

TEXT 2

DEFINITIONS OF SOME THEATRICAL OCCUPATIONS

Actor: plays a character on stage.

Director: controls and oversees all aspects of a play. He not only positions the actors, arranges their entrances and exits and directs their acting, but also suggests how the script is to be interpreted.

Wardrobe staff: produce the costumes from a model.

Set designer: designs models of the sets and costumes. These models are then transformed into their full size in the workshop.

Props manager: in charge of finding the required props. The word “props” is used to mean everything that can be moved: armchairs, letters, lamps, bunches of flowers, etc. The sets and costumes are not props.

Sound technician: in charge of all sound effects required for the production. He is at the controls during the show.

Lighting assistant or lighting technician: in charge of lighting. He is also at the controls during the show. Lighting is so sophisticated that a well-equipped theatre can employ up to ten lighting technicians.

Question 1: AMANDA AND THE DUCHESS

R216Q01

What is this extract from the play about?

The Duchess thinks of a trick

- A to get the Prince to come and see her more often.
- B to get the Prince to make up his mind finally to get married.
- C to get Amanda to make the Prince forget his grief.
- D to get Amanda to come and live at the castle with her.

Question 2: AMANDA AND THE DUCHESS

R216Q02- 0 1 9

In the script of the play, in addition to the words to be spoken by the actors, there are directions for the actors and theatre technicians to follow.

How can these directions be recognized in the script?

Question 3: AMANDA AND THE DUCHESS

R216Q03A-019

R216Q03

R216Q03C- 0 1 9

The table below lists theatre technicians involved in staging this extract from *Léocadia*. Complete the table by indicating one stage direction from TEXT 1 which would require the involvement of each technician.

The first one has been done for you.

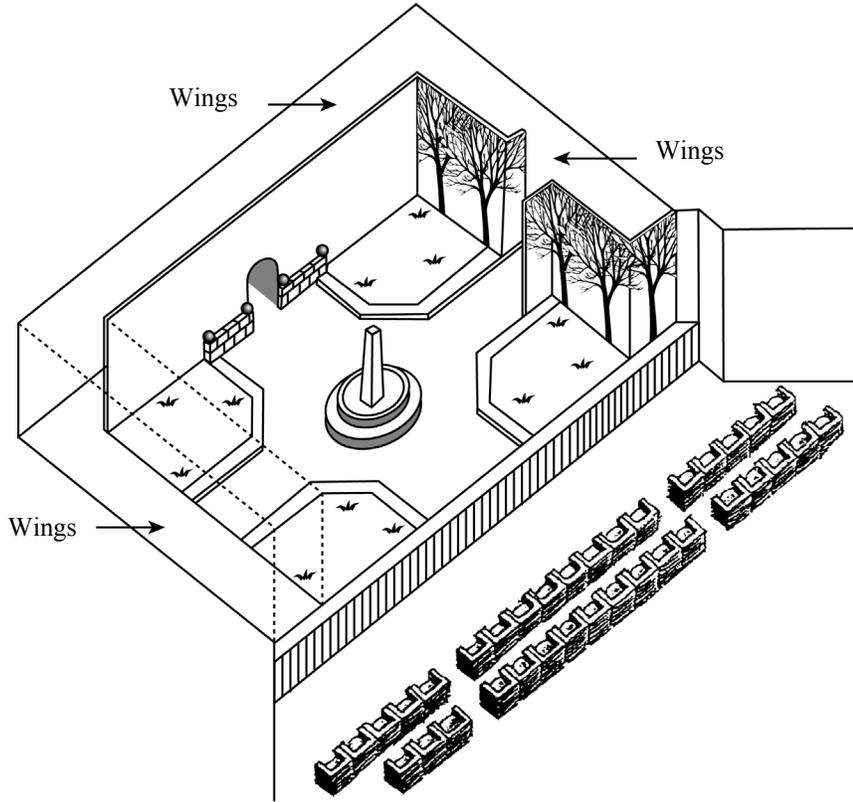
Theatre technicians	Stage direction
Set designer	A circular bench around a small obelisk
Props manager	
Sound technician	
Lighting technician	

Question 4: AMANDA AND THE DUCHESS

R216Q04- 0 1 9

The director positions the actors on the stage. On a diagram, the director represents Amanda with the letter A and the Duchess with the letter D.

