

# Preparing Students for **PISA\***

## Reading Literacy

### Teacher's Handbook



\*Programme for International Student Assessment

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Based almost entirely on the Organisation for Economic Co-operation and Development document *Sample Tasks from the PISA 2000 Assessment: Reading, Mathematics and Scientific Literacy* © “OECD (2002). Reproduced by permission of the OECD.”

# Introduction

## PISA — Programme for International Student Assessment

PISA is a collaborative effort on the part of the member countries of the OECD (Organisation for Economic Co-operation and Development) to measure how well 15-year-olds are prepared to meet the challenges of today's knowledge societies. Over 40 countries, including Canada, and more than a quarter of a million students participate in this international assessment that occurs every three years. PISA assesses three domains: reading literacy, mathematical literacy, and scientific literacy.

## How PISA Works

A sample of 15-year-old students is randomly chosen from selected schools in each country for the PISA assessment. PISA is a two-hour pen-and-paper assessment with both multiple-choice questions and questions requiring students to construct their own answers. Students and principals also complete a questionnaire. Each assessment examines one domain in depth,

and the other two domains provide a summary profile of skills. Reading literacy was examined in depth in 2000, mathematical literacy will be examined in depth in 2003, and scientific literacy will be examined in depth in 2006.

## Significance of PISA

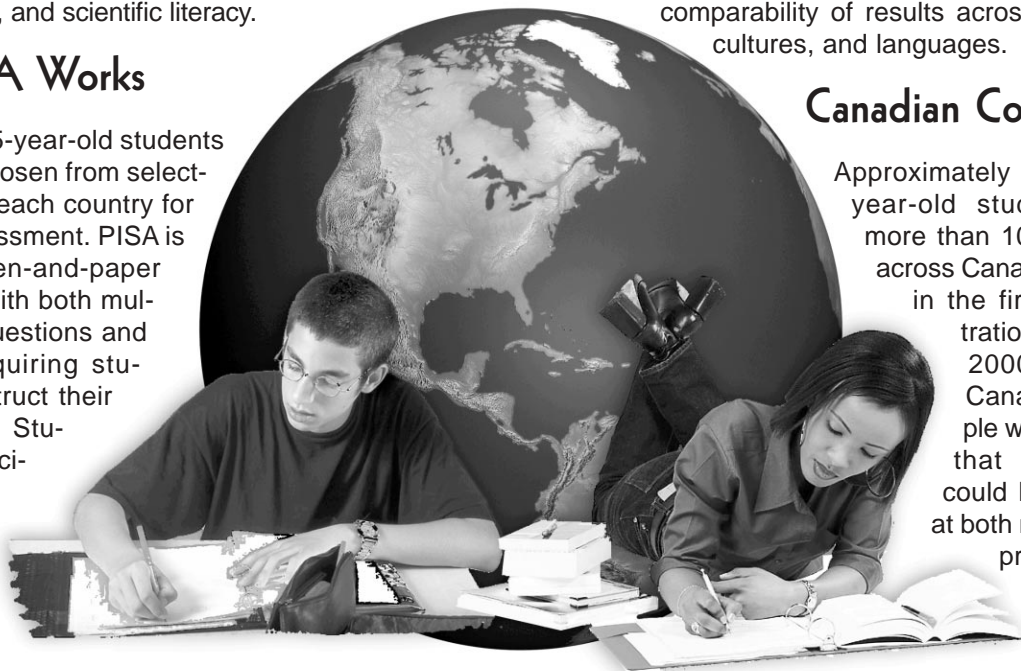
The internationally comparable evidence on student performance can assist jurisdictions to bring about improvements in schooling to better prepare young people to enter a society of rapid change and global interdependence. As well, it can provide directions for policy development, for curricular and instructional efforts, and for student learning. Coupled with appropriate incentives, it can motivate students to learn better, teachers to teach better, and schools to be more effective.

PISA represents an unprecedented effort to achieve comparability of results across countries, cultures, and languages.

## Canadian Context

Approximately 30 000 15-year-old students from more than 1000 schools across Canada took part in the first administration of PISA in 2000. A large Canadian sample was drawn so that information could be provided at both national and provincial levels. Canadian students performed

well in the global context, ranking second in reading, sixth in mathematics, and fifth in science. The performance of the students in the Atlantic provinces was above the international average, but well below the Canadian average.



## Preparing Atlantic Canadian Students for PISA

In preparation for the next PISA assessment, two documents have been prepared, one for teachers and another for students. In this document for teachers, there are two examples for whole-class discussion and two sample tasks with answers and scoring criteria. In the companion document for students, the sample tasks are also provided but without answers and scoring criteria. These two documents are published to enable students, with the help of their teachers, to attain a clear understanding of the assessment and how it is scored and to help ensure more confident and successful participation. There is also a pamphlet for parents to raise awareness of the purpose, methodology, and significance of PISA.

## Suggestions for teachers

### Reading Literacy

Reading literacy is defined in PISA as “the understanding, using, and reflecting on written texts, in order to achieve one’s goals, to develop one’s knowledge and potential, and to participate in society.”

### Aspects of Reading

The five aspects of reading assessed in PISA are as follows:

- 1 Forming a broad general understanding (20%) — Student can identify the main idea, explain the purpose of the text, etc.
- 2 Retrieving information (20%) — Student can select relevant information; this may require discrimination between two similar pieces of information.
- 3 Developing an interpretation (30%) — Student can process information in a logical manner to show understanding of what is read.
- 4 Reflecting on the content of text (15%) — Student can relate information found in a text to knowledge from other sources.
- 5 Reflecting on the form of a text (15%) — Student can consider the text objectively and evaluate its quality and appropriateness.

### Text Format

The text format used in PISA 2000 can be divided into two categories:

- 1 Continuous text (approximately 66%) — includes prose that may be narrative, expository, descriptive, persuasive, or injunctive/instructive.
- 2 Non-continuous text (approximately 33%) — includes charts and graphs, tables, diagrams, maps, forms, or advertisements.

### Reading Situations

PISA distinguishes four types of reading situations:

- 1 Reading for personal/private use (28%) — includes personal letters, fiction, reading for pleasure.
- 2 Reading for public use (28%) — includes official documents, information about public events.
- 3 Reading for work/occupational (16%) — reading related to the work world.
- 4 Reading for education (28%) — includes school assignments, reading to learn.

