

CHAPTER 2

Reading sample tasks

The assessment of reading in PISA is not aimed at testing whether or not 15-year-old students can read in a technical sense, since comparatively few young adults in modern societies have no skills in reading. The PISA definition of reading literacy goes beyond the notion of decoding information and literal comprehension towards more applied tasks. Reading literacy in PISA is defined as:

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.

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In the first PISA study in 2000, reading was the focus of the test and the majority of testing time was devoted to reading tasks. In the surveys in 2003 and 2006 reading was still assessed, but less comprehensively. Therefore the most detailed analysis was done in 2000. Reading will once again be the focus of the test in PISA 2009.

Students performance in reading is assessed in relation to different *text formats*, reading *processes* and *situations*. The primary distinction in *text formats* is between continuous texts and non-continuous texts. The former refers to prose organised in sentences and paragraphs and includes descriptions, narrations and argumentations amongst others. Non-continuous texts include lists, maps, graphs and diagrams. PISA assesses three types of reading *processes*. Students are expected to demonstrate their proficiency in (a) retrieving information, (b) interpreting texts and forming a broad general understanding of the text and (c) reflecting and evaluating its contents, form and features. The third element of assessment is the context or *situation* of the text. Four situations are distinguished: personal use, public use, occupational use and educational use. For example, a novel, personal letter or biography is written for people's personal use; official documents or announcements for public use; a manual or report for occupational use; and a textbook or worksheet for educational use. Each question used in a PISA survey falls into one category of each of the three aspects. Question 3.1 from the unit Graffiti, for example, assesses the process of interpreting texts, using a continuous text and a public situation. As the last two categorisations are generally fairly obvious, they will not be explicitly mentioned for the questions presented here.

To report the results, PISA uses a scale. In 2000 a reading scale with an average of 500 was used. On this scale, two-thirds of students scored between 400 and 600. The higher the score the better the students' reading skills are. In PISA 2000, when reading was the focus of the test allowing more time for assessment and more detailed results, separate scales were used for the three types of readings tasks and for the two types of text format. These scales showed the student's reading performance specifically in retrieving information, interpreting texts, reflection and evaluation as well as for continuous texts and non-continuous texts. More information on PISA proficiency scales can be found in Annex A.

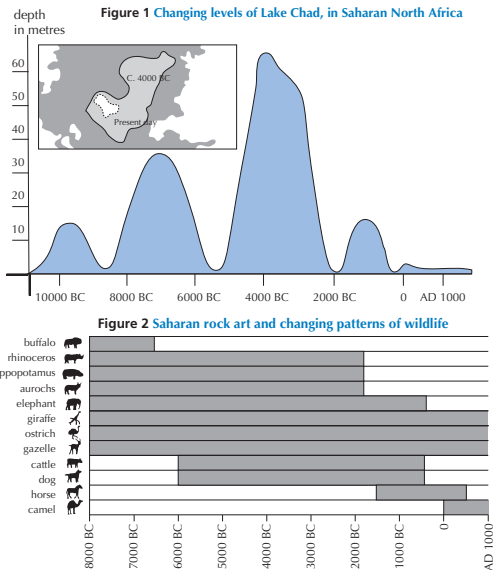
This chapter presents 17 units. The first 11 units were used in PISA 2000, 2003 or 2006 surveys and internationally comparable results are published for these. Units 12 to 17 were used in developing and testing out the surveys. While it was decided not to include these units in the PISA surveys, they are nevertheless illustrative of the kinds of questions asked in PISA. The questions presented in this chapter are all publicly released PISA reading questions. Following the section with questions, answers for all questions are given. For units 1 to 11, a comment box includes score points, the percentage of students who answered correctly across OECD countries and the question category. For country results, refer to Annex B. For units 12 to 17, a comment box lists the question category. Because these units were not used in the PISA surveys the information regarding score points and percentage of students who answered correctly is not known or is not sufficiently reliable to be presented here.

READING UNIT 1: 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 2 shows Saharan rock art (ancient drawings or paintings found on the walls of caves) and changing patterns of wildlife

Source: Past Worlds: The Times Atlas of Archaeology, Times Books Limited 1988



Use the above information about Lake Chad to answer the questions below.

QUESTION 1.1

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.

QUESTION 1.2

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

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QUESTION 1.3

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

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QUESTION 1.4

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.
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2**QUESTION 1.5**

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

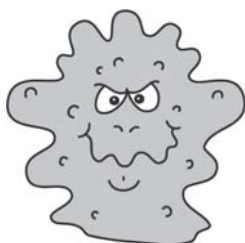
- A. at the beginning of the most recent Ice Age.
- B. in the middle of the period when Lake Chad was at its highest level.
- C. after the level of Lake Chad had been falling for over a thousand years.
- D. at the beginning of an uninterrupted dry period.