Put an A and a D on the following diagram of the set to show approximately where Amanda and the Duchess are when the Prince arrives.



Question 5: AMANDA AND THE DUCHESS

R216Q06

Towards the end of the extract from the play, Amanda says, “He didn’t recognize me...”.

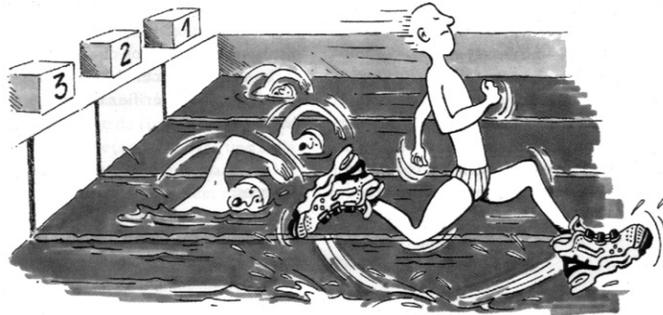
What does she mean by that?

- A That the Prince didn’t look at Amanda.
- B That the Prince didn’t realize that Amanda was a shop assistant.
- C That the Prince didn’t realize that he’d already met Amanda.
- D That the Prince didn’t notice that Amanda looked like Léocadia.

RUNNERS

Feel Good in your Runners

For 14 years the Sports Medicine Centre of Lyon (France) has been studying the injuries of young sports players and sports professionals. The study has established that the best course is prevention ... and good shoes.



Knocks, falls, wear and tear...

Eighteen percent of sports players aged 8 to 12 already have heel injuries. The cartilage of a footballer's ankle does not respond well to shocks, and 25% of professionals have discovered for themselves that it is an especially weak point. The cartilage of the delicate knee joint can also be irreparably damaged and if care is not taken right from childhood (10–12 years of age), this can cause premature osteoarthritis. The hip does not escape damage either and, particularly when tired, players run the risk of fractures as a result of falls or collisions.

According to the study, footballers who have been playing for more than ten years have bony outgrowths either on the tibia or on the heel. This is what is known as "footballer's foot", a deformity caused by shoes with soles and ankle parts that are too flexible.

Protect, support, stabilize, absorb

If a shoe is too rigid, it restricts movement. If it is too flexible, it increases the risk of injuries and sprains. A good sports shoe should meet four

criteria:

Firstly, it must *provide exterior protection*: resisting knocks from the ball or another player, coping with unevenness in the ground, and keeping the foot warm and dry even when it is freezing cold and raining.

It must *support the foot*, and in particular the ankle joint, to avoid sprains, swelling and other problems, which may even affect the knee.

It must also provide players with good *stability* so that they do not slip on a wet ground or skid on a surface that is too dry.

Finally, it must *absorb shocks*, especially those suffered by volleyball and basketball players who are constantly jumping.

Dry feet

To avoid minor but painful conditions such as blisters or even splits or athlete's foot (fungal infections), the shoe must allow evaporation of perspiration and must prevent outside dampness from getting in. The ideal material for this is leather, which can be water-proofed to prevent the shoe from getting soaked the first time it rains.

Use the article above to answer the questions below.

Question 1: RUNNERS

R110Q01

What does the author intend to show in this text?

- A That the quality of many sports shoes has greatly improved.
- B That it is best not to play football if you are under 12 years of age.
- C That young people are suffering more and more injuries due to their poor physical condition.
- D That it is very important for young sports players to wear good sports shoes.