### Type of reading task

The “type of reading task” dimension is measured on three scales:

- 1 retrieving information
- 2 interpreting text
- 3 reflection and evaluation

Each question in the Reading Units in Sample Tasks from PISA 2000 identifies the type of reading task, the text format, and the reading situation as they are described above.

## Atlantic Canada ELA Curriculum Outcomes

The Atlantic Canada English Language Arts curriculum outcomes 4 to 7 reflect and support PISA’s definition and its competencies. The general curriculum outcomes identify “what students are expected to know and be able to do upon completion of study in English Language Arts.”

Language learning is a process that continues throughout schooling; therefore the identification of specific outcomes related to each assessment question is not feasible. However, the reading skills assessed by the Reading and Literacy component of PISA echo the learning expectations of the following Atlantic Canada English Language Arts curriculum outcomes.

#### **Outcome 4:**

Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

For example, under this outcome, 15 year-olds would be expected to

- Seek meaning in reading, using a variety of strategies such as cueing systems, utilizing prior knowledge, analysing, inferring, predicting, synthesizing, and evaluating.

#### **Outcome 5:**

Students will be expected to interpret, select, and combine information, using a variety of strategies, resources, and technologies.

For example, under this outcome, 15 year-olds would be expected to

- Select appropriate information to meet the requirements of a learning task.

#### **Outcome 6:**

Students will be expected to respond personally to a range of texts.

For example, under this outcome, 15 year-olds would be expected to

- Respond to the texts they are reading and viewing by questioning, connecting, evaluating, and extending.

#### **Outcome 7:**

Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

For example, under this outcome, 15 year-olds would be expected to

- Make inferences, draw conclusions, and make supported responses to content, form, and structure.

The PISA assessment, in structure and content, is in accord with the philosophy and expectations of the Atlantic Canada English Language Arts Curriculum.

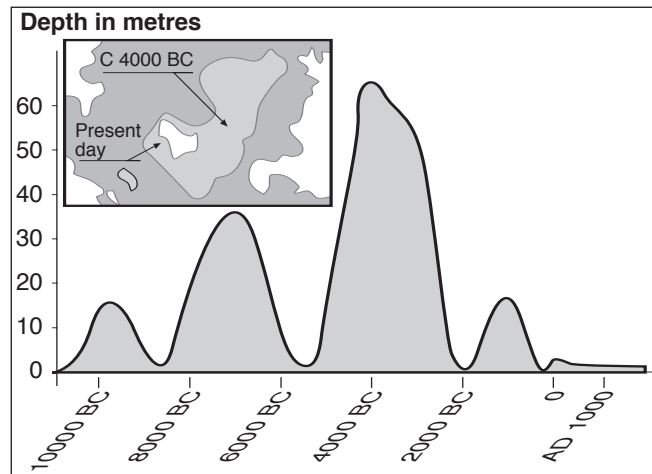
## **How to Use This Document**

- Engage your students in each of the eight tasks in the document. This may be done as a whole-class discussion or by asking students to work on the tasks individually (a companion document is provided for individual student use).
- Scoring criteria, according to PISA guidelines, are given for each question in each task. The criteria are the same as those used by PISA markers to mark the actual assessment. Examine the marking criteria to see how each question within the task will be marked. Review the scope of acceptable answers with your students.
- Suggest to students the following strategies:
  - Always read the information for each task carefully.
  - Reread each task question and any accompanying text before attempting an answer.
  - Give each question a try, even when you're not sure. Remember, partial value is given for partially correct answers.
  - Interpretive, reflective, and evaluative questions are those that begin with Why?, Why do you think ...?, How do you know ...? One- or two-word answers are insufficient. Reasons, usually with reference to the task, are required. Often the word "because" is used in the response.
  - Develop a methodical process of elimination of the alternatives in multiple-choice questions. When the list is narrowed to the best possibilities, choose one. There is no penalty for wrong choices.
- Encourage your students to take the assessment seriously and to strive for excellence.

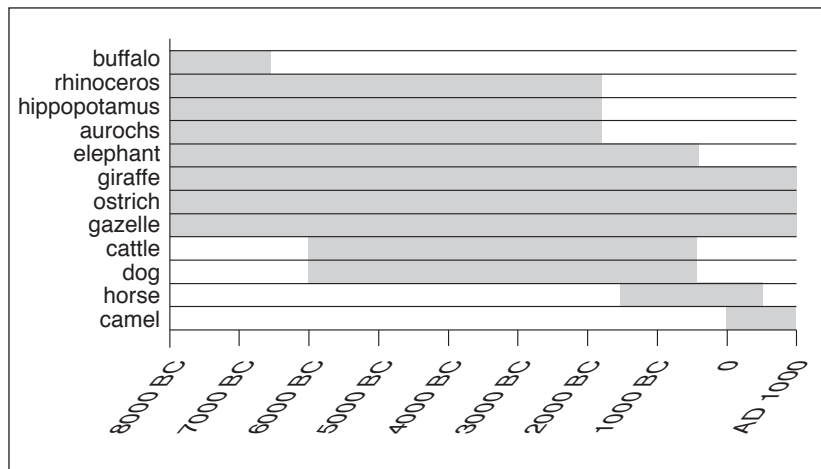
## Reading Unit 1 LAKE CHAD

Figure A shows changing levels of Lake Chad, in Saharan, North Africa. Lake Chad disappeared completely in about 20000 BC, during the last Ice Age. In about 11000 BC it reappeared. Today, its level is about the same as it was in AD 1000.

**Figure A**  
**Lake Chad: Changing levels**



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



Source: Copyright Bartholomew Ltd. 1988. Extracted from The Times Atlas of Archaeology and reproduced by permission of Harper Collins Publishers.



Use the information about Lake Chad on the opposite page to answer the questions below.

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**Question 1: LAKE CHAD (R040Q02)**

**Reading task:** Retrieving information  
**Text format:** Non-continuous  
**Situation:** Public

*What is the depth of Lake Chad today?*

- A about two metres
- B about fifteen metres
- C about fifty metres
- D It has disappeared completely
- E The information is not provided

**Scoring — Question 1**

■ **Score 1:**

Answer A — about two metres

■ **Score 0:**

Other answers.