READING UNIT 2: FLU

ACOL VOLUNTARY FLU IMMUNISATION 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 immunised 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 immunisations 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 immunisation does not produce influenza. However, it may cause some side effects such as fatigue, mild fever and tenderness of the arm.

Who should be immunised?

Anyone interested in being protected against the virus.

This immunisation 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.

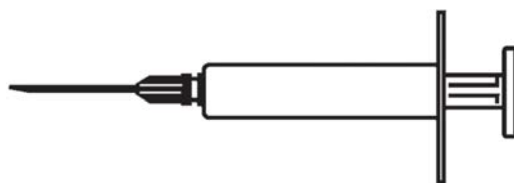
Who should not be immunised?

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 immunised 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 immunised 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.



2

Enjoy
Good Health

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

QUESTION 2.1

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

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

QUESTION 2.2

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.

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QUESTION 2.3

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 2.4

Part of the information sheet says:

Who should be immunised?

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.

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QUESTION 2.5

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 immunised because he would rather rely on his natural immunity.
- B. Julie from sales, who wants to know if the immunisation program is compulsory.
- C. Alice from the mailroom who would like to be immunised this winter but is having a baby in two months.
- D. Michael from accounts who would like to be immunised but will be on leave in the week of May 17.

READING UNIT 3: GRAFFITI

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

Times are hard for art.

Sophia

Source: Mari Hankala.

The two letters above 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.

QUESTION 3.1

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 3.2

Why does Sophia refer to advertising?

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QUESTION 3.3

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.

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QUESTION 3.4

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.

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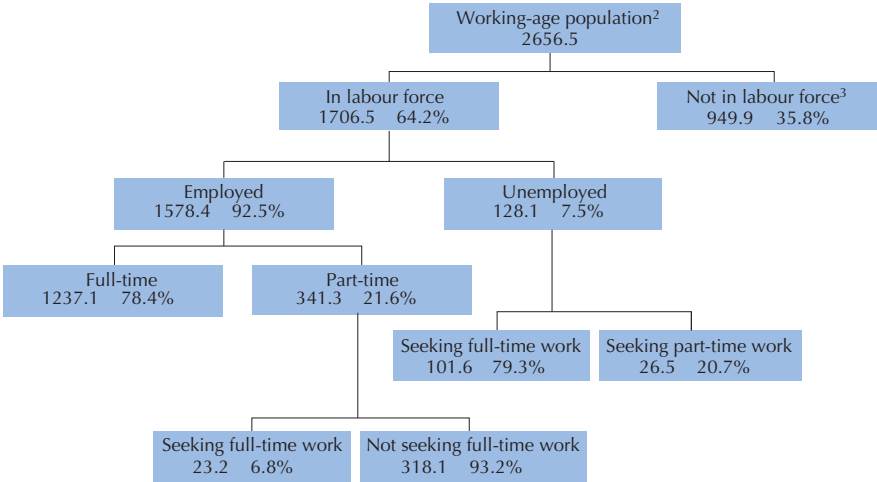
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READING UNIT 4: LABOUR

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)¹



- 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, Newmarket, Auckland, New Zealand, p. 64.

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

QUESTION 4.1

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.

QUESTION 4.2

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

.....

QUESTION 4.3

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.

	"In labour force: employed"	"In labour force: unemployed"	"Not in labour 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 4.4

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%")	Change / No change
The numbers (e.g. "2656.5")	Change / No change
The footnotes under the tree diagram	Change / No change

QUESTION 4.5

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.

READING UNIT 5: PLAN INTERNATIONAL

PLAN International Program Results Financial Year 1996

Region of Eastern and Southern Africa

RESA



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	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	53.4	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 on the previous page is part of a report published by PLAN International, an international aid organisation. 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 questions below.

QUESTION 5.1

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 5.2

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?

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READING UNIT 6: POLICE

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?

Scientific Police Weapons

2

At the crime scene, investigators have gathered every possible shred of evidence imaginable: fibres 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.

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.

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.

Imagine that these pearls come in four different colours and that thousands of coloured 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



Microscope in a police laboratory

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 Ligueur, 27th May 1998.

Refer to the magazine article on the opposite page to answer the questions below.

QUESTION 6.1

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 colour of the pearls is different.
-

QUESTION 6.2

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 analysed to find the pattern of DNA.
 - D. how it can be proved that a crime has been committed.
-

QUESTION 6.3

What is the author's main aim?

- A. To warn.
 - B. To amuse.
 - C. To inform.
 - D. To convince.
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QUESTION 6.4

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

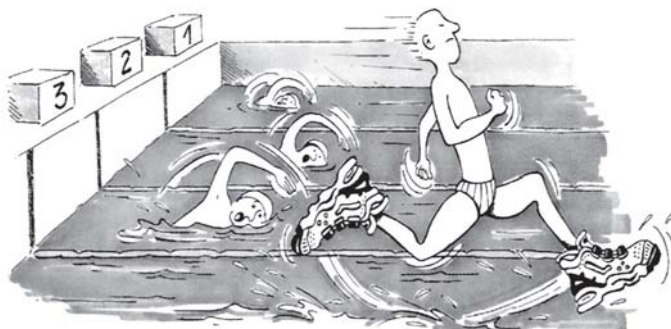
According to the passage, investigators try to find an answer to this question by

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

READING UNIT 7: 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 per cent 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, stabilise, 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.