Question 2: RUNNERS

R110Q04- 0 1 9

According to the article, why should sports shoes not be too rigid?

Question 3: RUNNERS

R110Q05- 0 1 9

One part of the article says, "A good sports shoe should meet four criteria."

What are these criteria?

Question 4: RUNNERS

R110Q06

Look at this sentence from near the end of the article. It is presented here in two parts:

“To avoid minor but painful conditions such as blisters or even splits or athlete’s foot (fungal infections),...” *(first part)*

“...the shoe must allow evaporation of perspiration and must prevent outside dampness from getting in.” *(second part)*

What is the relationship between the first and second parts of the sentence?

The second part

- A contradicts the first part.
- B repeats the first part.
- C illustrates the problem described in the first part.
- D gives the solution to the problem described in the first part.

NEW RULES

EDITORIAL

Technology creates the need for new rules

SCIENCE has a way of getting ahead of law and ethics. That happened dramatically in 1945 on the destructive side of life with the atomic bomb, and is now happening on life's creative side with techniques to overcome human infertility.

Most of us rejoiced with the Brown family in England when Louise, the first test-tube baby, was born. And we have marveled at other firsts — most recently the births of healthy babies that had once been embryos frozen to await the proper moment of implantation in the mother-to-be.

It is about two such frozen embryos in Australia that a storm of legal and ethical questions has arisen. The embryos were destined to be implanted in Elsa Rios, wife of Mario Rios. A previous embryo implant had been unsuccessful, and the Rioses wanted to have another chance at becoming parents. But before they had a second chance to try, the Rioses perished in an airplane crash.

What was the Australian hospital to do with the frozen embryos? Could they be implanted in someone else? There were numerous volunteers. Were the embryos somehow entitled to the Rioses' substantial estate? Or should the embryos be destroyed? The Rioses, understandably, had made no provision for the embryos' future.

The Australians set up a commission to study the matter. Last week, the commission made its report. The embryos should be thawed, the panel said, because donation of embryos to someone else would require the consent of the "producers," and no such consent had been given. The panel also held that the embryos in their present state had no life or rights and thus could be destroyed.

The commission members were conscious of treading on slippery legal and ethical grounds. Therefore, they urged that three months be allowed for public opinion to respond to the commission recommendation. Should there be an overwhelming outcry against destroying the embryos, the commission would reconsider.

Couples now enrolling in Sydney's Queen Victoria hospital for in vitro fertilization programs must specify what should be done with the embryos if something happens to them.

This assures that a situation similar to the Rioses won't recur. But what of other complex questions? In France, a woman recently had to go to court to be allowed to bear a child from her deceased husband's frozen sperm. How should such a request be handled? What should be done if a surrogate mother breaks her child-bearing contract and refuses to give up the infant she had promised to bear for someone else?

Our society has failed so far to come up with enforceable rules for curbing the destructive potential of atomic power. We are reaping the nightmarish harvest for that failure. The possibilities of misuse of scientists' ability to advance or retard procreation are manifold. Ethical and legal boundaries need to be set before we stray too far.

Use the newspaper editorial “Technology creates the need for new rules” above to answer the questions below.

Question 1: NEW RULES

R236Q01- 0 1 9

Underline the sentence that explains what the Australians did to help decide how to deal with the frozen embryos belonging to a couple killed in the plane crash.

Question 2: NEW RULES

R236Q02- 0 1 2 9

List two examples from the editorial that illustrate how modern technology, such as that used for implanting frozen embryos, creates the need for new rules.

PERSONNEL



CANCO Manufacturing Company
Personnel Department

Center on Internal and External Mobility

What is CIEM?

CIEM stands for Center on Internal and External Mobility, an initiative of the personnel department. A number of workers of this department work in CIEM, together with members from other departments and outside career consultants.

CIEM is available to help employees in their search for another job inside or outside the Canco Manufacturing Company.