**Question 2: LAKE CHAD (R040Q03A)**

**Reading task:** Retrieving information  
**Text format:** Non-continuous  
**Situation:** Public

*In about which year does the graph in Figure A start?*

**Scoring — Question 2**

■ **Score 1:**

Answers that state 11000 BC (or an approximation between 10500 and 12000, indicating that the student has extrapolated from the scale). For example:

- 11000
- 11000 BC
- 10500 BC
- just before 10000 BC
- about 12000
- about 11000 BC

■ **Score 0:**

Other answers, including an arrow pointing to the starting point of the graph. For example:

- 10000 BC  
[Has failed to extrapolate from the scale]
- 20000 BC
- 8000 BC [Has looked at wrong figure]
- ~~44000~~ 4000 BC [Ignore crossed-out answer]
- 0

### Question 3: LAKE CHAD (R040Q03B)

**Reading task:** Reflection and evaluation  
**Text format:** Non-continuous  
**Situation:** Public

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

#### Scoring — Question 3

##### ■ Score 1:

Answers that refer to the reappearance of the lake. Note: an answer may receive score 1 even if the previous answer is incorrect. For example:

- Lake Chad reappeared in 11000 BC after disappearing completely around 20000 BC
- the lake disappeared during the Ice Age and then came back at about this time
- it reappeared then
- about 11000 BC it came back
- then the lake reappeared after being gone for 9000 years

##### ■ Score 0:

Other answers. For example:

- this is when animals started to appear
- 11000 BC is when humans began to do rock art.
- 11000 BC was when the lake (first) appeared.
- because at that time Lake Chad was completely dried up
- because that was the first movement on the graph

### Question 4: LAKE CHAD (R040Q04)

**Reading task:** Interpreting texts  
**Text format:** Non-continuous  
**Situation:** Public

*Figure B 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 that were depicted in the rock art

#### Scoring — Question 4

##### ■ Score 1:

Answer A — the animals in the rock art were present in the area at the time they were drawn

##### ■ Score 0:

Other answers

### Question 5: LAKE CHAD (R040Q06)

**Reading task:** Interpreting texts  
**Text format:** Non-continuous  
**Situation:** Public

*For this question you need to draw together information from Figure A and Figure B.*

*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 1000 years
- D** at the beginning of an uninterrupted dry period

#### Scoring — Question 5

##### ■ Score 1:

Answer C — after the level of Lake Chad had been falling for over a thousand years

##### ■ Score 0:

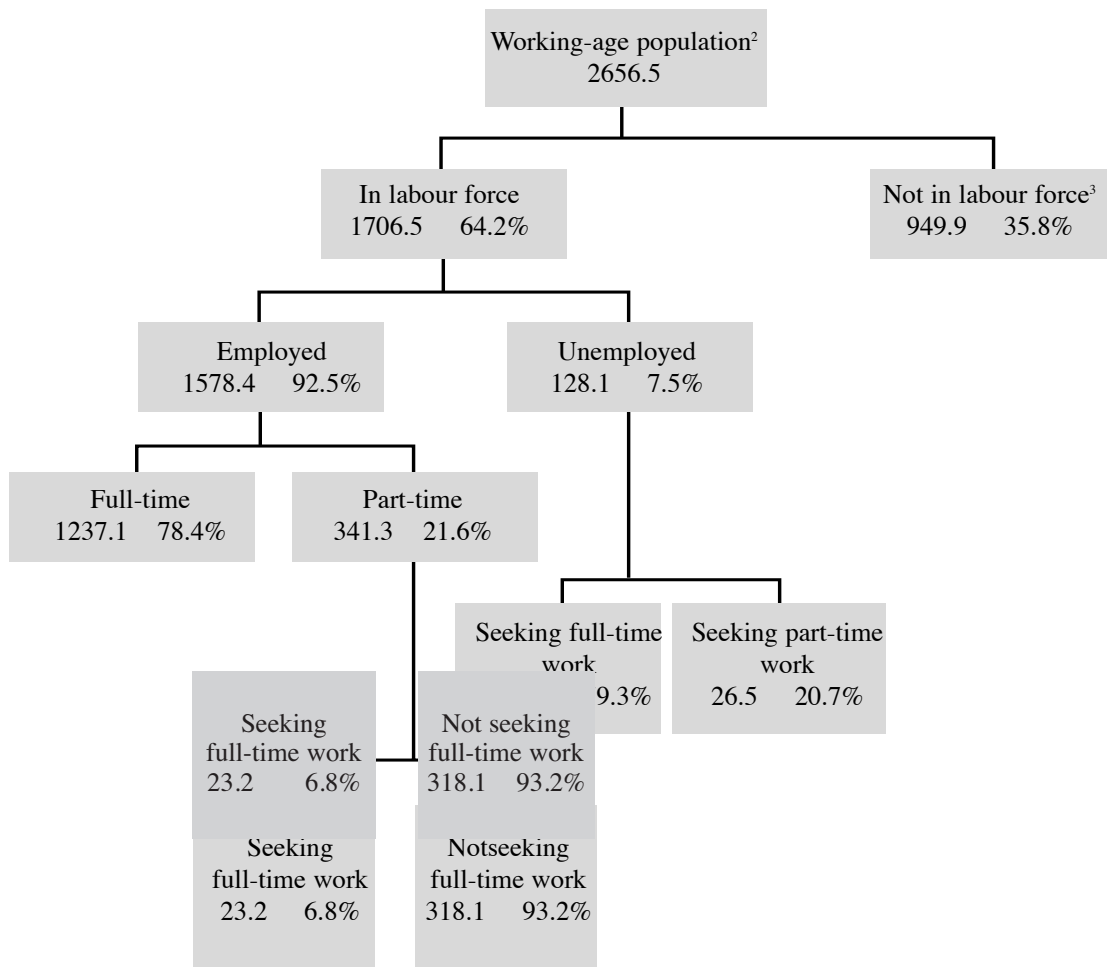
Other answers



## Reading Unit 2 LABOUR

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

The labour force structure, year ended 31 March 1995 (000s)<sup>1</sup>



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 labour force" are those not actively seeking work and/or not available for work.

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

Use the above information about a country's labour force to answer the following questions.