Source: Revue ID (16) 1-15 June 1997.

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

QUESTION 7.1

- 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 7.2

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

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QUESTION 7.3

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

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QUESTION 7.4

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.

READING UNIT 8: GIFT

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
 40 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
 45 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,
 55 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
 60 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
 65 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
 70 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
 75 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

80 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
85 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.

90 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.

95 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
100 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
105 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
110 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: Dollard, Louis, "The Gift", in *Mississippi Writers: Reflections of Childhood and Youth*, Volume 1, edited by Dorothy Abbott, University Press of Mississippi, 1985.

Use the story "The Gift" on the previous three 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 8.1

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 8.2

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 8.3

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.

.....

.....

QUESTION 8.4

"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 8.5

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 51–52)

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

.....

.....

QUESTION 8.6

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

.....

.....

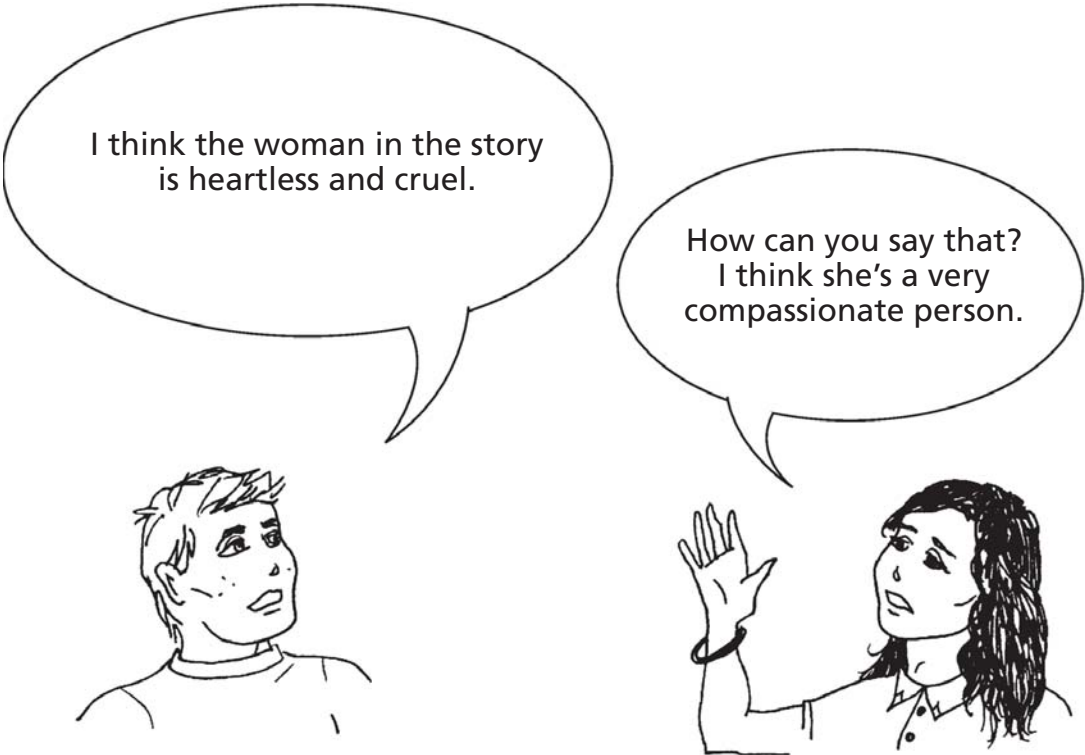
.....

.....

2

QUESTION 8.7

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.....

.....

READING UNIT 9: 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 apologise.

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?

2

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 recognise 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.

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 which follow.

QUESTION 9.1

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 9.2

- A. 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.
- B. How can these directions be recognised in the script?
-