What does CIEM do?

CIEM supports employees who are seriously considering other work through the following activities:

- ***Job Data Bank***

After an interview with the employee, information is entered into a data bank that tracks job seekers and job openings at Canco and at other manufacturing companies.

- ***Guidance***

The employee's potential is explored through career counseling discussions.

- ***Courses***

Courses are being organized (in collaboration with the department for information and training) that will deal with job search and career planning.

- ***Career Change Projects***

CIEM supports and coordinates projects to help employees prepare for new careers and new perspectives.

- ***Mediation***

CIEM acts as a mediator for employees who are threatened with dismissal resulting from reorganization, and assists with finding new positions when necessary.

How much does CIEM cost?

Payment is determined in consultation with the department where you work. A number of services of CIEM are free. You may also be asked to pay, either in money or in time.

How does CIEM work?

CIEM assists employees who are seriously considering another job within or outside the company.

That process begins by submitting an application. A discussion with a personnel counselor can also be useful. It is obvious that you should talk with the counselor first about your wishes and the internal possibilities regarding your career. The counselor is familiar with your abilities and with developments within your unit.

Contact with CIEM in any case is made via the personnel counselor. He or she handles the application for you, after which you are invited to a discussion with a CIEM representative.

For more information

The personnel department can give you more information.

Use the announcement from a personnel department above to answer the questions below.

Question 1: PERSONNEL

R234Q01- 0 1 9

According to the announcement, where could you get more information about CIEM?

Question 2: PERSONNEL

R234Q02- 0 1 9

List two ways in which CIEM helps people who will lose their jobs because of a departmental reorganization.

CELL PHONE SAFETY

Are cell phones dangerous?

Key Point

Conflicting reports about the health risks of cell phones appeared in the late 1990s.

Key Point

Millions of dollars have now been invested in scientific research to investigate the effects of cell phones.

Yes	No
1. Radio waves given off by cell phones can heat up body tissue, having damaging effects.	Radio waves are not powerful enough to cause heat damage to the body.
2. Magnetic fields created by cell phones can affect the way that your body cells work.	The magnetic fields are incredibly weak, and so unlikely to affect cells in our body.
3. People who make long cell phone calls sometimes complain of fatigue, headaches, and loss of concentration.	These effects have never been observed under laboratory conditions and may be due to other factors in modern lifestyles.
4. Cell phone users are 2.5 times more likely to develop cancer in areas of the brain adjacent to their phone ears.	Researchers admit it's unclear this increase is linked to using cell phones.
5. The International Agency for Research on Cancer found a link between childhood cancer and power lines. Like cell phones, power lines also emit radiation.	The radiation produced by power lines is a different kind of radiation, with much more energy than that coming from cell phones.
6. Radio frequency waves similar to those in cell phones altered the gene expression in nematode worms.	Worms are not humans, so there is no guarantee that our brain cells will react in the same way.

If you use a cell phone ...

Key Point

Given the immense numbers of cell phone users, even small adverse effects on health could have major public health implications.

Key Point

In 2000, the Stewart Report (a British report) found no known health problems caused by cell phones, but advised caution, especially among the young, until more research was carried out. A further report in 2004 backed this up.

Do

Keep the calls short.

Carry the cell phone away from your body when it is on standby.

Buy a cell phone with a long “talk time”. It is more efficient, and has less powerful emissions.

Don't

Don't use your cell phone when the reception is weak, as the phone needs more power to communicate with the base station, and so the radio-wave emissions are higher.

Don't buy a cell phone with a high “SAR” value¹. This means that it emits more radiation.

Don't buy protective gadgets unless they have been independently tested.

¹ SAR (specific absorption rate) is a measurement of how much electromagnetic radiation is absorbed by body tissue whilst using a cell phone.

“Cell Phone Safety” on the previous two pages is from a website.

Use “Cell Phone Safety” to answer the questions that follow.

