

PISA 2009 – Leysgivnar uppgávur

Niðanfyri eru nakrar leysgivnar uppgávur frá PISA 2009. Talan er um PISA uppgávur í enskari útgávu umframt somu uppgávur umsettar til føroyskt.

Í enska tilfarinum er nærri greitt frá, hvussu uppgávnar eru skipaðar og hvussu uppgávusvørini verða dømd í mun til PISA-stigan.

Tað ber til hjá lesaranum at samanbera ensku upprunatekstirnar við føroysku umsetingarnar. Ensku tekstirnar eru tiknir beinleiðis úr ”PISA 2009 Results: What Students Know and Can Do, Student Performance in Reading, Mathematics and Science, Volume 1”, OECD 2010.

Tekstirnar í føroyskari umseting eru tiknir beinleiðis úr ymiskum testheftum, og tí hava spurningarnir eitt tilvísingartal, ið er beinleiðis knýtt at einstaka testheftinum.

Í OECD-høpi verður altíð arbeitt bæði við enskum og fronskum sum grundmál, og tí eru allir PISA tekstir bæði á enskum og fronskum. Til ber at síggja leysgivnu ensku og fronsku upprunatekstirnar umframt annað tilfar um PISA á:

http://www.oecd.org/document/61/0,3746,en_32252351_46584327_46567613_1_1_1_1,00.html

Tórshavn, 15. desember 2010

Mentamálaráðið

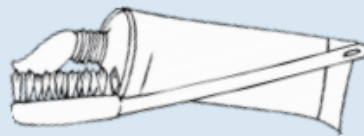


■ Figure I.2.40 ■
BRUSHING YOUR TEETH

Do our teeth become cleaner and cleaner the longer and harder we brush them?

British researchers say no. They have actually tried out many different alternatives, and ended up with the perfect way to brush your teeth. A two minute brush, without brushing too hard, gives the best result. If you brush hard, you harm your tooth enamel and your gums without loosening food remnants or plaque.

Bente Hansen, an expert on tooth brushing, says that it is a good idea to hold the toothbrush the way you hold a pen. "Start in one corner and brush your way along the whole row," she says. "Don't forget your tongue either! It can actually contain loads of bacteria that may cause bad breath."



"Brushing your Teeth" is an article from a Norwegian magazine.

Use "Brushing Your Teeth" above to answer the questions that follow.

BRUSHING YOUR TEETH – QUESTION 1

Situation: Educational

Text format: Continuous

Text type: Exposition

Aspect: Integrate and interpret – Form a broad understanding

Question format: Multiple choice

Difficulty: 353 (1a)

| | |
|-----|----------------|
| 698 | Level 5 |
| 626 | Level 5 |
| 553 | Level 4 |
| 480 | Level 3 |
| 407 | Level 2 |
| 335 | Level 1a |
| 262 | Level 1b |
| | Below Level 1b |

What is this article about?

- A. The best way to brush your teeth.
- B. The best kind of toothbrush to use.
- C. The importance of good teeth.
- D. The way different people brush their teeth.

Scoring

Full Credit: The best way to brush your teeth.

Comment

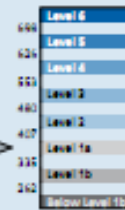
This task requires the reader to recognise the main idea of a short descriptive text. The text is not only short, but about the very familiar, everyday topic of brushing one's teeth. The language is quite idiomatic ("loads of bacteria", "bad breath"), and the text is composed of short paragraphs and familiar syntactic structures, with a straightforward heading and a supporting illustration. All of these features combine to make the text very approachable.

The difficulty of this question is located towards bottom of Level 1a, among the easier PISA reading questions. The question stem is rather open and broad, directing the reader to look for a broad generalisation as an answer. The words of the key ("The best way to brush your teeth") include a term that is part of the title ("brush(ing) your teeth"), and if – drawing on knowledge about the conventional structures and features of texts – there is an expectation that a title is likely to summarise a text, the reader need go no further than the title to find the key. Should confirmation be sought, the first three sentences of the body of the text also encapsulate the main idea, and it is repeated by illustration and elaboration in what little remains of this short piece. Thus the required information is both prominent and repeated in a short and simple text: all markers of relatively easy reading tasks.



BRUSHING YOUR TEETH – QUESTION 2

Situation: Educational
 Text format: Continuous
 Text type: Exposition
 Aspect: Access and retrieve – Retrieve Information
 Question format: Multiple choice
 Difficulty: 358 (7a)



What do the British researchers recommend?

- A. That you brush your teeth as often as possible.
- B. That you do *not* try to brush your tongue.
- C. That you do *not* brush your teeth too hard.
- D. That you brush your tongue more often than your teeth.

Scoring

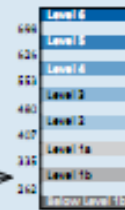
Full Credit: C. That you do not brush your teeth too hard.

Comment

Another question located at Level 1a, this task requires readers to retrieve a specific piece of information from the text rather than recognise a broad generalisation (as in the previous task); the question is therefore classified as **access and retrieve** by aspect. The task explicitly directs the reader to the second paragraph with the literal match to “British researchers”. It nevertheless requires some synthesis and some inference, to understand that the British researchers referred to at the beginning of paragraph 2 are those giving the advice throughout the paragraph, and that “gives the best results” is synonymous with “recommend”. Performance on this task showed that the distractor providing most competition for the key is the first one, “That you brush your teeth as often as possible”, presumably because it draws on a plausible misconception based on prior knowledge.

BRUSHING YOUR TEETH – QUESTION 3

Situation: Educational
 Text format: Continuous
 Text type: Exposition
 Aspect: Access and retrieve – Retrieve Information
 Question format: Short response
 Difficulty: 285 (1b)



Why should you brush your tongue, according to Bente Hansen?

.....

Scoring

Full Credit: Refers either to the bacteria OR getting rid of bad breath, OR both. Response may paraphrase or quote directly from the text.

- To get rid of bacteria.
- Your tongue can contain bacteria.
- Bacteria.
- Because you can avoid bad breath.
- Bad breath.
- To remove bacteria and therefore stop you from having bad breath. *[both]*
- It can actually contain loads of bacteria that may cause bad breath. *[both]*
- Bacteria can cause bad breath.



Comment

The wording of the question provides two terms that can be used literally to find the relevant section of the text: “Bente Hansen” and “tongue”. Moreover, the term “Bente Hansen” occurs in a prominent position at the very beginning of the last paragraph. In the same paragraph the term “tongue” occurs, giving an even more precise clue for locating the exact place in which the required information is to be found. Each of these terms occurs only once in the text, so the reader does not need to deal with any competing information when matching the question to the relevant part of the text.

With a difficulty located in the lowest described level, Level 1b, this is one of the easiest questions in the PISA 2009 reading assessment. It does nevertheless require a low level of inference, since the reader has to understand that “it” in the last sentence refers to “your tongue”. A further element that might be expected to contribute to difficulty is that the focus of the question is relatively abstract: the reader is asked to identify a cause (“Why?”). Mitigating this potential difficulty, however, is the fact that the word “cause” is explicitly used in the text (“that may cause bad breath”), providing a clear pointer to the required answer, so long as the reader infers the semantic relationship between “why” and “cause”. It is worth noting that tasks at this lowest described level of PISA reading still demand some reading skill beyond mere decoding. It follows that students described as performing at Level 1b have demonstrated that they can read with a degree of understanding, in a manner consistent with the PISA definition of reading.

BRUSHING YOUR TEETH – QUESTION 4

Situation: Educational

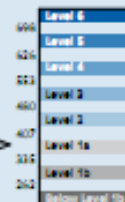
Text format: Continuous

Text type: Exposition

Aspect: Reflect and evaluate – Reflect on and evaluate the form of a text

Question format: Multiple choice

Difficulty: 399 (Level 1a)



Why is a pen mentioned in the text?

- A. To help you understand how to hold a toothbrush.
- B. Because you start in one corner with both a pen and a toothbrush.
- C. To show that you can brush your teeth in many different ways.
- D. Because you should take tooth brushing as seriously as writing.

Scoring

Full Credit: A. To help you understand how to hold a toothbrush.

Comment

The last of the tasks in this unit is located near the top of Level 1a in difficulty. Its aspect is reflect and evaluate because it requires standing back from the text and considering the intention of one part of it. Although this is a relatively abstract task in comparison with others in this unit, the wording of both the question stem and the key gives substantial support. The reference to “pen” in the stem directs the reader to the third paragraph. The wording of the key has a direct match with the wording in the relevant part of the text: “how to hold a toothbrush” and “hold the toothbrush the way ...” respectively. The task requires the reader to recognise an analogy, but the analogical thinking is, again, explicitly there in the text: “hold the toothbrush the way you hold a pen”.

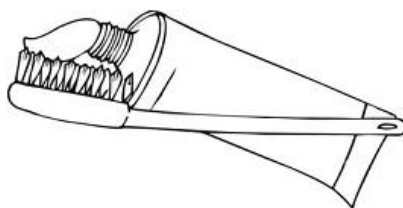
The familiar content and the brevity of the text help to explain why this question is relatively easy, while its somewhat abstract focus accounts for the fact that it is the most difficult of the unit.

BUSTA TENN

Verða tenninar reinari og reinari, tess longri og harðari vit busta tær?