### Question 6: LABOUR (R088Q01)

---

**Reading task:** Interpreting texts  
**Text format:** Non-continuous  
**Situation:** Educational

*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 labour force and not in the labour force

#### Scoring — Question 6

■ **Score 1:**

Answer D — In the labour force and not in the labour force

■ **Score 0:**

Other answers

### Question 7: LABOUR (R088Q03)

---

**Reading task:** Retrieving information  
**Text format:** Non-continuous  
**Situation:** Educational

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

#### Scoring — Question 7

■ **Score 2:**

Answers that indicate that the number in the tree diagram AND the “000s” in the title/ footnote have been integrated: 949 900. Allow approximations between 949 000 and 950 000 in figures or words. Also accept 900 000 or one million (in words or figures) with qualifier.

- 949 900
- just under nine hundred and fifty thousand
- 950 000
- 949.9 thousand
- almost a million
- about 900 thousand
- 949.9 X 1000
- 949 900
- 949(000)

■ **Score 1:**

Answers that indicate that the number in the tree diagram has been located, but that the “000s” in the title/footnote has not been correctly integrated. Answers stating 949.9 in words or figures. Allow approximations comparable to those for Score 2.

- 949.9
- 94 900
- almost a thousand
- just under 950
- about 900
- just under 1 000

■ **Score 0:**

Other answers

For example:

- 35.8%
- 7.50%

## Question 8: LABOUR (R088Q04)

**Reading task:** Interpreting texts  
**Text format:** Non-continuous  
**Situation:** Educational

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

*Show your answer by placing a cross in the correct box in the table.*

*The first one has been done for you.*

### Scoring — Question 8

■ **Score 2:**

5 answers correct

■ **Score 1:**

3 or 4 answers correct

■ **Score 0:**

2 or fewer answers correct

## Question 9: LABOUR (R088Q05)

**Reading task:** Reflection and evaluation  
**Text format:** Non-continuous  
**Situation:** Educational

*Suppose that information about the labour 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 labour force")	Change/ <u>No change</u>
The percentages (e.g., "64.2%")	<u>Change</u> /No change
The numbers (e.g., "2656.5")	<u>Change</u> /No change
The footnotes under the tree diagram	Change/ <u>No change</u>

### Scoring — Question 9

■ **Score 1:**

3 answers correct

■ **Score 0:**

2 or fewer answers correct

## Question 10: LABOUR (R088Q07)

**Reading task:** Reflection and evaluation  
**Text format:** Non-continuous  
**Situation:** Educational

*The information about the labour 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

### Scoring — Question 10

■ **Score 1:**

Answer C — categories within each group

■ **Score 0:**

Other answers

# Reading Unit 3

## PLAN INTERNATIONAL

### PLAN International Program Results Financial Year 1996 Region of Eastern and Southern Africa (RESA)

	Egypt	Ethiopia	Kenya	Malawi	Sudan	Tanzania	Uganda	Zambia	Zimbabwe	Totals
<b>Growing up healthy</b>										
Health posts built with 4 rooms or less	1	0	6	0	7	1	2	0	9	26
Health workers trained for 1 day	1 053	0	719	0	425	1 003	20	80	1085	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
Kilometres of roadway improved	1.2	0	26	0	0	0	0	0	5.34	80.6
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 table above 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 11: 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.

Answer B — The level of activity was comparatively low in Ethiopia.

Note: This question is for information only and will not contribute independently to the student's score. The answer is taken into account in assessing the answer to Question 12.

### Question 12: PLAN INTERNATIONAL (R099Q04B)

**Reading task:** Reflection and evaluation  
**Text format:** Non-continuous  
**Situation:** Public

*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?*

#### Scoring — Question 12

##### ■ Score 2:

Student has answered Question 11 correctly (Answer B). Answer explains the level of PLAN's activity by drawing on ALL the information supplied with explicit or implicit reference to the type of activity conducted in Ethiopia by PLAN. Answer must also be consistent with (though does not need to refer to) BOTH of the following:

- (1) PLAN's low level of activity in Ethiopia (information supplied in the table); AND
- (2) Ethiopia's poverty (information given in the stem). For example:
  - Aid organizations often start their work in a

country by training local people so I would say PLAN had just started working in Ethiopia in 1996.

- Training community workers might be the only kind of aid they can give there. There might not be the hospitals or schools in which they could base the other kinds of aid work.
- Other foreign aid groups might be helping with medicine etc., and PLAN sees they need to know how to run the country. [*Implicitly refers to training community leaders.*]

##### ■ Score 1:

Student has answered Question 11 correctly (Answer B). Answer explains the level of PLAN's work by drawing on MOST of the information supplied. Answer must be consistent with (though does not need to refer to) BOTH of the following:

- (1) PLAN's low level of activity in Ethiopia (information supplied in the table); AND
- (2) Ethiopia's poverty (information given in the stem). For example:
  - It might be hard to distribute aid there because things are in such a mess.
  - There may be a war on so it would be hard to give aid.
  - They don't know how to help there.
  - If other organizations are helping in Ethiopia, there is less for PLAN to do.

- I could imagine that the other countries received help first and that Ethiopia will be helped in the near future.
- The people of Ethiopia may have a certain culture which makes it difficult to interact with foreigners.
- I think they are giving a bit too much help in other countries and Ethiopia is missing out. PLAN International might not have enough funding and money for all the countries in need.

**■ Score 0:**

Student has answered Question 11 incorrectly (not Answer B).

**OR:**

Student has answered Question 11 correctly (Answer B) but the answer does not take into account the information supplied about Ethiopia's relative poverty. For example:

- Ethiopia does not need PLAN's help as much as the other countries. *[Draws on information in the table but does not take into account the information about Ethiopia's relative poverty supplied in the stem.]*
- Ethiopia is not as poor as the other countries so it doesn't need PLAN's help as much. *[Draws on information in the table but is inconsistent with information about Ethiopia's relative poverty supplied in the stem.]*

- Ethiopia might only need more help with their community leaders than other countries. *[Draws in detail on information in the table but does not take into account the information about Ethiopia's relative poverty supplied in the stem.]*

**OR:**

Student has answered Question 11 correctly (Answer B) but gives an insufficient or vague or inaccurate answer. For example:

- They don't do as much work in Ethiopia. *[Restates information in Answer B in question 11 without attempting to explain it.]*
- PLAN hardly does anything in Ethiopia.
- PLAN gives the same amount to every country. *[Contradicts information in Answer B in question 11.]*

**OR:**

Student has answered Question 11 correctly (Answer B) but gives an implausible or irrelevant answer. For example:

- They should be giving more to Ethiopia. *[Expresses an opinion rather than suggesting an explanation.]*
- They are only training community workers. They don't seem to be doing anything for the health or learning of the people there. *[Does not explain the level of activity.]*



# Feel good in your runners

**F**OR 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 ...

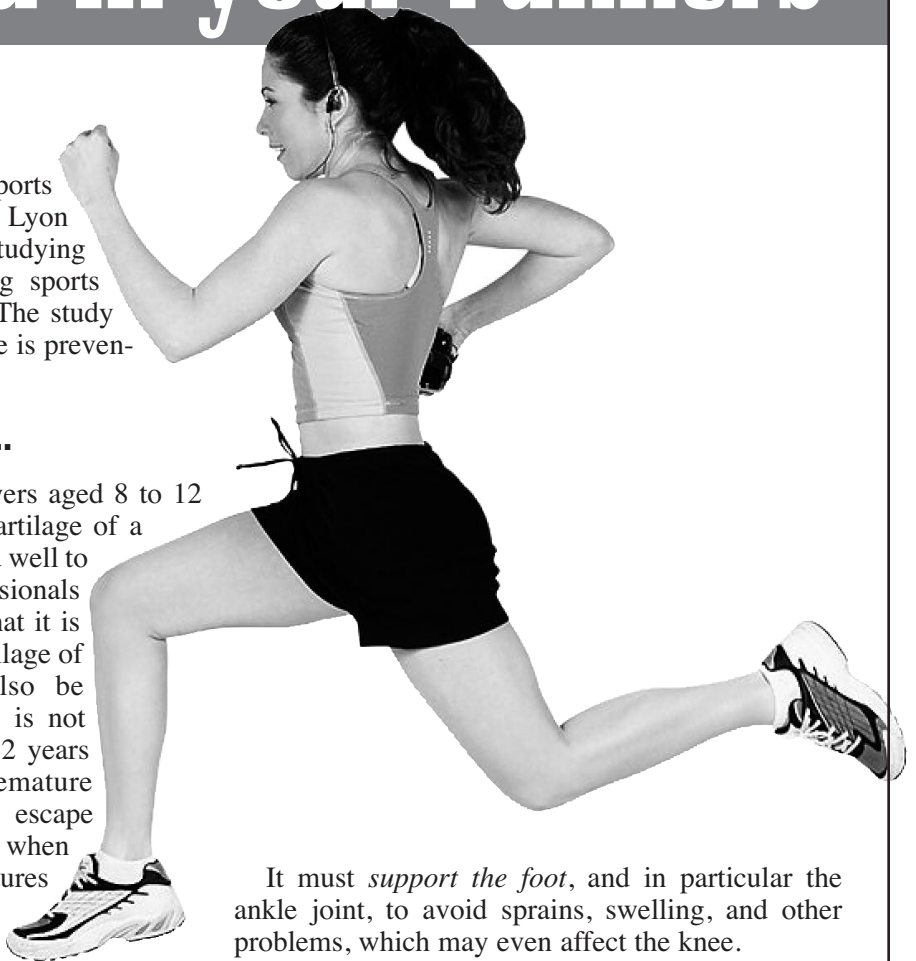
Eighteen percent of sports players aged 8 to 12 already have heel injuries. The cartilage of a footballer's ankle does not respond well to shocks, and 25 percent of professionals have discovered for themselves that it is an especially weak point. The cartilage of the delicate knee joint can also be irreparably 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 10 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.

## READING UNIT 4 Runners

Use the article on the preceding page to answer the questions below.

### Question 13: RUNNERS (R110Q01)

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**Reading task:** Interpreting texts  
**Text format:** Continuous  
**Situation:** Educational

*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 owing to their poor physical condition
- D** that it is very important for young sports players to wear good sports shoes

#### Scoring — Question 13

■ **Score 1:**

Answer D — that it is very important for young sports players to wear good sports shoes

■ **Score 0:**

Other answers

### Question 14: RUNNERS (R110Q04)

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**Reading task:** Retrieving information  
**Text format:** Continuous  
**Situation:** Educational

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

#### Scoring — Question 14

■ **Score 1:**

Answers that refer to restriction of movement  
For example:

- They restrict movement.
- They prevent you from running easily.

■ **Score 0:**

Answers that show inaccurate comprehension of the material or are implausible or irrelevant  
For example:

- To avoid injuries
- They can't support the foot
- Because you need to support the foot and ankle

**OR:**

Answers that are insufficient or vague  
For example:

- Otherwise they are not suitable

## Question 15: RUNNERS (R110Q05)

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**Reading task:** Retrieving information  
**Text format:** Continuous  
**Situation:** Educational

*One part of the article says “A good sports shoe should meet four criteria.”*

*What are these criteria?*

### Scoring — Question 15

#### ■ Score 1:

Answers which refer to the four criteria *in italics* in the text. Each reference may be a direct quotation, a paraphrase or an elaboration of the criterion. Criteria may be given in any order. The four criteria are:

- (1) to provide exterior protection
- (2) to support the foot
- (3) to provide good stability
- (4) to absorb shocks

For example:

- Exterior protection. (1)
- Support of the foot. (2)
- Good stability. (3)
- Shock absorption. (4)
- It must provide exterior protection, support the foot, provide the player with good stability and must absorb shocks.
- Protect, support, stabilize, absorb. [*Quotes sub-heading of this section of text.*]

#### ■ Score 0:

Other answers

For example:

- Protect against knocks from the ball or feet.
- Cope with unevenness in the ground.
- Keep the foot warm and dry.
- Support the foot.

[*First three points in this answer are all part of criterion (1) (provide exterior protection).*]

## Question 16: RUNNERS (R110Q06)

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**Reading task:** Reflection and evaluation  
**Text format:** Continuous  
**Situation:** Educational

*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

### Scoring — Question 16

#### ■ Score 1:

Answer D — gives the solution to the problem described in the first part

#### ■ Score 0:

Other answers

## Reading Unit 5 THE GIFT

# The Gift

**H**OW 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 the 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 house cat. 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 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: Reflections of Childhood and Youth*, Volume I, edited by Dorothy Abbott, University Press of Mississippi, 1985.