QUESTION 9.3

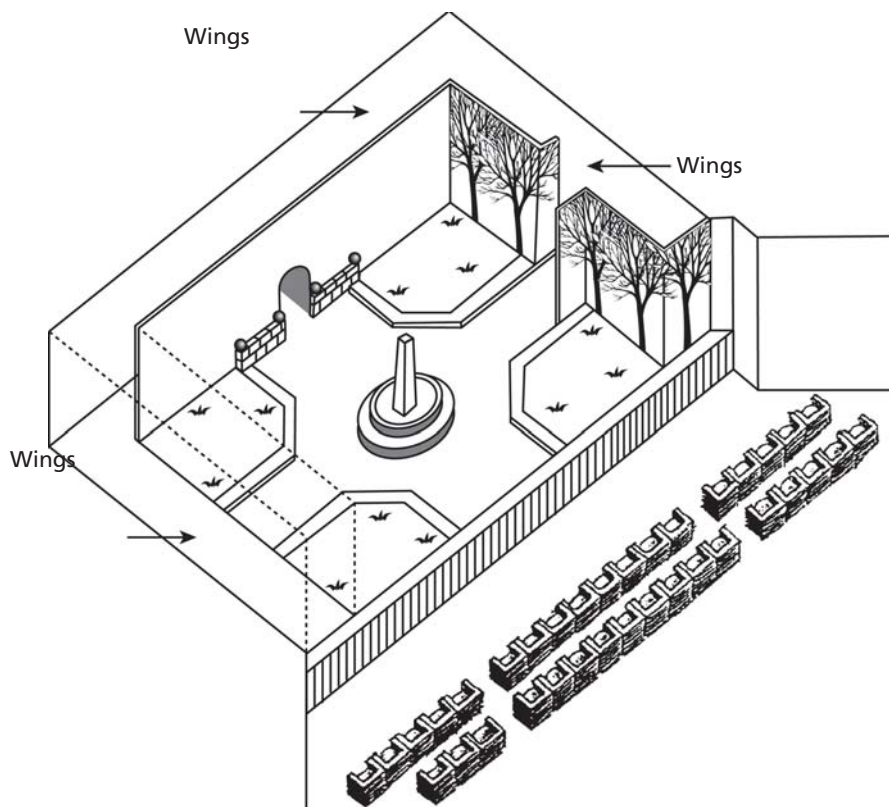
The table below lists theatre technicians involved in staging this extract from *Léocadia*. Complete the table by indicating one stage direction from Text 1 which would require the involvement of each technician. The first one has been done for you.

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

QUESTION 9.4

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 9.5

Towards the end of the extract from the play, Amanda says, "He didn't recognise me...". What does she mean by that?

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

READING UNIT 10: PERSONNEL

CANCO

CANCO Manufacturing Company

Personnel Department

2

Centre on Internal and External Mobility

What is CIEM?

CIEM stands for Centre 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 counselling 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 reorganisation, 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 counsellor can also be useful. It is obvious that you should talk with the counsellor first about your wishes and the internal possibilities regarding your career. The counsellor is familiar with your abilities and with developments within your unit.

Contact with CIEM in any case is made via the personnel counsellor. 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 on the previous page to answer the questions below.

QUESTION 10.1

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

.....

QUESTION 10.2

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

.....

.....

READING UNIT 11: NEW RULES

EDITORIAL

Technology creates the need for new rules

2

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” on the previous page to answer the questions below.

QUESTION 11.1

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.

2

QUESTION 11.2

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.

.....

.....

READING UNIT 12: MORELAND

The Moreland Library System gives new library members a bookmark showing its Hours of Opening. Refer to the bookmark to answer the questions which follow.



Moreland Library System

HOURS OF OPENING *Effective from February 1 1998*

	Brunswick Library	Campbell Turnbull Library	Coburg Library	Fawkner Library	Glenroy Library
Sunday	1pm-5pm	Closed	2pm-5pm	Closed	2pm-5pm
Monday	11am-8pm	11am-5.30pm	1pm-8pm	11am-5.30pm	10am-5.30pm
Tuesday	11am-8pm	11am-8pm	11am-8pm	11am-8pm	10am-8pm
Wednesday	11am-8pm	11am-5pm	10am-8pm	11am-5pm	10am-8pm
Thursday	11am-8pm	11am-5.30pm	10am-8pm	11am-5.30pm	10am-8pm
Friday	11am-5pm	11am-5pm	10am-8pm	11am-5pm	10am-5.30pm
Saturday	10am-1pm	10am-1pm	9am-1pm	10am-1pm	9am-1pm

QUESTION 12.1

What time does the Fawkner Library close on Wednesday?

.....

QUESTION 12.2

Which library is still open at 6 p.m. on Friday evening?

- A. Brunswick Library
- B. Campbell Turnbull Library
- C. Coburg Library
- D. Fawkner Library
- E. Glenroy Library

READING UNIT 13: WARRANTY

Warranty Text 1

2

Camera Shots Video House
89 ELIZABETH STREET, MELBOURNE 3000
PHONE: 9670 9601 FAX: 9602 5527
http://www.camerashots.com.au
CUSTOMER
SARAH BROWN
151 GLENLYON STREET
BRUNSWICK VIC 3057

CAMERA SHOTS VIDEO HOUSE
89 ELIZABETH STREET
MELBOURNE VIC 3000
9670 9601

INVOICE 26802	DATE 18/10/99	TIME 12:10
ACCOUNT 195927	SALES 24 RAY	REG. 16

PRODUCT	DESCRIPTION	SERIAL No	LIST	QTY.	NET	TOTAL	EX.
150214	ROLLY FOTONEX 250 ZOOM	30910963		1	249.08	249.08	X
33844	TRIPOD			1	5.66	5.66	X
Transaction Amount		Change			Sub-Total	254.74	
Visa/Bank Card \$254.74					Total	254.74	

Thank you for your business

On the opposite page is the receipt that Sarah received when she bought her new camera. Below is the warranty card for the camera. Use these documents to answer the questions which follow.