Nei, siga bretskeir granskarar. Eftir at hava roynt fleiri ymsar móguleikar, eru teir komnir fram til besta háttin at busta tenn. At busta tenninar í tveir minuttir, uttan at busta ov harðliga, gevur besta úrsliðið. Bustar tú ov harðliga, skaðar tú tannemaljuna og tannkjötið, uttan at reinsa matleivdir ella tannskón burtur.

Bente Hansen, serfrøðingur í tannbusting, mælir til at halda á eini tannbust eins og á einum penni. "Byrja í einum króki og busta síðan runt allan tanngarðin," sigur hon. "Gloym heldur ikki tunguna! Hon kann í roynd og veru innihalda nógvar bakteriar, sum kunnu geva tær ringan anda."



"At busta tenn" er blaðgrein, sum stóð í norskum tíðarriti.

Nýt "At busta tenn" omanfyri at svara spurningunum niðanfyri.

Spurningur 37: BUSTA TENN

R403Q01

Hvat snýr blaðgreinin seg um?

- A Hvussu tú bustar tenn á besta hátt.
- B Hvørjar tannbustir eru tær bestu at brúka.
- C Týdningin av at hava góðar tenn.
- D Á hvønn hátt ymisk fólk busta tenn.

Spurningur 38: BUSTA TENN

R403Q02

Hvat ráða bretsku granskaramir fólki at gera?

- A At busta tenn so ofta, sum til ber.
- B At tú ikki skalt royna at busta tunguna.
- C At tú ikki skalt busta tenninar ov harðliga.
- D At tú skalt busta tunguna oftari, enn tú bustar tenninar.

Spurningur 39: BUSTA TENN

R403Q03 – 0 1 9

Sambært Bente Hansen, hví skalt tú eisini busta tunguna?

.....

.....

Spurningur 40: BUSTA TENN

R403Q04

Hví er ein pennur nevndur í tekstinum?

- A Fyri at hjálpa tær at skilja, hvussu tú skalt halda á tannbustini.
- B Tí tú byrjar í einum króki, bæði við penni og tannbust.
- C Fyri at vísa, at tú kanst busta tenn á nógvar ymiskar hættir.
- D Tí at busta tenn er eins týðningarmikið sum at skriva.



■ Figure 1.2.41 ■
MOBILE PHONE SAFETY

Are mobile phones dangerous?

| | Yes | No |
|---|--|--|
| <p>Key points</p> <ul style="list-style-type: none"> • <i>Conflicting reports about the health risks of mobile phones appeared in the late 1990s.</i> • <i>Millions of pounds have now been invested in scientific research to investigate the effects of mobile phones.</i> | <p>1. Radio waves given off by mobile phones can heat up body tissue, having damaging effects.</p> <p>2. Magnetic fields created by mobile phones can affect the way that your body cells work.</p> <p>3. People who make long mobile phone calls sometimes complain of fatigue, headaches, and loss of concentration.</p> <p>4. Mobile phone users are 2.5 times more likely to develop cancer in areas of the brain adjacent to their phone ears.</p> <p>5. The International Agency for Research on Cancer found a link between childhood cancer and power lines. Like mobile phones, power lines also emit radiation.</p> <p>6. Radio frequency waves similar to those in mobile phones altered the gene expression in nematode worms.</p> | <p>Radio waves are not powerful enough to cause heat damage to the body.</p> <p>The magnetic fields are incredibly weak, and so unlikely to affect cells in our body.</p> <p>These effects have never been observed under laboratory conditions and may be due to other factors in modern lifestyles.</p> <p>Researchers admit it's unclear this increase is linked to using mobile phones.</p> <p>The radiation produced by power lines is a different kind of radiation, with much more energy than that coming from mobile phones.</p> <p>Worms are not humans, so there is no guarantee that our brain cells will react in the same way.</p> |

If you use a mobile phone ...

| | Do | Don't |
|--|---|--|
| <p>Key points</p> <ul style="list-style-type: none"> • <i>Given the immense numbers of mobile phone users, even small adverse effects on health could have major public health implications.</i> • <i>In 2000, the Stewart Report (a British report) found no known health problems caused by mobile phones, but advised caution, especially among the young, until more research was carried out. A further report in 2004 backed this up.</i> | <p>Keep the calls short.</p> <p>Carry the mobile phone away from your body when it is on standby.</p> <p>Buy a mobile phone with a long "talk time". It is more efficient, and has less powerful emissions.</p> | <p>Don't use your mobile phone when the reception is weak, as the phone needs more power to communicate with the base station, and so the radio-wave emissions are higher.</p> <p>Don't buy a mobile phone with a high "SAR" value¹. This means that it emits more radiation.</p> <p>Don't buy protective gadgets unless they have been independently tested.</p> |

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

"Mobile Phone Safety" on the previous two pages is from a website.
Use "Mobile Phone Safety" to answer the questions that follow.

MOBILE PHONE SAFETY – QUESTION 2

Situation: Public

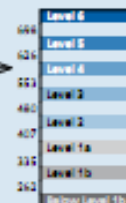
Text format: Non-continuous

Text type: Exposition

Aspect: Integrate and Interpret – Form a broad understanding

Question format: Multiple choice

Difficulty: 561 (Level 4)



What is the purpose of the Key points?

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



Scoring

Full Credit: To suggest that debate about mobile phone safety is ongoing.

Comment

Classified as a form a broad understanding task within the integrate and interpret aspect, this task focuses on detecting a theme from the repetition of a particular category of information, in this case the “Key Points”, a series of four boxed snippets ranged down the left hand side of the two-page text. Tasks addressing the broad understanding category are typically fairly easy, as they tend to focus on repeated and often prominent ideas in a text. However, several features of this text and task conspire to make it comparatively difficult, at Level 4. The four short Key Points tell their own story: they are related to but do not summarise the information in the body of the two main tables, so the reader needs to focus on what appears as a peripheral part of the text structure. Moreover, while all of the boxes have the caption “Key Points” the content is diverse in terms of text type, making the task of summary more difficult. The first two Key Points give a brief history of the controversy about mobile phones, the third makes a conditional proposition, and the fourth reports an equivocal finding. The fact that ambiguity, uncertainty and opposing ideas are the content of the Key Points is likely, of itself, to make the task more difficult. Here, identifying the “purpose” (which in this context is equivalent to the main theme) means establishing a hierarchy among ideas presented in the Key Points, and choosing the one that is most general and overarching. Options A and C represent different details of the Key Points, but not a single idea that could be described as overarching. Option D lifts a clause (out of context) from the fourth Key Point. Only option B, selected by 45% of students from across the OECD countries, presents a statement that synthesises the heterogeneous elements of the Key Points.

MOBILE PHONE SAFETY – QUESTION 11

Situation: Public

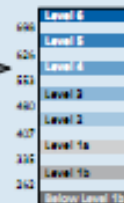
Text format: Non-continuous

Text type: Exposition

Aspect: Reflect and evaluate – Reflect on and evaluate the content of a text

Question format: Multiple choice

Difficulty: 604 (Level 4)



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

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

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

Scoring

Full Credit: C. It supports the No argument but does not prove it.

Comment

This task requires the reader to recognise the relationship between a generalised statement external to the text and a pair of statements in a table. It is classified as reflect and evaluate in terms of aspect because of this external reference point. This is the most difficult task in the MOBILE PHONE SAFETY unit, right on the border of Level 4 and Level 5. The degree of difficulty is influenced by a number of factors. First, the stem statement uses abstract terminology (“It is difficult to prove that one thing has definitely caused another”). Secondly – a relatively straightforward part of the task – the reader needs to work out which of the two tables is relevant to this task (the first one) and which point to look at (Point 4). Thirdly, the reader needs to assimilate the structure of the relevant table: namely, that it presents opposing statements in its two columns; as we have already noted, contrary ideas are intrinsically more difficult to deal with than complementary ones. Then, the reader needs to discern precisely how the NO statement challenges the YES statement in a particular instance. Finally, logical relationship between the YES and NO statements in Point 4 must be matched, again at an abstracted level, with one of the options presented in the multiple-choice format of the task. With all these challenges intrinsic to the task, it is not surprising therefore that only a little over one-third of students across OECD countries gained credit for it.



MOBILE PHONE SAFETY – QUESTION 6

Situation: Public

Text format: Non-continuous

Text type: Exposition

Aspect: Reflect and evaluate – Reflect on and evaluate the content of a text

Question format: Open constructed response

Difficulty: 526 (Level 3)

| | |
|-----|----------------|
| 696 | Level 6 |
| 626 | Level 5 |
| 551 | Level 4 |
| 490 | Level 3 |
| 437 | Level 2 |
| 335 | Level 1a |
| 302 | Level 1b |
| | Below Level 1b |

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

Scoring

Full Credit

Identifies a factor in modern lifestyles that could be related to fatigue, headaches, or loss of concentration. The explanation may be self-evident, or explicitly stated. For example:

- Not getting enough sleep. If you don't, you will be tired.
- Being too busy. That makes you tired.
- Too much homework, that makes you tired AND gives you headaches.
- Noise – that gives you a headache.
- Stress.
- Working late.
- Exams.
- The world is just too loud.
- People don't take time to relax anymore.
- People don't prioritise the things that matter, so they get grumpy and sick.
- Computers.
- Pollution.
- Watching too much TV.
- Drugs.
- Microwave ovens.
- Too much emailing.

Comment

Another task in which the reader needs to reflect on and evaluate the content of a text, this task calls on the ability to relate the text to knowledge external to the text. Readers must give an example from their own experience of a factor in modern life, other than mobile phones, that could explain “fatigue, headaches and loss of concentration”. As in the previous task, one step in completing this task successfully is to locate the relevant information using a number reference (here, “Point 3”). The reader's subsequent steps are less complex than in the previous task, since only the YES part of Point 3 need be taken into account. In addition, the external information that needs to be drawn on is directly related to personal experience, rather than to an abstracted logical statement.