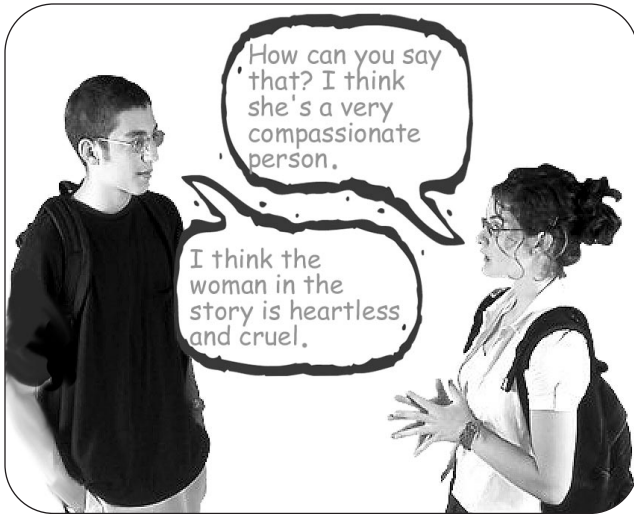


Use the story "The Gift" on the previous pages to answer the questions that follow. (Note that line numbers are given in the margin of the story to help you find parts that are referred to in the questions.)

**Question 17: THE GIFT (R119Q09)**

**Reading task:** Reflection and evaluation  
**Text format:** Continuous  
**Situation:** Personal

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



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

Speaker 1

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Speaker 2

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**Scoring — Question 17**

**Score 2:**  
 Answers that received score 1 for Speaker 1 AND score 1 for Speaker 2.

**Speaker 1 - "heartless and cruel"**

- Score 1**  
 Answers that provide evidence from the story to support the idea that the woman is heartless and cruel. They may refer to her intention to shoot the panther or to the fact that she actually shoots at the panther. They may also use quotation or close paraphrase. For example:
- She tries to shoot the panther.
  - She's cruel because her first thought is to kill the panther.
  - She laughs when she thinks about killing the cat.
  - When she was eating she laughed at the cat's whining.
  - And taking up the rifle she fired through the window. *[Quotation]*

**Score 0:**  
 Answers that are insufficient or vague. For example:

- She's unkind to the panther.

- OR:**  
 Answers that show inaccurate comprehension of the material or are implausible or irrelevant. For example:
- She's cruel because she keeps the cat locked outside. *[Implausible that she should do otherwise, given the danger the cat represents in the story]*
  - He thinks that the woman should show more compassion. *[Irrelevant: explains what the boy in the dialogue is saying, rather than referring to the story]*



## Speaker 2 — “compassionate”

### ■ Score 1:

Answers that provide evidence from the story to support the idea that the woman is compassionate. They may refer to her action in feeding the panther or to suggestions about her capacity for compassion towards the panther or more generally. They may also use quotation or close paraphrase. For example:

- She’s generous because she shares her food with the cat.
- She gives it ham.
- She took down what was left of the ham and shoved it through the broken pane. *[Quotation]*
- When she first hears the panther she thinks it sounds sad, not scary. *[Evidence of capacity for compassion towards the panther]*

- It says “she wanted to cry, for herself, for all the people, for everything in the flood.” *[Quoted evidence of more general compassion]*

### ■ Score 0:

Answers that are insufficient or vague. For example:

- She acts in a compassionate way.
- She is kind.

### OR:

Answers that show inaccurate comprehension of the material or are implausible or irrelevant.

For example:

- She thinks that the woman was a loving person. *[Irrelevant: explains what the girl in the dialogue is saying, rather than referring to the story]*

## Question 18: THE GIFT (RI19Q01)

**Reading task:** Interpreting texts  
**Text format:** Continuous  
**Situation:** Personal

*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.

## Scoring — Question 18

### ■ Score 1:

Answer C — her house has been surrounded by flood waters.

### ■ Score 0:

Other answers

## Question 19: THE GIFT (R119Q07)

**Reading task:** Interpreting texts  
**Text format:** Continuous  
**Situation:** Personal

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

*“the cry awoke her, a sound so anguished ...”  
(line 27)*

*“The answer was a repeated cry, but less shrill, tired sounding ...” (line 36)*

*“She had ... heard their cries, like suffering, in the distance.” (lines 42-43)*

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

## Scoring — Question 19

### ■ Score 2:

Answers that recognize that the descriptions are intended to evoke pity. Reference to the writer's intention or effect on the reader may be stated or implied. Reference to what happens in the rest of the story may also be stated or implied. Answers may suggest that

- (1) the descriptions quoted link the panther with the woman (or humans generally) in suffering; OR
- (2) the descriptions quoted prepare for the woman's later compassionate behaviour towards the panther; OR
- (3) the panther is presented as an object of compassion

For example:

- The panther sounds almost like a human, so it is like the woman, and you feel sorry for both of them. *[Explicit reference to the link between the panther and the woman/humans; (1) explicit reference to the effect on the reader]*
- It makes you realize straight away that the panther is also a victim of the flood. *[Implicit reference to the link between the panther and humans in "also" (1); explicit reference to the effect on the reader]*
- The woman seems to feel sorry for it before she knows what it is. *[Links the extracts with the woman's later compassionate behaviour (2), without explicit reference to intention or effect]*
- It makes you feel sorry for the panther. *[Implied accurate understanding of the nuances of the descriptions (3); explicit reference to effect on reader]*
- It sounds sad and distressed. *[Implied understanding of nuances of the descriptions (3), with implicit reference to author's intention]*

### ■ Score 1

Answers that refer to possible intentions (or effects) of the quoted descriptions other than that of evoking pity. Comment is consistent with comprehension of the text. Reference to the writer's intention or effect on the reader may be stated or implied. References to what happens in the rest of the story may also be stated or implied. Answers may refer to

- (1) the intention/effect of creating suspense or mystery (note that such terms as "frightening" and "scary" are considered to show lack of comprehension of the quoted descriptions; and "interesting", "easy to read" and "clear" are not sufficiently specific); OR
- (2) the idea that the panther is presented from the woman's point of view.

For example:

- Because it creates suspense. You don't really know what was crying. (1)
- It introduces the panther slowly. (1)
- It's exciting. (1)
- You don't know what it is, just like the woman. *[Combination of (1) and (2)]*
- It describes the woman's feelings about the panther. (2)

### OR:

Answers that refer to the literal information given in the quoted descriptions. Comment is consistent with comprehension of the text. Reference to the writer's intention or effect on the reader may be stated or implied. References to what happens in the rest of the story may also be stated or implied. Answers may refer to

- (1) the realistic depiction of the panther OR
- (2) the way the descriptions fit with the literal setting and situation

For example:

- The panther is a wild animal and wild animals cry. (1)
- The panther was hungry, and these animals make a noise when they are hungry. (1)
- She would notice the sounds it made because it was dark so she couldn't see it. (2)
- Hearing the panther now makes her remember when she has heard one before. (2)

### ■ Score 0:

Answers that are insufficient or vague.