Warranty Text 2

2

ONE YEAR WARRANTY:(Private Users)

VALID ONLY IN AUSTRALIA

VIDEO HOUSE & COMPANY PTY LTD – ACN 008 458 884 ('VIDEO HOUSE') warrants to the initial owner that the camera is free of any defects in material or workmanship. This warranty is not transferable.

Video House will service, repair or replace at its election, and free of charge, any part which is found upon inspection by Video House to be defective in material or workmanship during the warranty period(s).

PLEASE PRINT CLEARLY

NO. M 409668

Camera – Model

Serial No:

Name of Owner: SARAH BROWN

Address: 151 GLENLYON STREET
BRUNSWICK VIC 3057

Date Purchased:

Purchase Price:

Rubber Stamp of Dealer

PLEASE NOTE:

Post Immediately – Postage Stamp Necessary

This warranty card should be completed and returned to Video House within 10 days of purchase.

International Warranty Card issued on request.

QUESTION 13.1

Use the details on the receipt to complete the warranty card.
The name and address of the owner have already been filled in.

QUESTION 13.2

How long does Sarah have, to return the warranty card?

.....

QUESTION 13.3

What else did Sarah buy while she was in the store?

.....

QUESTION 13.4

The words "Thank you for your business" are printed on the bottom of the receipt. One possible reason for this is simply to be polite. What is another possible reason?

.....

READING UNIT 14: A JUST JUDGE

Just Judge Text

Refer to the story A Just Judge to answer the questions which follow it.

A Just judge

An Algerian king named Bauakas wanted to find out whether or not it was true, as he had been told, that in one of his cities lived a just judge who could instantly discern the truth, and from whom no rogue was ever able to conceal himself. Bauakas exchanged clothes with a merchant and went on horseback to the city where the judge lived.

At the entrance to the city a cripple approached the king and begged alms of him. Bauakas gave him money and was about to continue on his way, but the cripple clung to his clothing.

"What do you wish?" asked the king. "Haven't I given you money?"

"You gave me alms," said the cripple, "now grant me one favour. Let me ride with you as far as the city square, otherwise the horses and camels may trample me."

Bauakas sat the cripple behind him on the horse and took him as far as the city square. There he halted his horse, but the cripple refused to dismount.

"We have arrived at the square, why don't you get off?" asked Bauakas.

"Why should I?" the beggar replied. "This horse belongs to me. If you are unwilling to return it, we shall have to go to court."

Hearing their quarrel, people gathered around them shouting:

"Go to the judge! He will decide between you!"

Bauakas and the cripple went to the judge. There were others in court, and the judge called upon each one in turn. Before he came to Bauakas and the cripple he heard a scholar and a peasant. They had come to court over a woman: the peasant said she was his wife, and the scholar said she was his. The judge heard them both, remained silent for a moment, and then said:

"Leave the woman here with me, and come back tomorrow."

When they had gone, a butcher and an oil merchant came before the judge. The butcher was covered with blood, and the oil merchant with oil. In his hand the butcher held some money, and the oil merchant held onto the butcher's hand.

"I was buying oil from this man," the butcher said, "and when I took out my purse to pay him, he seized me by the hand and tried to take all my money away from me. That is why we have come to you—I holding onto my purse, and he holding onto my hand. But the money is mine, and he is a thief."

Then the oil merchant spoke. "That is not true," he said. "The butcher came to me to buy oil, and after I had poured him a full jug, he asked me to change a gold piece for him. When I took out my money and placed it on a bench, he seized it and tried to run off. I caught him by the hand, as you see, and brought him here to you."

The judge remained silent for a moment, then said: "Leave the money here with me, and come back tomorrow."

When his turn came, Bauakas told what had happened. The judge listened to him, and then asked the beggar to speak.

"All that he said is untrue," said the beggar. "He was sitting on the ground, and as I rode through the city he asked me to let him ride with me. I sat him on my horse and took him where he wanted to go. But when we got there he refused to get off and said that the horse was his, which is not true."

The judge thought for a moment, then said, "Leave the horse here with me, and come back tomorrow."

The following day many people gathered in court to hear the judge's decisions.

First came the scholar and the peasant.

"Take your wife," the judge said to the scholar, "and the peasant shall be given fifty strokes of the lash."

The scholar took his wife, and the peasant was given his punishment.

Then the judge called the butcher.

"The money is yours," he said to him. And pointing to the oil merchant he said: "Give him fifty strokes of the lash."