A wide range of responses earn full credit for this task. Full credit is given for producing a factor and providing an explanation as to why this might cause fatigue, headaches and loss of concentration. An example of this kind of response is “Not getting enough sleep. If you don't, you will be fatigued.” Full credit is also given if it is considered that the explanation is implicit in the statement of the factor, in which case no explicit explanation is required. An example of this kind of response is “stress”. On the other hand, a response such as “lifestyle” is judged too vague, without a supporting explanation or elaboration, and so is given no credit.

Towards the top of Level 3, this task was successfully completed by just over half of the students in OECD countries.



MOBILE PHONE SAFETY – QUESTION 9

Situation: Public

Text format: Non-continuous

Text type: Exposition

Aspect: Integrate and Interpret – Develop an Interpretation

Question format: Multiple choice

Difficulty: 488 (Level 3)



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

Which of these ideas is the table based on?

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

Scoring

Full Credit: C. There may or may not be danger involved in using mobile phones, but it is worth taking precautions.

Comment

In this task the reader is explicitly directed to look at the second table, and to recognise its underlying assumption. In fact, the assumption is indicated in the last boxed Key Point: that in the absence of decisive evidence about the danger of mobile phones, it is advisable to take caution. The task asks readers to infer the consequences of this judgment, which can be done by checking that the table's contents are consistent with the Key Point. Alternatively, the reader can consult only the table and draw an independent conclusion from it. Option A is incorrect since it flatly contradicts the substance of the Key Point, and is inconsistent with the import of a set of injunctions that neither embargoes nor gives carte blanche to mobile phone use. Option B is rather more plausible, but the word "proven" makes it wrong in light of the information in the Key Point that no known health problems caused by mobile phones were found in the two studies that were cited. Option C presents itself as the best answer, consistent with both the Key Point and all the detail of the DO and DON'T columns. Option D can be dismissed as nothing more than the heading of a table that reads: "If you use a mobile phone ...", and option E sets up a specious opposition that has no support in the text. Just under two-thirds of students selected the correct response, making it the easiest of the four tasks related to this challenging stimulus.

FARTELEFONTRYGD

Eru fartelesfonir vandamiklar?

Hövuðspunkt

*Ósamsvarandi
frágreiðingar um
heilsuvandarnar,
sum kunnu
standast av farteles-
fonum, komu fram
longu seinast í
1990-árunum.*

Hövuðspunkt

*Nógvar milliónir
krónur eru settar í
vísindaliga
gransking fyrí at
kanna árinini frá
fartelesfonum.*

| Ja | Nei |
|---|---|
| 1. Radiobylgjur, sum fartelesfonir geva frá sær, kunnu hita kropsvevnaðin og hava skaðilig árin við sær. | Radiobylgjur eru ikki nóg sterkar til at tær kunnu skaða kroppin við hita. |
| 2. Magnetisk felt, sum fartelesfonir skapa, kunnu ávirka funktiúnina hjá kyknunum í kroppinum. | Magnetisku feltini eru ómetaliga veik, og tað er tí ósannlíkt, at tey ávirka kyknur í kroppinum. |
| 3. Fólk, sum tosa leingi í fartelesfon, gremja seg mangan um møði og hövuðverk og um vantandi bindindi. | Hesi árinini hava aldrin verið staðfest undir starvsstovuustøðum, og tey kunnu tí stava frá øðrum ávirkanum í okkara modernaða lívsstíli. |
| 4. Fartelesfonbrúkarar eru í 2,5 ferðina størri vanda fyrí at fáa krabbamein í økjum í heilanum tætt við oyrað, ið er í samband við fartelesfonina. | Granskarar viðganga, at tað er ógreitt, um hesin vøkstur hevur samband við fartelesfonnýtslu. |
| 5. Altjóða Stovnurin fyrí Krabbameinsgransking vísti á samband millum krabbamein hjá børnum og háspenningslinjur. Eins og fartelesfonir geva eisini háspenningslinjur stráling frá sær. | Stráling frá háspenningslinjum er eitt øðrvísi slag av stráling, sum inniheldur nógv meiri orku enn tann, sum stavar frá fartelesfonum. |
| 6. Radiofrekvensblygjur, sum líkjast teimum í fartelesfonum, broyttu ílegueginleikarnar hjá rundmaðkum (nematodes). | Rundmaðkar eru ikki fólk, so eingin víska er fyrí, at okkara heilakyknur ávirkast á sama hátt sum teirra. |

Um tú brúkar fartelefón...

Høvuðspunkt

Tá ið hugsað verður um ómetaliga stóra talið av fólki, sum nýtir fartelefón, kunnu sjálvst smá hjáárin á heilsuna fáa alstórar avleiðingar fyri almennu heilsustøðuna.

Høvuðspunkt

Í ár 2000 fann The Stewart Report (ein bretsk frágreiðing) ongir kendar heilsutrupulleikar, sum stávaðu frá fartelefónum, men mælti tó til varsemi, serliga millum ungfólk, til fleiri kanningar vóru gjørdar. Ein nýggj frágreiðing, sum varð gjørd í 2004, staðfesti hetta..

| So skalt tú | So skalt tú ikki |
|--|---|
| Avmarka longdina á samrøðum. | Brúka ikki fartelefónina, tá ið móttøkuviðurskiptini eru vánalig, tí tá hevur telefonin brúk fyri størri orku fyri at samskipta við høvuðsendaran, og tí gerst radiobygjustrálingin sterkari. |
| Ikki bera telefonina tætt at kroppinum, tá ið hon ikki verður nýtt. | Keyp ikki fartelefón við høgum "SAR" virði ¹ . Tað merkir, at hon gevur meiri stráling frá sær. |
| Keyp eina fartelefón, sum hevur "langa talutíð". Hon er effektivari og gevur minni stráling frá sær. | Keyp ikki ymsar verjulutir til fartelefónina, uttan so at teir hava verið eftirkannaðir av óheftum stovni. |

¹ SAR (specific absorption rate) er mát fyri, hvussu nógv elektromagnetisk stráling verður upptikin av vevnaði í kroppinum, meðan tosað verður í fartelefón.

Greinin "Fartelefontrygd" frammanfyri er tikin av einari heimasíðu.

Nýt greinina "Fartelefontrygd" at svara spurningunum niðanfyri.

Spurningur 29: FARTELEFONTRYGD

R414Q02

Hvat er ætlanin við **Høvuðspunktunum**?

- A At lýsa vandarnar við at nýta fartelefon.
- B At gera vart við at orðaskiftið um fartelefontrygd heldur áfram.
- C At lýsa tey fyrivarni, sum fólk, ið nýta fartelefon, eiga at taka.
- D At gera vart við, at eingir kendir heilsutrupulleikar standast av at nýta fartelefon.

Spurningur 30: FARTELEFONTRYGD

R414Q11

"Torført er at prógva, at eitt fyribrigdi er beinleiðis avgjörda orsökkin til eitt annað fyribrigdi."

Hvat samband hava upplýsingarnar í setninginum við Punkt 4 (**Ja-** og **Nei-**útsagnirnar) í talvuni **Eru fartelefonir vandamiklar**?

- A Tær stuðla undir JA-grundgevingina, men prógva hana ikki.
- B Tær prógva Ja-grundgevingina.
- C Tær stuðla undir Nei-grundgevingina, men prógva hana ikki.
- D Tær vísa, at Nei-grundgevingin er skeiv.

Spurningur 31: FARTELEFONTRYGD

R414Q06 – 0 1 9

Hygg at Punkt 3 í **Nei-teigunum** í talvuni. Í hesum høpi, hvat kundi ein av "øðrum ávirkanum" verið? Grundgev fyri tínum svari.

.....

Spurningur 32: FARTELEFONTRYGD

R414Q09

Hygg at talvuni við yvirskriftini **Um tú brúkar fartelesfon ...**

Hvørjar av hesum hugsanum byggir talvan á?