Question 1: CELL PHONE SAFETY

R414Q02

What is the purpose of the **Key points**?

- A To describe the dangers of using cell phones.
- B To suggest that debate about cell phone safety is ongoing.
- C To describe the precautions that people who use cell phones should take.
- D To suggest that there are no known health problems caused by cell phones.

Question 2: CELL PHONE SAFETY

R414Q11

“It is difficult to prove that one thing has definitely caused another.”

What is the relationship of this piece of information to the Point 4 **Yes** and **No** statements in the table **Are cell phones dangerous?**

- A It supports the Yes argument but does not prove it.
- B It proves the Yes argument.
- C It supports the No argument but does not prove it.
- D It shows that the No argument is wrong.

Question 3: CELL PHONE SAFETY

R414Q06 – 0 1 9

Look at Point 3 in the **No** column of the table. In this context, what might one of these “other factors” be? Give a reason for your answer.

.....

Question 4: CELL PHONE SAFETY

R414Q09

Look at the table with the heading **If you use a cell phone ...**

Which of these ideas is the table based on?

- A There is no danger involved in using cell phones.
- B There is a proven risk involved in using cell phones.
- C There may or may not be danger involved in using cell phones, but it is worth taking precautions.
- D There may or may not be danger involved in using cell phones, but they should not be used until we know for sure.
- E The **Do** instructions are for those who take the threat seriously, and the **Don't** instructions are for everyone else.

THE PLAY'S THE THING

Takes place in a castle by the beach in Italy.

FIRST ACT

Ornate guest room in a very nice beachside castle. Doors on the right and left. Sitting room set in the middle of the stage: couch, table, and two armchairs. Large windows at the back. Starry night. It is dark on the stage. When the curtain goes up we hear men conversing loudly behind the door on the left. The door opens and three tuxedoed gentlemen enter. One turns the light on immediately. They walk to the center in silence and stand around the table. They sit down together, Gál in the armchair to the left, Turai in the one on the right, Ádám on the couch in the middle. Very long, almost awkward silence. Comfortable stretches. Silence. Then:

GÁL

Why are you so deep in thought?

TURAI

I'm thinking about how difficult it is to begin a play. To introduce all the principal characters in the beginning, when it all starts.

ÁDÁM

I suppose it must be hard.

TURAI

It is – devilishly hard. The play starts. The audience goes quiet. The actors enter the stage and the torment begins. It's an eternity, sometimes as much as a quarter of an hour before the audience finds out who's who and what they are all up to.

GÁL

Quite a peculiar brain you've got. Can't you forget your profession for a single minute?

TURAI

That cannot be done.

GÁL

Not half an hour passes without you discussing theatre, actors, plays. There are other things in this world.

TURAI

There aren't. I am a dramatist. That is my curse.

GÁL

You shouldn't become such a slave to your profession.

TURAI

If you do not master it, you are its slave. There is no middle ground. Trust me, it's no joke starting a play well. It is one of the toughest problems of stage mechanics. Introducing your characters promptly. Let's look at this scene here, the three of us. Three gentlemen in tuxedos. Say they enter not this room in this lordly castle, but rather a stage, just when a play begins. They would have to chat about a whole lot of uninteresting topics until it came out who we are. Wouldn't it be much easier to start all this by standing up and introducing ourselves? *Stands up.* Good evening. The three of us are guests in this castle. We have just arrived from the dining room where we had an excellent dinner and drank two bottles of champagne. My name is Sándor Turai, I'm a playwright, I've been writing plays for thirty years, that's my profession. Full stop. Your turn.

GÁL

Stands up. My name is Gál, I'm also a playwright. I write plays as well, all of them in the company of this gentleman here. We are a famous playwright duo. All playbills of good comedies and operettas read: written by Gál and Turai. Naturally, this is my profession as well.

GÁL and TURAI

Together. And this young man ...