He next called Bauakas and the cripple.

"Would you be able to recognise your horse among twenty others?" he asked Bauakas.

"I would," he replied.

"And you?" he asked the cripple.

"I would," said the cripple.

"Come with me," the judge said to Bauakas.

They went to the stable. Bauakas instantly pointed out his horse among the twenty others. Then the judge called the cripple to the stable and told him to point out the horse. The cripple recognised the horse and pointed to it. The judge then returned to his seat.

"Take the horse, it is yours," he said to Bauakas. "Give the beggar fifty strokes of the lash."

When the judge left the court and went home, Bauakas followed him.

"What do you want?" asked the judge. "Are you not satisfied with my decision?"

"I am satisfied," said Bauakas. "But I should like to learn how you knew that the woman was the wife of the scholar, that the money belonged to the butcher, and that the horse was mine and not the beggar's."

"This is how I knew about the woman: in the morning I sent for her and said: 'Please fill my inkwell.' She took the inkwell, washed it quickly and deftly, and filled it with ink; therefore it was work she was accustomed to. If she had been the wife of the peasant she would not have known how to do it. This showed me that the scholar was telling the truth.

"And this is how I knew about the money: I put it into a cup full of water, and in the morning I looked to see if any oil had risen to the surface. If the money had belonged to the oil merchant it would have been soiled by his oily hands. There was no oil on the water; therefore, the butcher was telling the truth.

"It was more difficult to find out about the horse. The cripple recognised it among twenty others, even as you did. However, I did not take you both to the stable to see which of you knew the horse, but to see which of you the horse knew. When you approached it, it turned its head and stretched its neck toward you; but when the cripple touched it, it laid back its ears and lifted one hoof. Therefore I knew that you were the horse's real master."

Then Bauakas said to the judge: "I am not a merchant, but King Bauakas, I came here in order to see if what is said of you is true. I see now that you are a wise judge. Ask whatever you wish of me, and you shall have it as reward."

"I need no reward," replied the judge. "I am content that my king has praised me."

Source: Leo Tolstoy, "A Just Judge" in *Fable and Fairytales*, translated by Ann Dunningham.

QUESTION 14.1

Near the beginning of the story we are told that Bauakas exchanged clothes with a merchant.

Why didn't Bauakas want to be recognised?

- A. He wanted to see if he would still be obeyed when he was an "ordinary" person.
- B. He planned to appear in a case before the judge, disguised as a merchant.
- C. He enjoyed disguising himself so he could move about freely and play tricks on his subjects.
- D. He wanted to see the judge at work in his usual way, uninfluenced by the presence of the king.

QUESTION 14.2

How did the judge know that the woman was the wife of the scholar?

- A. By observing her appearance and seeing that she did not look like a peasant's wife.
- B. By the way the scholar and the peasant told their stories in court.
- C. By the way she reacted to the peasant and the scholar in court.
- D. By testing her skill in work that she needed to perform for her husband.

QUESTION 14.3

Do you think it was fair of the judge to give the SAME punishment for all the crimes?

Explain your answer, referring to similarities or differences between the three cases in the story.

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QUESTION 14.4

What is this story mainly about?

- A. Major crimes.
- B. Wise justice.
- C. A good ruler.
- D. A clever trick.

QUESTION 14.5

For this question you need to compare law and justice in your country with the law and justice shown in the story.

In the story crimes are punished under the law. What is another way in which law and justice in your country are *SIMILAR* to the kind of law and justice shown in this story?

.....

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2

In the story the judge gives fifty strokes of the lash for all the crimes. Apart from the kind of punishment, what is one way in which law and justice in your country are *DIFFERENT* to the kind of law and justice shown in this story?

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.....

QUESTION 14.6

Which one of the following best describes this story?

- A. A folk tale.
- B. A travel story.
- C. An historical account.
- D. A tragedy.
- E. A comedy.

READING UNIT 15: IN POOR TASTE

from Arnold Jago

Did you know that in 1996 we spent almost the same amount on chocolate as our Government spent on overseas aid to help the poor?
Could there be something wrong with our priorities?
What are you going to do about it?
Yes, you.

Arnold Jago,
Mildura

Source: The Age newspaper, Melbourne, Australia ,1st April, 1997.

2

The letter above appeared in an Australian newspaper in 1997. Refer to the letter to answer the questions below.

QUESTION 15.1

- Arnold Jago’s aim in the letter is to provoke
- A. guilt.
 - B. amusement.
 - C. fear.
 - D. satisfaction.

QUESTION 15.2

What kind of response or action do you think Arnold Jago would like his letter to prompt?

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READING UNIT 16: BULLYING

Bullying Text

PARENTS LACK AWARENESS OF BULLYING

2

Only one in three parents polled is aware of bullying involving their children, according to an Education Ministry survey released on Wednesday.