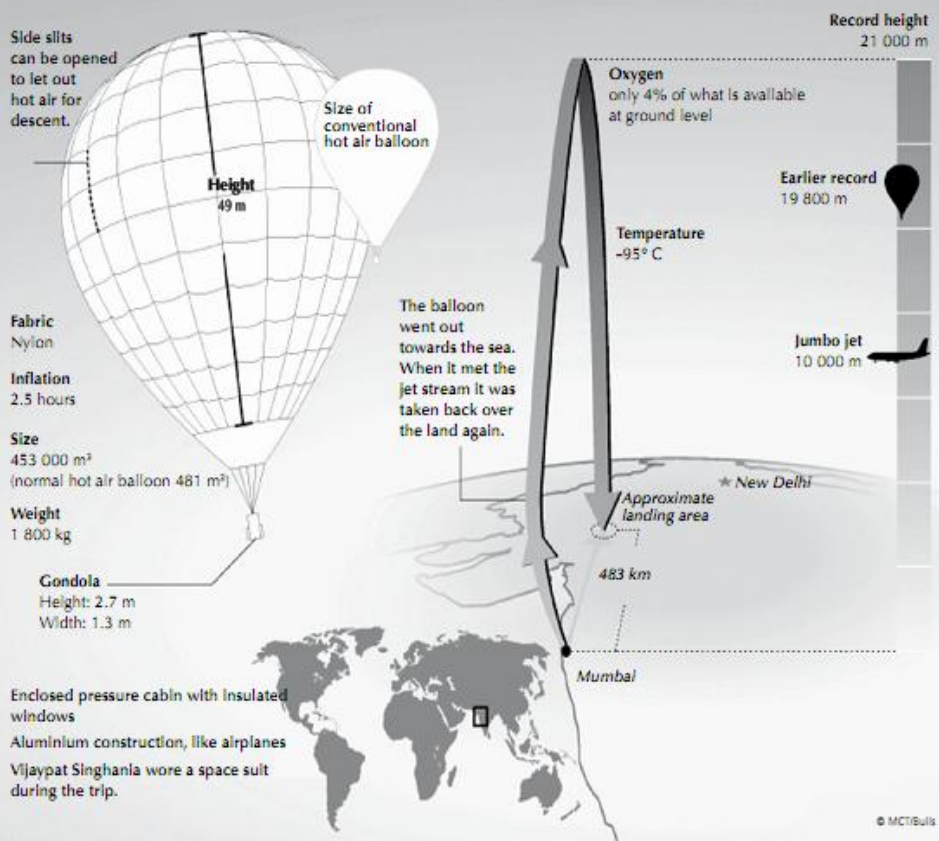
- A Eingin vandi stendst av at nýta fartelesfon.
- B Vandin, ið stendst av at nýta fartelesfon, er prógvaður.
- C Vandin stendst møguliga ella møguliga ikki av at nýta fartelesfon, men tað er vert at taka trygdarfyriverni.
- D Vandin stendst møguliga ella møguliga ikki av at nýta fartelesfon, men hon eigur ikki at vera brúkt, fyrr enn vit vita hetta við vissu.
- E **So skalt tú**-leiðbeiningarnar eru ætlaðar teimum, sum taka hóttanirnar í álvára, og **So skalt tú ikki**-leiðbeiningarnar eru ætlaðar øllum hinum.



■ Figure 1.2.42 ■
BALLOON

Height record for hot air balloons

The Indian pilot Vijaypat Singhania beat the height record for hot air balloons on November 26, 2005. He was the first person to fly a balloon 21 000 metres above sea level.



Use "Balloon" on the previous page to answer the questions that follow.

BALLOON – QUESTION 8

Situation: Educational

Text format: Non-continuous

Text type: Description

Aspect: Integrate and interpret – Form a broad understanding

Question format: Multiple choice

Difficulty: 370 (Level 1a)

| | |
|-----|----------------|
| 600 | Level 6 |
| 626 | Level 5 |
| 553 | Level 4 |
| 480 | Level 3 |
| 407 | Level 2 |
| 335 | Level 1a |
| 262 | Level 1b |
| | Below Level 1b |

What is the main idea of this text?

- A. Singhania was in danger during his balloon trip.
- B. Singhania set a new world record.
- C. Singhania travelled over both sea and land.
- D. Singhania's balloon was enormous.



Scoring

Full Credit: B. Singhania set a new world record.

Comment

The main idea of this non-continuous text is stated explicitly and prominently several times, including in the title, "Height record for hot air balloon". The prominence and repetition of the required information helps to explain its easiness: it is located in the lower half of Level 1a.

Although the main idea is explicitly stated, the question is classified as integrate and interpret, with the sub-classification forming a broad understanding, because it involves distinguishing the most significant and general from subordinate information in the text. The first option – "Singhania was in danger during his balloon trip" – is a plausible speculation, but it is not supported by anything in the text, and so cannot qualify as a main idea. The third option – "Singhania travelled over both sea and land" – accurately paraphrases information from the text, but it is a detail rather than the main idea. The fourth option – "Singhania's balloon was enormous" – refers to a conspicuous graphic feature in the text but, again, it is subordinate to the main idea.

BALLOON – QUESTION 3

Situation: Educational

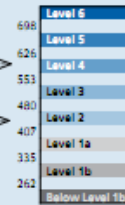
Text format: Non-continuous

Text type: Description

Aspect: Access and retrieve – Retrieve information

Question format: Short response

Difficulty: Full credit 595 (Level 4); Partial credit 449 (Level 2)



Vijaypat Singhania used technologies found in two other types of transport. Which types of transport?

1.

2.

Scoring

Full Credit: Refers to BOTH airplanes AND spacecraft (in either order, can include both answers on one line).
For example:

- 1. Aircraft
2. Spacecraft
- 1. Airplanes
2. Space ships
- 1. Air travel
2. Space travel
- 1. Planes
2. Space rockets
- 1. Jets
2. Rockets

Partial Credit: Refers to EITHER airplanes OR spacecraft. For example:

- Spacecraft
- Space travel
- Space rockets
- Rockets
- Aircraft
- Airplanes
- Air travel
- Jets



Comment

In this task full credit is given for responses that lists the two required types of transport, and partial credit is given to responses that listed one type. The scoring rules reproduced above demonstrate that credit is available for several different paraphrases of the terms “airplanes” and “spacecraft”.

The partial credit score is located in the upper half of Level 2 while the full credit score is located at Level 4, illustrating the fact that access and retrieve questions can create a significant challenge. The difficulty of the task is particularly influenced by a number of features of the text. The layout, with several different kinds of graphs and multiple captions, is quite a common type of non-continuous presentation often seen in magazines and modern textbooks, but because it does not have a conventional ordered structure (unlike, for example, a table or graph), finding specific pieces of discrete information is relatively inefficient. Captions (“Fabric”, “Record height”, and so on) give some support to the reader in navigating the text, but the information specific required for this task does not have a caption, so that readers have to generate their own categorisation of the relevant information as they search. Having once found the required information, inconspicuously located at the bottom left-hand corner of the diagram, the reader needs to recognise that the “aluminium construction, like airplanes” and the “space suit” are associated with categories of transport. In order to obtain credit for this question, the response needs to refer to a form or forms of transport, rather than simply transcribing an approximate section of text. Thus “space travel” is credited, but “space suit” is not. A significant piece of competing information in the text constitutes a further difficulty: many students referred to a “jumbo jet” in their answer. Although “air travel” or “airplane” or “jet” is given credit, “jumbo jet” is deemed to refer specifically to the image and caption on the right of the diagram. This answer is not given credit as the jumbo jet in the illustration is not included in the material with reference to technology used for Singhania’s balloon.

BALLOON – QUESTION 4

Situation: Educational

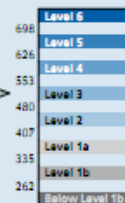
Text format: Non-continuous

Text type: Description

Aspect: Reflect and evaluate – Reflect on and evaluate the content of a text

Question format: Open Constructed Response

Difficulty: 510 (Level 3)



What is the purpose of including a drawing of a jumbo jet in this text?

.....

.....

Scoring

Full Credit: Refers explicitly or implicitly to the height of the balloon OR to the record. May refer to comparison between the jumbo jet and the balloon.

- To show how high the balloon went.
- To emphasise the fact that the balloon went really, really high.
- To show how impressive his record really was – he went higher than jumbo jets!
- As a point of reference regarding height.
- To show how impressive his record really was. [minimal]

Comment

The main idea of the text is to describe the height record set by Vijaypat Singhania in his extraordinary balloon. The diagram on the right-hand side of the graphic, which includes the jumbo jet, implicitly contributes to the “wow!” factor of the text, showing just how impressive the height achieved by Singhania was by comparing it with what we usually associate with grand height: a jumbo jet’s flight. In order to gain credit for this task, students must recognise the persuasive intent of including the illustration of the jumbo jet. For this reason the task is classified as reflect and evaluate, with the sub-category reflect on and evaluate the content of a text. At the upper end of Level 3, this question is moderately difficult.



BALLOON – QUESTION 6

Situation: Educational

Text format: Non-continuous

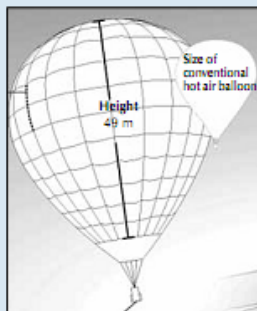
Text type: Description

Aspect: Reflect and evaluate – Reflect on and evaluate the content of a text

Question format: Multiple choice

Difficulty: 411 (Level 2)

| | |
|-----|----------------|
| 698 | Level 6 |
| 626 | Level 5 |
| 553 | Level 4 |
| 480 | Level 3 |
| 407 | Level 2 |
| 335 | Level 1a |
| 262 | Level 1b |
| | Below Level 1b |



Why does the drawing show two balloons?

- A. To compare the size of Singhanía's balloon before and after it was inflated.
- B. To compare the size of Singhanía's balloon with that of other hot air balloons.
- C. To show that Singhanía's balloon looks small from the ground.
- D. To show that Singhanía's balloon almost collided with another balloon.

Scoring

Full Credit: B. To compare the size of Singhanía's balloon with that of other hot air balloons.