ÁDÁM

Stands up. This young man is, if you allow me, Albert Ádám, twenty-five years old, composer. I wrote the music for these kind gentlemen for their latest operetta. This is my first work for the stage. These two elderly angels have discovered me and now, with their help, I'd like to become famous. They got me invited to this castle. They got my dress-coat and tuxedo made. In other words, I am poor and unknown, for now. Other than that I'm an orphan and my grandmother raised me. My grandmother has passed away. I am all alone in this

world. I have no name, I have no money.

TURAI

But you are young.

GÁL

And gifted.

ÁDÁM

And I am in love with the soloist.

TURAI

You shouldn't have added that. Everyone in the audience would figure that out anyway.

They all sit down.

“The Play’s the Thing” is the beginning of a play by the Hungarian dramatist Ferenc Molnár.

Use “The Play’s the Thing” on the previous two pages to answer the questions that follow. (Note that line numbers are given in the margin of the script to help you find parts that are referred to in the questions.)

Question 1: THE PLAY’S THE THING

R452Q03 – 0 1 9

What were the characters in the play doing **just before** the curtain went up?

Question 2: THE PLAY’S THE THING

R452Q04

“It’s an eternity, sometimes as much as a quarter of an hour ... ” (lines 29-30)

According to Turai, why is a quarter of an hour “an eternity”?

- A It is a long time to expect an audience to sit still in a crowded theatre.
- B It seems to take forever for the situation to be clarified at the beginning of a play.
- C It always seems to take a long time for a dramatist to write the beginning of a play.
- D It seems that time moves slowly when a significant event is happening in a play.

Question 3: THE PLAY’S THE THING

R452Q06 – 019

A reader said, “Ádám is probably the most excited of the three characters about staying at the castle.”

What could the reader say to support this opinion? Use the text to give a reason for your answer.

Question 4: THE PLAY'S THE THING

R452Q07

Overall, what is the dramatist Molnár doing in this extract?

- A He is showing the way that each character will solve his own problems.
- B He is making his characters demonstrate what an eternity in a play is like.
- C He is giving an example of a typical and traditional opening scene for a play.
- D He is using the characters to act out one of his own creative problems.

TELECOMMUTING

The way of the future

Just imagine how wonderful it would be to “telecommute”¹ to work on the electronic highway, with all your work done on a computer or by phone! No longer would you have to jam your body into crowded buses or trains or waste hours and hours travelling to and from work. You could work wherever you want to – just think of all the job opportunities this would open up!

Molly

Disaster in the making

Cutting down on commuting hours and reducing the energy consumption involved is obviously a good idea. But such a goal should be accomplished by improving public transportation or by ensuring that workplaces are located near where people live. The ambitious idea that telecommuting should be part of everyone’s way of life will only lead people to become more and more self-absorbed. Do we really want our sense of being part of a community to deteriorate even further?

Richard

¹ “Telecommuting” is a term coined by Jack Nilles in the early 1970s to describe a situation in which workers work on a computer away from a central office (for example, at home) and transmit data and documents to the central office via telephone lines.

Use “Telecommuting” above to answer the questions that follow.

Question 1: TELECOMMUTING

R458Q01

What is the relationship between “The way of the future” and “Disaster in the making”?

- A They use different arguments to reach the same general conclusion.
- B They are written in the same style but they are about completely different topics.
- C They express the same general point of view, but arrive at different conclusions.
- D They express opposing points of view on the same topic.

Question 2: TELECOMMUTING

R458Q07 – 019

What is one kind of work for which it would be difficult to telecommute? Give a reason for your answer.

Question 3: TELECOMMUTING

R458Q04

Which statement would **both** Molly and Richard agree with?

- A People should be allowed to work for as many hours as they want to.
- B It is not a good idea for people to spend too much time getting to work.
- C Telecommuting would not work for everyone.
- D Forming social relationships is the most important part of work.