For example:

- It makes it more interesting.
- It is strong descriptive language.

### OR:

Answers that show inaccurate comprehension of the material or are implausible or irrelevant.

For example:

- The panther sounds vicious as though it is waiting to get her. *[Implausible]*
- These descriptions present the panther in such a way as to frighten the reader. *[Inaccurate]*
- She is telling the story from the panther's point of view. *[Inaccurate]*

## Question 20: THE GIFT (R119Q06)

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**Reading task:** Retrieving information  
**Text format:** Continuous  
**Situation:** Personal

*“Then creaking and groaning with effort the house struggled up ...” (lines 20–21)*

**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

### Scoring — Question 20

■ **Score 1:**

Answer B — It began to float

■ **Score 0:**

Other answers

## Question 21: THE GIFT (R119Q08)

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**Reading tasks:** Interpreting texts  
**Text format:** Continuous  
**Situation:** Personal

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

### Scoring — Question 21

■ **Score 1:**

Answers that recognize the implication that the woman is motivated by pity or empathy towards the panther. They may also mention that the woman does not consciously understand her own motivation. For example:

- She felt sorry for it.
- Because she knew what it felt like to be hungry.
- Because she’s a compassionate person.
- To help it live.

**OR:**

Answers that recognize that the story does not explicitly explain the woman’s motivation and/or that she does not consciously understand it. For example:

- She wasn’t thinking what she was doing.
- Out of whim.
- Instinct.
- She didn’t know.
- The story doesn’t say.

**OR:**

Answers that are in terms of the panther’s physical need for food or help, without referring to the woman’s motivation. For example:

- Because it was hungry.
- Because it cried.

■ **Score 0:**

Answers that are insufficient or vague.

**OR:**

Answers that show inaccurate comprehension of the material or are implausible or irrelevant. They may describe the woman’s motivation in terms of self-protection or fear.

For example:

- She thought it would go away if she fed it.
- Because she was frightened of it.
- She wanted to make it her pet. *[Implausible]*
- To make friends with it. *[Implausible]*
- Because she loved it. *[Implausible]*

## Question 22: THE GIFT (R119Q04)

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**Reading task:** Interpreting texts  
**Text format:** Continuous  
**Situation:** Personal

*When the woman says “and then I’ll see to you” (line 75) 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

### Scoring — Question 22

#### ■ Score 1:

Answer C — intending to shoot the cat

#### ■ Score 0:

Other answers

## Question 23: THE GIFT (R119Q05)

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**Reading task:** Reflection and evaluation  
**Text format:** Continuous  
**Situation:** Personal

*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.*

### Scoring - Question 23

#### ■ Score 2:

Answers that go beyond a literal interpretation of the story but are consistent with accurate literal comprehension. They should evaluate the ending in terms of thematic completeness by relating the last sentence to central relationships, issues or metaphors in the story. Answers may refer, for example, to the relationship between the panther and the woman; to survival; or to a gift or thanks. Opinion about appropriateness may be stated or implied. For example:

- Yes. The story has brought the woman into contact with what is really essential in life, and the clean white bone is a symbol of that.
- Yes. I suppose that what was left of the ham by the panther was also a gift, the message being “live and let live.”
- Yes. The bone is like a gift, and that is the theme of the story.
- Yes. The ham bone reminds us of what could have happened to the woman.
- It is appropriate because the animal sort of thanked her for the ham.

**OR:**

Answers that go beyond a literal interpretation of the story but are consistent with accurate literal comprehension. They should evaluate the ending in terms of style or mood, by relating the last sentence to the general style or mood of the rest of the story. Opinion about appropriateness may be stated or implied. For example:

- Yes, it fits the matter-of-fact telling of the story.
- Yes, it continues the effect of something eerie.
- No, it is too abrupt when most of the story is given in great detail.

**■ Score 1:**

Literal answers, which interpret the story in a way consistent with accurate literal comprehension. They evaluate the ending in terms of narrative sequence, by relating the last sentence to explicit events, (e.g. the cat having eaten the meat; the visit of the panther to the house; the subsiding of the flood). Opinion about appropriateness may be stated or implied. For example:

- Yes, it gives you an answer to the question whether the cat ate the food.
- No. The part about the meat was already finished.
- It is finished because the meat is finished and so is the story.
- Yes. Now that the flood has subsided and it has eaten the meat, there is no reason for the cat to stay.
- I think it was a good ending because it proves that she had a panther on her porch.  
*[Understanding at a literal level that the events in the story “really happened”]*
- No, it is not a suitable end, it was not a gift, but it was very dangerous. *[Indicates a wholly literal reading]*
- It is appropriate to describe that it was after the rain. *[Reference to the end of the flood]*

**■ Score 0:**

Answers that are insufficient or vague. For example:

- It is more than effective. It is really striking.
- No, the gift does not relate to the end.
- No. It would be better to finish with something more exciting. *[Does not relate the ending to the rest of the story]*
- It ends by describing the bone.

**OR:**

Answers that show inaccurate comprehension of the material or are implausible or irrelevant.

For example:

- Yes, it showed that it was all just a dream.  
*[Implausible]*
- No, because the reader does not know why the cat has vanished. *[Indicates lack of comprehension]*

# Reading Unit 6

## 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 that 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?"

*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 10 lighting technicians.

On the previous 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 that follow.

### Question 24: AMANDA AND THE DUCHESS (R216Q01)

**Reading task:** Interpreting texts  
**Text format:** Continuous  
**Situation:** Personal

*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

#### Scoring — Question 24

■ **Score 1:**

Answer C — to get Amanda to make the Prince forget his grief

■ **Score 0:**

Other answers

### Question 25: AMANDA AND THE DUCHESS (R216Q02)

**Reading task:** Reflection and evaluation  
**Text format:** Continuous  
**Situation:** Personal

*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?*

#### Scoring — Question 25

■ **Score 1:**

Answers that refer to italics. Allow non-technical descriptions. They may mention parentheses as well as italics. For example:

- (They are in) italics
- Slanting writing
- Like this: [*Imitates italic style*]

- Handwriting
- Writing in italics and also the use of brackets
- They are in a skinny type of writing

■ **Score 0:**

Answers that are insufficient or vague. For example:

- Stage directions are in brackets. [*Reference to brackets is correct for some stage directions, but the answer does not refer to italics*]
- Written in a different style
- Another print

**OR:**

Answers that show inaccurate comprehension of the material or are implausible or irrelevant.