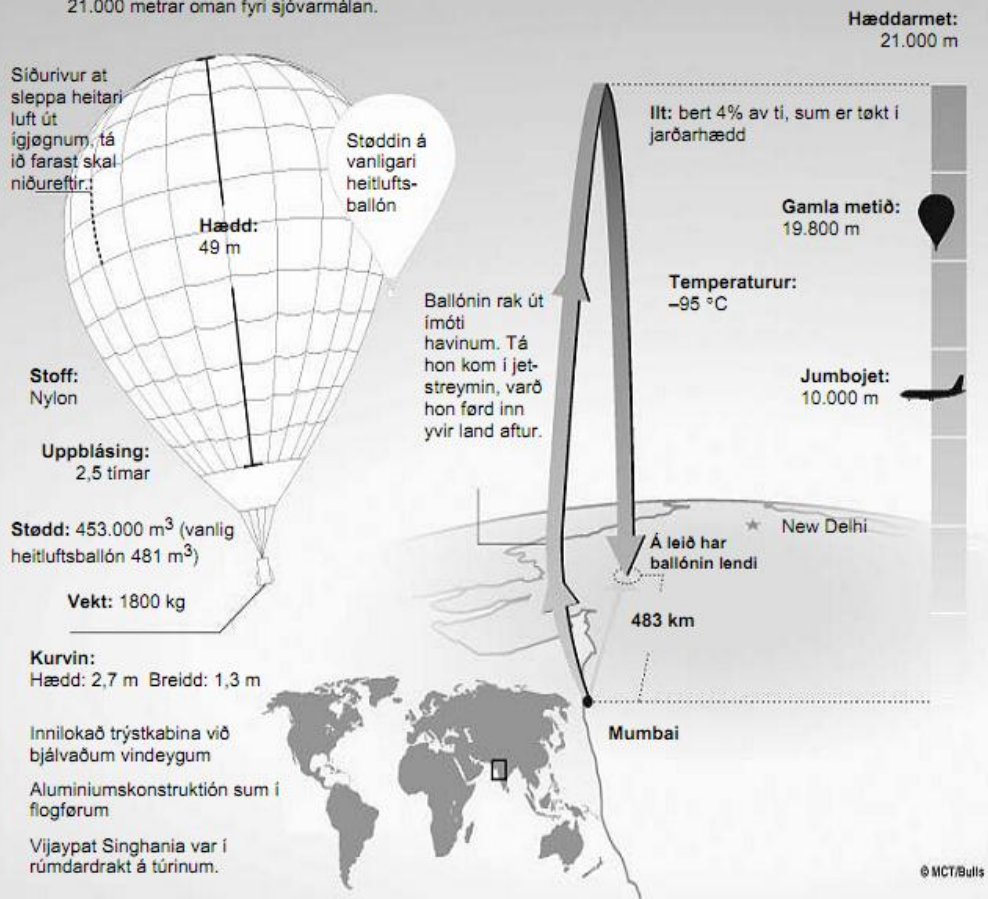
Comment

It is important for readers to be aware that texts are not randomly occurring artefacts, but are constructed deliberately and with intent, and that part of the meaning of a text is found in the elements that authors choose to include. Like the previous task, this task is classified under **reflect and evaluate** because it asks about authorial intent. It focuses on a graphic element – here the illustration of two balloons – and asks students to consider the purpose of this inclusion. In the context of the over-arching idea of the text, to describe (and celebrate) Singhanía's flight, the balloon illustration sends the message, "This is a really big balloon!", just as the jumbo jet illustration sends the message, "This is a really high flight!" The caption on the smaller balloon ("Size of a conventional hot air balloon") makes it obvious that this is a different balloon to Singhanía's, and therefore, for attentive readers, renders options A and C implausible. Option D has no support in the text. With a difficulty near the bottom of Level 2, this is a rather easy task.

BALLÓN

Hæddarmet fyrri heitluftsballónir

Indiski flogskiparin Vijaypat Singhania sló metið fyrri heitluftsballónir tann 26. november, 2005. Hann var fyrsti persónur, sum sveimaði í eini ballón 21.000 metrar oman fyrri sjóvarmálan.



Brúka "Ballón" á síðuni frammanfyri til at svara spurningunum niðanfyri.

Spurningur 33: BALLÓN

R417Q08

Hvat er høvuðstankin í hesum teksti?

Singhanía var í vanda á ballónferðini.
Singhanía setti nýtt heimsmet.
Singhanía ferðaðist bæði yvir sjógvi og landi.
Ballónin hjá Singhanía var ómetaliga stór.

Spurningur 34: BALLÓN

R417Q03 – 0 1 2 9

Vijaypat Singhanía brúkti tøkni frá tveimum øðrum flutningsháttum. Hvørjum flutningsháttum?

1.

2.

Spurningur 35: BALLÓN

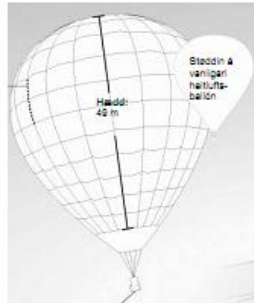
R417Q04 – 0 1 9

Hvat er ætlanin við at hava eina tekning av Jumbojetflogfari við í tekstinum?

.....
.....

Spurningur 36: BALLÓN

R417Q06



Hví eru tvær ballónir á tekningini?

- A Fyri at bera saman stöddina á ballónini hjá Singhanía, áðrenn hon var blást upp, og eftir at hon var vorðin blást upp.
- B Fyri at bera saman stöddina á ballónini hjá Singhanía við stöddina á øðrum heitluftsballónum.
- C Fyri at vísa, at ballónin hjá Singhanía sær lítil út frá jørðini.
- D Fyri at vísa, at ballónin hjá Singhanía næstan stoytti saman við aðra ballón.



■ Figure 1.2.43 ■
BLOOD DONATION



Blood donation is essential.

There is no product that can fully substitute for human blood. Blood donation is thus irreplaceable and essential to save lives.

In France, each year, 500,000 patients benefit from a blood transfusion.

The instruments for taking the blood are sterile and single-use (syringe, tubes, bags).

There is no risk in giving your blood.

Blood donation

It is the best-known kind of donation, and takes from 45 minutes to 1 hour.

A 450-ml bag is taken as well as some small samples on which tests and checks will be done.

- A man can give his blood five times a year, a woman three times.
- Donors can be from 18 to 65 years old.

An 8-week interval is compulsory between each donation.

“Blood Donation Notice” on the previous page is from a French website.

Use “Blood Donation Notice” to answer the questions that follow.

BLOOD DONATION NOTICE – QUESTION 8

Situation: Public

Text format: Continuous

Text type: Argumentation

Aspect: Integrate and interpret – Develop an interpretation

Question format: Open constructed response

Difficulty: 438 (Level 2)

| | |
|-----|----------------|
| 698 | Level 6 |
| 626 | Level 5 |
| 553 | Level 4 |
| 480 | Level 3 |
| 407 | Level 2 |
| 335 | Level 1a |
| 262 | Level 1b |
| | Below Level 1b |

An eighteen-year-old woman who has given her blood twice in the last twelve months wants to give blood again. According to “Blood Donation Notice”, on what condition will she be allowed to give blood again?

.....

.....

Scoring

Full Credit: Identifies that enough time must have elapsed since her last donation.

- Depends whether it has been 8 weeks since her last donation or not.
- She can if it has been long enough, otherwise she can't.

Comment

At a level of difficulty around the middle of Level 2, this task asks the reader to apply the information in the text to a practical case. This is the kind of reading activity that is typically associated with such a text in everyday life, and thus meets one of PISA's aims in answering questions about how well young people at the end of compulsory schooling are equipped to meet the challenges of their future lives.

The reader must match the case described in the question stem with four pieces of information provided in the second half of the text: the age and sex of the prospective donor, the number of times a person is allowed to give



blood, and the interval required between donations. Reference to this last piece of information is needed in order to meet the task's requirement to stipulate the "condition" under which the young woman can give blood. As evidenced in the two examples of full credit responses, students are given credit for either a specific answer that includes reference to the interval of eight weeks between donations, or for a more generalised answer, such as "She can if it has been long enough, otherwise she can't".

BLOOD DONATION NOTICE – QUESTION 9

Situation: Public

Text format: Continuous

Text type: Argumentation

Aspect: Reflect and evaluate – Reflect on and evaluate the content of a text

Question format: Multiple choice

Difficulty: 368 (Level 1a)

| | |
|-----|----------------|
| 698 | Level 6 |
| 626 | Level 5 |
| 553 | Level 4 |
| 480 | Level 3 |
| 407 | Level 2 |
| 335 | Level 1a |
| 262 | Level 1b |
| | Below Level 1b |

The text says: "The instruments for taking the blood are sterile and single-use ..."

Why does the text include this information?

- A. To reassure you that blood donation is safe.
- B. To emphasise that blood donation is essential.
- C. To explain the uses of your blood.
- D. To give details of the tests and checks.

Scoring

QUESTION INTENT:

Reflect and evaluate: Reflect on and evaluate the content of a text.

Recognise the persuasive purpose of a phrase in an advertisement.

Full Credit: A. To reassure you that blood donation is safe.

Comment

To gain credit for this task, students must recognise the persuasive purpose of part of an advertisement. The task is classified as *reflect and evaluate* because students need to consider the wider context of what appears to be a simple statement of fact in order to recognise the underlying purpose for its inclusion.

The relative easiness of this task, which is located in the lower half of Level 1a, can be attributed to the brevity of the text and also to the fact that it deals with an everyday topic. Another characteristic of relatively easy questions exemplified here is that they typically draw on information that is consistent with common preconceptions: there is nothing contrary to expectations in the notion that people are encouraged to donate blood and reassured that donation involves no risk. Although the persuasive intent of this text is not stated explicitly in the words of the blood donation notice, the idea that it is encouraging people to donate blood and reassuring them about the safety of blood donation can be inferred from several statements. The text begins with "Blood donation is essential", a notion that is repeated and elaborated in the second paragraph ("irreplaceable and essential"). The text also refers to the absence of risk immediately after the section of text in focus in this task, though the logical connection between the two paragraphs – evidence: conclusion – must be inferred.