The survey, conducted between December 1994 and January 1995, involved some 19,000 parents, teachers and children at primary, junior and senior high schools where bullying has occurred.

The survey, the first of its kind conducted by the Ministry, covered students from the fourth grade up. According to the survey, 22 per cent of the primary school children polled said they face bullying, compared with 13 per cent of junior high school children and 4 per cent of senior high school students.

On the other hand, some 26 per cent of the primary school children said they have bullied, with the percentage decreasing to 20 per cent for junior high school children and 6 per cent for senior high school students.

Of those who replied that they have been bullies, between 39 and 65 per cent said they also have been bullied.

The survey indicated that 37 per cent of the parents of bullied primary school children were aware of bullying targeted at their children. The figure was 34 per cent for the parents of junior high school children and 18 per cent for those of the senior high school students.

Of the parents aware of the bullying, 14 per cent to 18 per cent said they had been told of bullying by teachers. Only 3 per cent to 4 per cent of the parents learned of the bullying from their children, according to the survey.

The survey also found that 42 per cent of primary school teachers are not aware of bullying aimed at their students. The portion of such teachers was 29 per cent at junior high schools and 69 per cent at senior high schools.

Asked for the reason behind bullying, about 85 per cent of the teachers cited a lack of education at home. Many parents singled out a lack of a sense of justice and compassion among children as the main reason.

An Education Ministry official said the findings suggest that parents and teachers should have closer contact with children to prevent bullying.

School bullying became a major issue in Japan after 13-year-old Kiyoteru Okouchi hanged himself in Nishio, Aichi Prefecture, in the fall of 1994, leaving a note saying that classmates had repeatedly dunked him in a nearby river and extorted money from him.

The bullying-suicide prompted the Education Ministry to issue a report on bullying in March 1995 urging teachers to order bullies not to come to school.

Source: Kyodo, The Japan Times Ltd., Tokyo, 23rd May, 1996.

The article above appeared in a Japanese newspaper in 1996. Refer to it to answer the questions below.

QUESTION 16.1

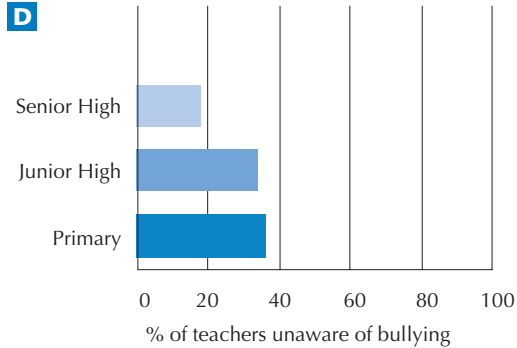
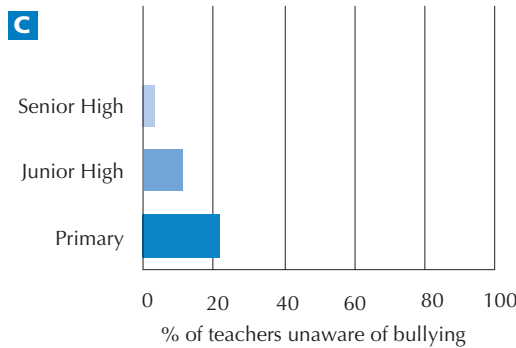
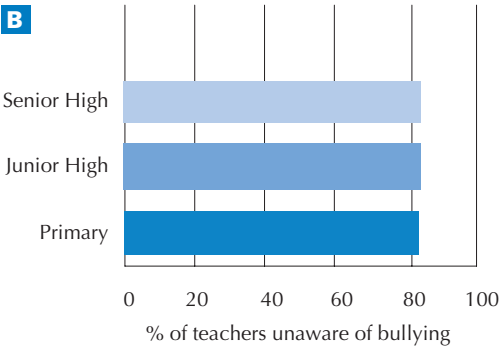
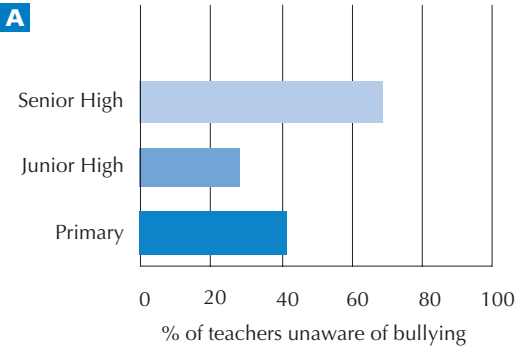
Why does the article mention the death of Kiyoteru Okouchi?

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QUESTION 16.2

What percentage of teachers at each type of school was not aware that their students were being bullied? Circle the alternative (A, B, C or D) which best represents this.