For example:

- Bold print [*Inaccurate*]
- Small print [*Inaccurate*]
- By the director [*Irrelevant*]

Question 26: AMANDA AND THE DUCHESS (R216Q03)

**Reading task:** Interpreting texts  
**Text format:** Non-continuous  
**Situation:** Personal

*The table below lists theatre technicians involved in staging this extract from **Léocadia**. Complete the table by indicating one stage direction from **TEXT 1** that 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	

**Scoring — Question 26**

■ **Score 1:**

(Props manager) Answers that indicate suitcase OR bicycle. They may quote a phrase from the stage directions. For example:

- Her small suitcase
- Bicycle

**AND:**

(Sound technician) Answers that indicate bird song OR (evening) birds OR twittering OR bicycle bell OR wind OR silence. They may quote a phrase from the stage directions. For example:

- A bicycle bell is heard in the evening air
- Only the wind can be heard
- Evening birds
- The evening birds have now taken over

**AND:**

(Lighting technician) Answers that indicate shadows OR pale blur OR [completely] dark OR evening. For example:

- The grounds are filled with shadows
- The deeper shadows of the trees
- Evening is falling
- In the evening air

■ **Score 0:**

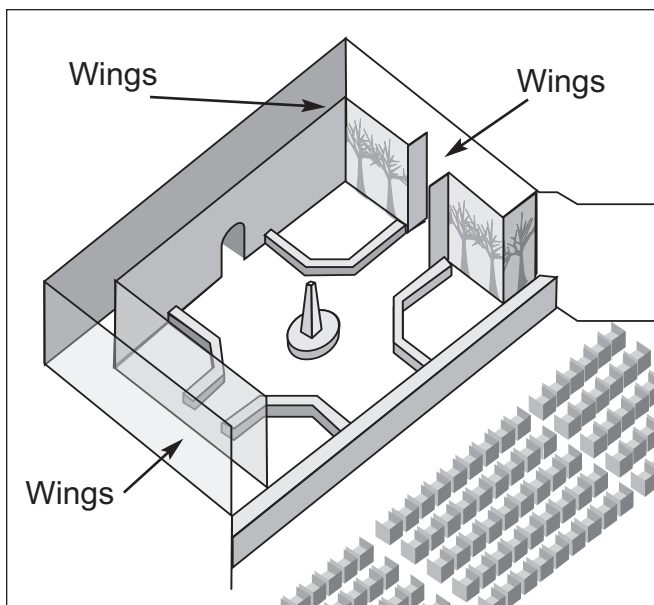
Other answers

## Question 27: AMANDA AND THE DUCHESS (R216Q04)

Reading task: Retrieving information  
 Text format: Continuous  
 Situation: Personal

*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.*

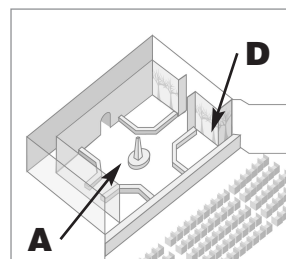
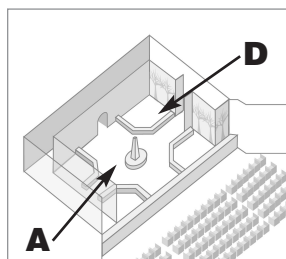
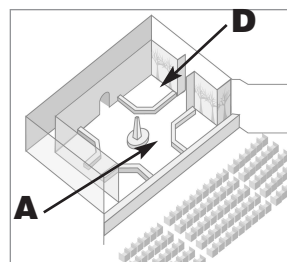
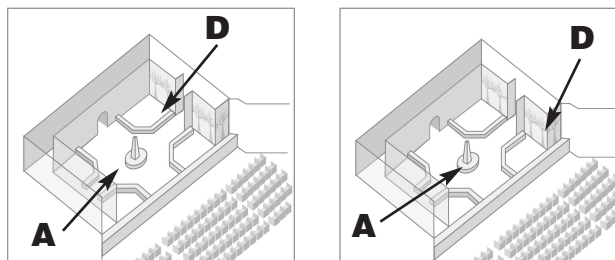
*Put an A and a D on the following diagram of the set to show approximately where Amanda and the Duchess are when the Prince arrives.*



### Scoring — Question 27

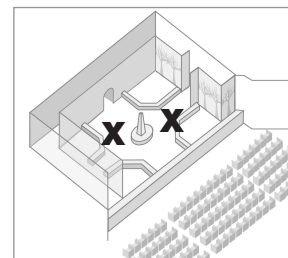
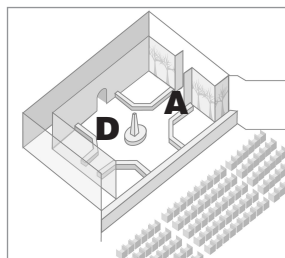
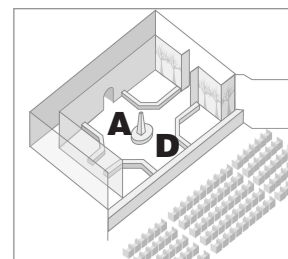
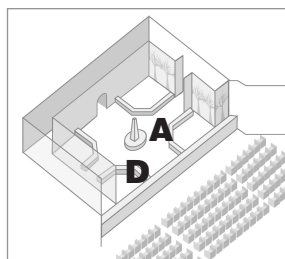
#### ■ Score 1:

Answers that mark A by the obelisk and D behind or near the trees. For example:



#### ■ Score 0:

Other answers. For example:



## Question 28: AMANDA AND THE DUCHESS (R216Q06)

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**Reading task:** Interpreting texts

**Text format:** Continuous

**Situation:** Personal

*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

### Scoring — Question 28

■ **Score 1:**

Answer D — that the Prince didn't notice that Amanda looked like Léocadia

■ **Score 0:**

Other answers