UPPSLAG UM BLÓÐGEVING



At lata blóð er av avgerandi týdningi.

Einki evni er framleitt, sum á fullgóðan hátt kann nýtast í staðin fyri mannablóð. Einki kann setast í staðin fyri blóðgeving, og blóðgeving er lívsneyðug fyri at bjarga mannalívum.

Í Fraklandi fáa 500.000 sjúklingar hvørt ár gagn av blóðflutningi (blóðtranfusiún).

Tólini at taka blóð við eru sóttreinsað og eru einnýtis (nállir, slangur, posar).

Tað er vandaleyst hjá tær at lata blóð.

Blóðgeving:

Tað er best kendi mátin at geva uppá (donera), og tað tekur millum 45 minuttir og ein tíma.

Ein 450-ml posi verður fylltur, eins og nakrar smáar royndir verða tiknar til kanningar.

- Mannfólk kunnu lata blóð fimm ferðir um árið, konufólk triggjar ferðir.
- Blóðgevar kunnu vera millum 18 og 65 ára gamlir.

Í minsta lagi 8 vikur skulu ganga millum hvørja blóðgeving.

“Uppslag um blóðgeving” á síðuni frammanfyri er frá eini franskari heimasíðu.

Brúka “Uppslag um blóðgeving” til at svara spurningunum niðanfyri.

Spurningur 30: UPPSLAG UM BLÓÐGEVING

R429Q11

Hvat er høvuðsendamálið við tekstinum “Uppslag um blóðgeving”

- A At eggja fólki til at lata blóð.
- B At lýsa vandarnar við at lata blóð.
- C At greiða frá, hvar tú kanst lata blóð.
- D At prógva, at nógv fólk javnan lata blóð.

Spurningur 31: UPPSLAG UM BLÓÐGEVING

R429Q08 – 0 1 9

18 ára gomul genta, sum hevur latið blóð tvær ferðir teir síðstu 12 mánaðirnar, vil aftur lata blóð. Sambært “Uppslag um blóðgeving”, hvørjar eru so treytirnar fyri, at hon sleppur at lata blóð aftur?

.....
.....

Spurningur 32: UPPSLAG UM BLÓÐGEVING

R429Q09

Teksturin sigur: “Tólini at taka blóð við eru sóttreinsað og eru einnýtis...”

Hví eru hesar upplýsingar við í tekstinum?

- A Fyri at geva vissu fyri, at tað er vandaleyst at lata blóð.
- B Fyri at leggja dent á, at blóðgeving er av avgerandi týdningi.
- C Fyri at greiða frá, hvussu títt blóð verður nýtt.
- D Fyri at geva nærri upplýsingar um kanningarnar og eftirlitið.



■ Figure I.2.44 ■
MISER

THE MISER AND HIS GOLD

A fable by Aesop

A miser sold all that he had and bought a lump of gold, which he buried in a hole in the ground by the side of an old wall. He went to look at it daily. One of his workmen observed the miser's frequent visits to the spot and decided to watch his movements. The workman soon discovered the secret of the hidden treasure, and digging down, came to the lump of gold, and stole it. The miser, on his next visit, found the hole empty and began to tear his hair and to make loud lamentations. A neighbour, seeing him overcome with grief and learning the cause, said, "Pray do not grieve so; but go and take a stone, and place it in the hole, and fancy that the gold is still lying there. It will do you quite the same service; for when the gold was there, you had it not, as you did not make the slightest use of it."

Use the fable "The Miser and his Gold" on the previous page to answer the questions that follow.

MISER – QUESTION 1

Situation: Personal

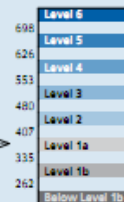
Text format: Continuous

Text type: Narration

Aspect: Integrate and interpret – Develop an interpretation

Question format: Closed constructed response

Difficulty: 373 (Level 1a)



Read the sentences below and number them according to the sequence of events in the text.

- The miser decided to turn all his money into a lump of gold.
- A man stole the miser's gold.
- The miser dug a hole and hid his treasure in it.
- The miser's neighbour told him to replace the gold with a stone.

Scoring

Full Credit: All four correct: 1, 3, 2, 4 in that order.

Comment

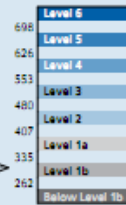
Fables are a popular and respected text type in many cultures and they are a favourite text type in reading assessments for similar reasons: they are short, self-contained, morally instructive and have stood the test of time. While perhaps not the most common reading material for young adults in OECD countries they are nevertheless likely to be familiar from childhood, and the pithy, often acerbic observations of a fable can pleasantly surprise even a blasé 15-year-old. MISER is typical of its genre: it captures and satirises a particular human weakness in a neat economical story, executed in a single paragraph.

Since narrations are defined as referring to properties of objects in time, typically answering "when" questions, it is appropriate to include a task based on a narrative text that asks for a series of statements about the story to be put into the correct sequence. With such a short text, and with statements in the task that are closely matched with the terms of the story, this is an easy task, around the middle of Level 1a. On the other hand, the language of the text is rather formal and has some old-fashioned locutions. (Translators were asked to reproduce the fable-like style of the source versions.) This characteristic of the text is likely to have added to the difficulty of the question.



MISER – QUESTION 7

Situation: *Personal*
 Text format: *Continuous*
 Text type: *Narration*
 Aspect: *Access and retrieve – Retrieve information*
 Question format: *Short response*
 Difficulty: 310 (Level 1b)



How did the miser get a lump of gold?

.....

Scoring

Full Credit: States that he sold everything he had. May paraphrase or quote directly from the text.

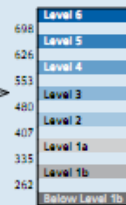
- He sold all he had.
- He sold all his stuff.
- He bought it. *[implicit connection to selling everything he had]*

Comment

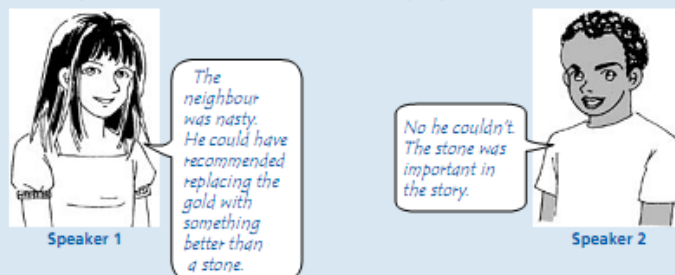
This is one of the easiest tasks in PISA reading, with a difficulty in the middle of Level 1b. The reader is required to access and retrieve a piece of explicitly stated information in the opening sentence of a very short text. To gain full credit, the response can either quote directly from the text – “He sold all that he had” – or provide a paraphrase such as “He sold all his stuff”. The formal language of the text, which is likely to have added difficulty in other tasks in the unit, is unlikely to have much impact here because the required information is located at the very beginning of the text. Although this is an extremely easy question in PISA’s frame of reference, it still requires a small degree of inference, beyond the absolutely literal: the reader must infer that there is a causal connection between the first proposition (that the miser sold all he had) and the second (that he bought gold).

MISER – QUESTION 5

Situation: *Personal*
 Text format: *Continuous*
 Text type: *Narration*
 Aspect: *Integrate and interpret – Develop an interpretation*
 Question format: *Open constructed response*
 Difficulty: 548 (Level 3)



Here is part of a conversation between two people who read “The Miser and his Gold”.



The neighbour was nasty. He could have recommended replacing the gold with something better than a stone.

No he couldn't. The stone was important in the story.

What could Speaker 2 say to support his point of view?

.....

.....



Scoring

Full Credit

Recognises that the message of the story depends on the gold being replaced by something useless or worthless.

- It needed to be replaced by something worthless to make the point.
- The stone is important in the story, because the whole point is he might as well have buried a stone for all the good the gold did him.
- If you replaced it with something better than a stone, it would miss the point because the thing buried needs to be something really useless.
- A stone is useless, but for the miser, so was the gold!
- Something better would be something he could use – he didn't use the gold, that's what the guy was pointing out.
- Because stones can be found anywhere. The gold and the stone are the same to the miser. [*"can be found anywhere" implies that the stone is of no special value*]

Comment

This task takes the form of setting up a dialogue between two imaginary readers, to represent two conflicting interpretations of the story. In fact only the second speaker's position is consistent with the overall implication of the text, so that in providing a supporting explanation readers demonstrate that they have understood the "punch line" – the moral import – of the fable. The relative difficulty of the task, near the top of Level 3, is likely to be influenced by the fact that readers need to do a good deal of work to generate a full credit response. First they must make sense of the neighbour's speech in the story, which is expressed in a formal register. (As noted, translators were asked to reproduce the fable-like style.) Secondly, the relationship between the question stem and the required information is not obvious: there is little or no support in the stem ("What could Speaker 2 say to support his point of view?") to guide the reader in interpreting the task, though the reference to the stone and the neighbour by the speakers should point the reader to the end of the fable.

As shown in examples of responses, to gain full credit, students could express, in a variety of ways, the key idea that wealth has no value unless it is used. Vague gestures at meaning, such as "the stone had a symbolic value", are not given credit.