READING UNIT 17 : BEES

Bees Text

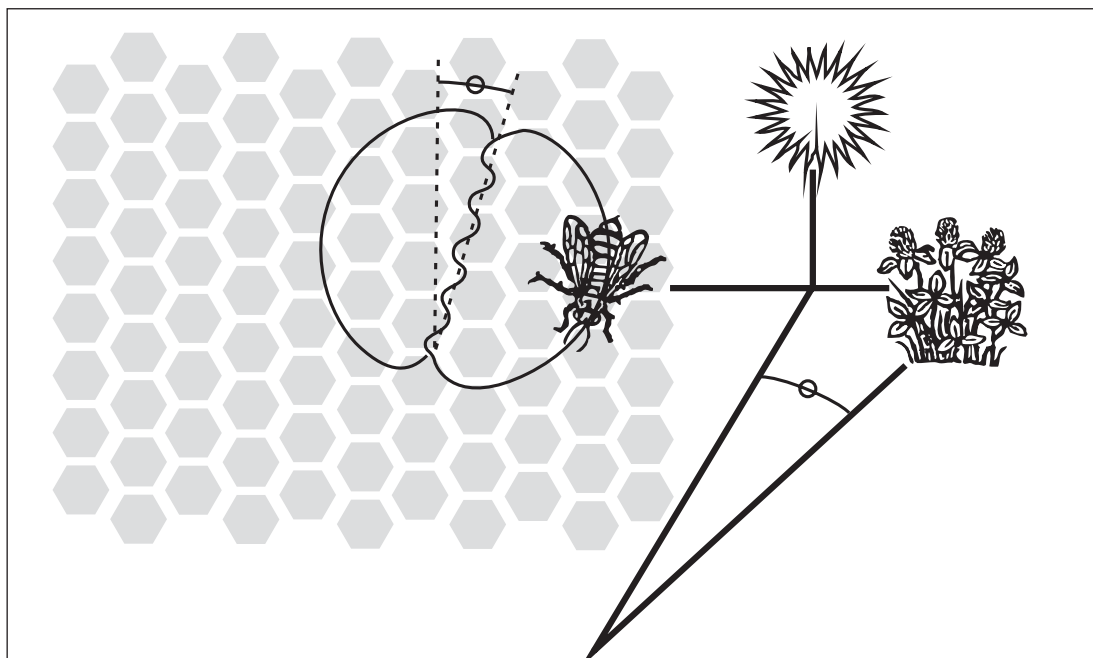
The information on this page and the next page is from a booklet about bees. Refer to the information to answer the questions which follow it.

Collecting Nectar

2

Bees make honey to survive. It is their only essential food. If there are 60,000 bees in a hive about one third of them will be involved in gathering nectar which is then made into honey by the house bees. A small number of bees work as foragers or searchers. They find a source of nectar, then return to the hive to tell the other bees where it is.

Foragers let the other bees know where the source of the nectar is by performing a dance which gives information about the direction and the distance the bees will need to fly. During this dance the bee shakes her abdomen from side to side while running in circles in the shape of a figure 8. The dance follows the pattern shown on the following diagram.



The diagram shows a bee dancing inside the hive on the vertical face of the honeycomb. If the middle part of the figure 8 points straight up it means that bees can find the food if they fly straight towards the sun. If the middle part of the figure 8 points to the right, the food is to the right of the sun.

The distance of the food from the hive is indicated by the length of time that the bee shakes her abdomen. If the food is quite near the bee shakes her abdomen for a short time. If it is a long way away she shakes her abdomen for a long time.

MAKING HONEY

When the bees arrive at the hive carrying nectar they give this to the house bees. The house bees move the nectar around with their mandibles, exposing it to the warm dry air of the hive. When it is first gathered the nectar contains sugar and minerals mixed with about 80% water. After ten to twenty minutes, when much of the excess water has evaporated, the house bees put the nectar in a cell in the honeycomb where evaporation continues. After three days, the honey in the cells contains about 20% water. At this stage, the bees cover the cells with lids which they make out of beeswax.

At any one time the bees in a hive usually gather nectar from the same type of blossom and from the same area. Some of the main sources of nectar are fruit trees, clover and flowering trees.

Source: "Hum Sweet Hum", National Foundation for Educational Research, 1993.

GLOSSARY

house bee	<i>a worker bee which works inside the hive.</i>
mandible	<i>mouth-part.</i>

QUESTION 17.1

- What is the purpose of the bees' dance?
- A. To celebrate the successful production of honey.
 - B. To indicate the type of plant the foragers have found.
 - C. To celebrate the birth of a new Queen Bee.
 - D. To indicate where the foragers have found food.

QUESTION 17.2

Write down three of the main sources of nectar.

- 1.....
- 2.....
- 3.....

QUESTION 17.3

- What is the main difference between nectar and honey?
- A. The proportion of water in the substance.
 - B. The proportion of sugar to minerals in the substance.
 - C. The type of plant from which the substance is gathered.
 - D. The type of bee which processes the substance.

QUESTION 17.4

In the dance, what does the bee do to show how far the food is from the hive?

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