KARGAPISAN OG GULL HANSARA

Fápil eftir Æsop

Ein kargapisa seldi alt, hann átti, og keypti ein gullklump, sum hann gróv niður í eitt hol beint við ein gamlan grótgard. Hvønn dag fór hann at hyggja at honum. Ein av húskallum hansara gav sær far um mongu vitjanir hansara til staðið og gjørdi av at eygleiða hann allastaðni, hann fór. Húskallurin fann skjótt út av loyndarmálinum við krógvaða dýrgripinum, og tá ið hann fór at grava, kom hann fram á gullklumpin og stjól hann. Tá ið kargapisan vitjaði staðið næstu ferð, sá hann, at holið var tómt, hann roytti seg sjálvan og fór at eymka seg hart. Ein granni, sum sá, hvussu sorgarbundin hann var, og frætti um orsökina, segði, "Vælsignaði maður, verðið ikki so sorgarbundin; men farið og fá ið tygum ein stein, leggið hann í holið og latið so sum um, at gullið framvegis liggur har. Hann fer at tæna tygum eins væl; tí tá gullið lá har, tá høvdu tygum tað ikki, eins og tygum ei heldur fingur ta minstu nyttu burtúr tí."

Kargapisa: gírigur persónur

Brúka fápilin "Kargapisan og gull hansara" á síðuni frammanfyri til at svara upp á spurningarnar niðanfyri.

Spurningur 26: KARGAPISAN

R433Q01 – 0 1 9

Les setningarnar niðanfyri og gev teimum nummar sambært raðfylgini í tekstinum.

Kargapisan gjørdi av at býta alla pengarnar um við ein gullklump.

Ein maður stjól gullið hjá kargapisuni.

Kargapisan gróv eitt hol og krógvaði dýrgripin í tí.

Grannin hjá kargapisuni bað hann um at leggja ein stein í staðin fyri gullið.

Spurningur 27: KARGAPISAN

R433Q07 – 0 1 9

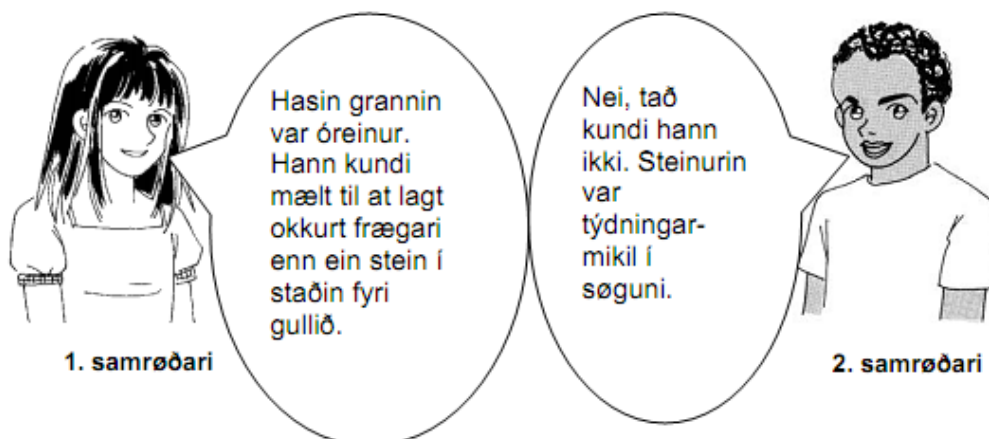
Hvussu fékk kargapisan hendur á einum gullklumpi?

.....

Spurningur 28: KARGAPISAN

R433Q05 – 0 1 9

Her er eitt brot úr samrøðu millum tvey fólk, sum hava lisið “Kargapisan og gull hansara”.



Hvat kundi 2. samrøðari sagt fyri at grundgivið fyri sínum sjónarmiði?

.....

.....

Spurningur 29: KARGAPISAN

R433Q02

Hvat er høvuðsboðskapurin í hesi søgu?

- A Goym ikki ríkidømi, sum kann blíva stolið.
- B Tað er skeivt at líta á onnur fólk.
- C Brúkar tú ikki tað, tú eigur, so er tað tað sama, sum ikki at eiga tað.
- D Tú skalt ikki gremja teg um tað, sum tú einki fært gjørt við.



■ Figure I.2.45 ■
THE PLAY'S THE THING

Takes place in a castle by the beach in Italy.

FIRST ACT

Ornate guest room in a very nice beachside castle. Doors on the right and left. Sitting room set in the middle of the stage: couch, table, and two armchairs. Large windows at the back. Starry night. It is dark on the stage. When the curtain goes up we hear men conversing loudly behind the door on the left.

- 5
10
15
- The door opens and three tuxedoed gentlemen enter. One turns the light on immediately. They walk to the centre in silence and stand around the table. They sit down together, Gál in the armchair to the left, Turai in the one on the right, Ádám on the couch in the middle. Very long, almost awkward silence. Comfortable stretches. Silence. Then:*

GÁL

Why are you so deep in thought?

- 20

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

ÁDÁM

- 25

I suppose it must be hard.

TURAI

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

- 30

GÁL

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

- 35

TURAI

That cannot be done.

GÁL

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

- 40

TURAI

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

- 45

GÁL

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

TURAI

If you do not master it, you are its slave. There is no middle ground. Trust me, it's no joke starting a play well. It is one of the toughest problems of stage mechanics. Introducing your characters promptly.

- 50

Let's look at this scene here, the three of us. Three gentlemen in tuxedos. Say they enter not this room in this lordly castle, but rather a stage, just when a play begins. They would have to chat about a whole lot of uninteresting topics until it came out

- 55

- 60 who we are. Wouldn't it be much easier to start all this by standing up and introducing ourselves? Stands up. Good evening. The three of us are guests in this castle. We have just arrived from the dining room where we had an excellent dinner and drank two bottles of champagne. My name is Sándor TURAI, I'm a playwright, I've been writing plays for thirty years, that's my profession. Full stop.
- 70 Your turn.

GÁL

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

- 75

GÁL and TURAI

- 80

Together. And this young man ...

ÁDÁM

Stands up. This young man is, if you allow me, Albert ÁDÁM, twenty-five years old, composer. I wrote the music for these kind gentlemen for their latest operetta. This is my first work for the stage. These two elderly angels have discovered me and now, with their help, I'd like to become famous. They got me invited to this castle. They got my dress-coat and tuxedo made. In other words, I am poor and unknown, for now. Other than that I'm an orphan and my grandmother raised me. My grandmother has passed away. I am all alone in this world. I have no name, I have no money.

- 85
90
95

TURAI

But you are young.

GÁL

And gifted.

- 100

ÁDÁM
And I am in love with the soloist.

TURAI

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

- 105

They all sit down.

TURAI

Now wouldn't this be the easiest way to start a play?

GÁL

- 110

If we were allowed to do this, it would be easy to write plays.

TURAI

Trust me, it's not that hard. Just think of this whole thing as ...

- 115

GÁL
All right, all right, all right, just don't start talking about the theatre again. I'm fed up with it. We'll talk tomorrow, if you wish.

"The Play's the Thing" is the beginning of a play by the Hungarian dramatist Ferenc Molnár.

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



THE PLAY'S THE THING – QUESTION 3

Situation: Personal

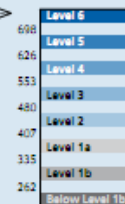
Text format: Continuous

Text type: Narration

Aspect: Integrate and Interpret – Develop an interpretation

Question format: Short response

Difficulty: 730 (Level 6)



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

.....

Scoring

Full Credit: Refers to dinner or drinking champagne. May paraphrase or quote the text directly.

- They have just had dinner and champagne.
- “We have just arrived from the dining room where we had an excellent dinner.” *[direct quotation]*
- “An excellent dinner and drank two bottles of champagne.” *[direct quotation]*
- Dinner and drinks.
- Dinner.
- Drank champagne.
- Had dinner and drank.
- They were in the dining room.

Comment

*This task illustrates several features of the most difficult tasks in PISA reading. The text is long by PISA standards, and it may be supposed that the fictional world depicted is remote from the experience of most 15-year-olds. The introduction to the unit tells students that the stimulus of **THE PLAY'S THE THING** is the beginning of a play by the Hungarian dramatist Ferenc Molnár, but there is no other external orientation. The setting (“a castle by the beach in Italy”) is likely to be exotic to many, and the situation is only revealed gradually through the dialogue itself. While individual pieces of vocabulary are not particularly difficult, and the tone is often chatty, the register of the language is a little mannered. Perhaps most importantly a level of unfamiliarity is introduced by the abstract theme of the discussion: a sophisticated conversation between characters about the relationship between life and art, and the challenges of writing for the theatre. The text is classified as narration because this theme is dealt with as part of the play's narrative.*

While all the tasks in this unit acquire a layer of difficulty associated with the challenges of the text, the cognitive demand of this task in particular is also attributable to the high level of interpretation required to define the meaning of the question's terms, in relation to the text. The reader needs to be alert to the distinction between characters and actors. The question refers to what the characters (not the actors) were doing “just before the curtain went up”. This is potentially confusing since it requires recognition of a shift between the real world of a stage in a theatre, which has a curtain, and the imaginary world of Gal, Turai and Adam, who were in the dining room having dinner just before they entered the guest room (the stage setting). A question that assesses students' capacity to distinguish between real and fictional worlds seems particularly appropriate in relation to a text whose theme is about just that, so that the complexity of the question is aligned with the content of the text.

A further level of the task's difficulty is introduced by the fact that the required information is in an unexpected location. The question refers to the action “before the curtain went up”, which would typically lead one to search at the opening of the scene, the beginning of the extract. On the contrary, the information is actually found about half-way through the extract, when Turai reveals that he and his friends “have just arrived from the dining room”. While the scoring for the question shows that several kinds of response are acceptable, to be given full credit readers must demonstrate that they have found this inconspicuous piece of information. The need to assimilate information that is contrary to expectations – where the reader needs to give full attention to the text in defiance of preconceptions – is highly characteristic of the most demanding reading tasks in PISA.



THE PLAY'S THE THING – QUESTION 4

Situation: Personal

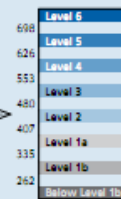
Text format: Continuous

Text type: Narration

Aspect: Integrate and interpret – Develop an interpretation

Question format: Multiple choice

Difficulty: 474 (Level 2)



"It's an eternity, sometimes as much as a quarter of an hour ... " (lines 29–30)

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

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

Scoring

Full Credit: B. It seems to take forever for the situation to be clarified at the beginning of a play.

Comment

Near the borderline between Level 2 and Level 3, this question together with the previous one illustrates the fact that questions covering a wide range of difficulties can be based on a single text.

Unlike in the previous task, the stem of this task directs the reader to the relevant section in the play, even quoting the lines, thus relieving the reader of any challenge in figuring out where the necessary information is to be found. Nevertheless, the reader needs to understand the context in which the line is uttered in order to respond successfully. In fact, the implication of "It seems to take forever for the situation to be clarified at the beginning of a play" underpins much of the rest of this extract, which enacts the solution of characters explicitly introducing themselves at the beginning of a play instead of waiting for the action to reveal who they are. Insofar as the utterance that is quoted in the stem prompts most of the rest of this extract, repetition and emphasis support the reader in integrating and interpreting the quotation. In that respect too, this task clearly differs from Question 3, in which the required information is only provided once, and is buried in an unexpected part of the text.

THE PLAY'S THE THING – QUESTION 7

Situation: Personal

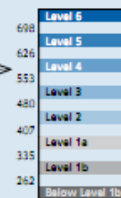
Text format: Continuous

Text type: Narration

Aspect: Integrate and interpret – Form a broad understanding

Question format: Multiple choice

Difficulty: 556 (Level 4)



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

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

Scoring

Full Credit: D. He is using the characters to act out one of his own creative problems.

Comment

In this task the reader is asked to take a global perspective, form a broad understanding by integrating and interpreting the implications of the dialogue across the text. The task involves recognising the conceptual theme of a section of a play, where the theme is literary and abstract. This relatively unfamiliar territory for most 15-year-olds is likely to constitute the difficulty of the task, which is located at Level 4. A little under half of the students in OECD countries gained full credit for this task, with the others divided fairly evenly across the three distractors.

SJÓNLEIKURIN ER HÖVUÐSSAKIN

Sjónleikurinn fer fram á einum slotti við eina strönd í Italia.

FYRSTI PARTUR

- 5 *Þrýtt gestarúm í sera vökrum slotti niðri við sjóvarmálan. Hurðar eru til hægri og vinstri. Ein stova er sett upp mitt á pallinum: sofa, borð, og tveir lenistólar. Stór vindeygu aftanfyrri. Sjórnuklár nátt. Tað er myrkt á*
- 10 *pallinum. Tá ið tjaldíð fer upp, hoyrast menn tosa hart saman innan fyri hurðina til vinstri. Hurðin fer upp og inn á pallin trína triggir mans í smoking. Ein teirra tendrar beinanvegin ljósið. Teir ganga inn imóti*
- 15 *miðjuni og stilla seg rundan um borðið. Teir seta seg niður samstundis, Gál í lenistölin til vinstri, Turai í tann til hægri, og Ádám í sofuna í miðjuni. Sera long, næstan pinlig tøgn. Teir remba seg, væl til passar. Tøgn. Og*
- 20 *so:*

GÁL

Hví ert tú so hugsanarsamur?

TURAI

- 25 Eg siti og hugsí um, hvussu torført tað er at byrja ein sjónleik. At introdusera allar hövuðsleikararnar í byrjanini, tá ið alt byrjar.

ÁDÁM

Eg kann ímynda mær, at tað má vera torført.

TURAI

- 30 Tað er tað – forbiðið torført. Sjónleikurinn byrjar. Áskoðararnir tagna. Sjónleikararnir koma inn á pallin, og pínslan byrjar. Tað er sum ein ævinleiki, onkuntíð heilt upp í eitt
- 35 korter, áðrenn áskoðararnir finna út av hvør er hvør, og hvat tey øll ætla.

GÁL

Tú hevur ein lögnan heila. Kanst tú ikki gloyma arbeiðið hjá tær bara eina lítla løtu?

TURAI

- 40 Tað ber ikki til.

GÁL

- Tað gongur ikki ein hálvur tími, uttan at tú tosar um leiklist, sjónleikarar, sjónleikir.
- 45 Tað eru onnur ting til í verðini.

TURAI

Tað eru tað ikki. Er skrivi sjónleikir. Tað er mín vanlagna.

GÁL

- 50 Tú átti ikki at verið so trælubundin at tínum arbeiði.

TURAI

- Um tú ikki dugir tað til fulnar, so ert tú trælur av tí. Tað finst eingin millumvegur.
- 55 Trúgv mær, tað er ikki bara sum at siga tað, at byrja ein sjónleik væl. Tað er ein av teimum harðastu avbjóðingunum í sambandi við pallsetingina. Tað at introdusera tínar persónar beinanvegin. Lat okkum hyggja at hesum pallinum her, vit triggir. Triggir harrar í smoking. Lat okkum siga, at teir ikki trína inn í hetta rúmið í hesum glæsiliga slotti, men inn á
- 60 ein pall í staðin, júst tá ið sjónleikurinn byrjar. Teir høvdu verið noyddir til at práta saman um eina rúgvu av keðiligum evnum, intil tað gjørdist greitt, hvørjir vit eru. Hevði tað ikki verið nógv lættari, at
- 70 byrja alt hetta við at reisa okkum upp og siga, hvørjir vit eru? *Hann fer á fótur.* Gott kvøld. Vit triggir eru gestir á slottinum. Vit eru just komnir inn her úr spísistovuni, har vit ótu ein frálíkan dagurða og drukku tvær fløskur av sjampanju. Eg eiti Sándor
- 75 Turai, eg eri leikritahøvundur. Eg havi skrivað sjónleikir í 30 ár. Tað er mítt yrki. Punktum. Tín túrur.

GÁL

- 80 *Hann fer á fótur.* Eg eiti Gál, eg eri eisini leikritahøvundur. Eg skrivi eisini sjónleikir, allar saman við hesum harranum her. Vit eru ein kend leikritahøvundaduo. Á øllum plakatunum, sum lýsa við góðum skemtileikum og operettum, stendur: Skrivað hava Gál og Turai. Hetta er eisini mítt yrki sjálvandi.
- 85

GÁL og TURAI

Saman. Og hesin ungi maðurin...

90

ÁDÁM

Hann fer á fatur. Hesin ungi maðurin er, um tit loyva mær, Albert Ádám, 25-ára gamal, og tónaskald. Eg skrivaði tónleikin fyri hesar harrarnar til teirra nýggjastu operettu. Hetta er
95 mitt fyrsta verk til leikpallin. Hesir báðir gomlu einglarnir hava uppdagað meg, og nú vil eg gerast kendur, við teirra hjálp. Teir sóu til, at eg varð boðin við til hetta slottið. Teir skipaðu fyri, at eg fekk klædning og smoking.
100 Við øðrum orðum, enn eri eg fátækur og ókendur. Harafurta eri eg foreldraleysur, og eg vaks upp hjá ommu míni. Omma mín er deyð. Eg eri púra einsamallur í verðini. Eg eri ókendur, eg havi ongar pengar.

105

TURAI

Men tú ert ungur.

GÁL

Og gávuríkur.

110

ÁDÁM

Og eg eri forelskaður í solistinum.

TURAI

Tú skuldi ikki havt sagt hatta. Allir áskoðararnir høvdu gitt tað kortini.

115 *Teir seta seg, allir tríggir.*

TURAI

Hevði hetta ikki verið tann lættasti máttin at byrja ein leik?

120

GÁL

Var okkum loyvt at gera soleiðis, so hevði tað verið lætt at skriva sjónleikir.

TURAI

125 Trúgv mær, tað er ikki torført. Tit skulu bara síggja alt hetta sum um ...

GÁL

130 Okey, okey, okey, bara tú ikki byrjar at tosa um leiklist aftur. Eg eri hamrandi troyttur av tí. Vit fara at tosa um tað í morgin, um tú vilt.

“Sjónleikurinn er hövuðssakin” er sjálf byrjanin í einum sjónleiki eftir ungarska leikritahöfundin Ferenc Molnár.

Brúka “Sjónleikurinn er hövuðssakin”, sum stendur á blaðsíðunum frammanfyri, at svara spurningunum niðanfyri. Gevið gætur, at reglurnar eru talmerktar á breddanum í handritinum; tað fer at hjálpa tær at finna tey brot, sum spurningarnir vísa til.

Spurningur 25: SJÓNLEIKURIN ER HØVUÐSSAKIN

R452Q03 – 0 1 9

Hvat gjørdu leikararnir, beint áðrenn tjaldið fór upp?

.....

Spurningur 26: SJÓNLEIKURIN ER HØVUÐSSAKIN

R452Q04

“Tað er sum ein ævinleiki, onkuntíð heilt upp í eitt korter...” (reglurnar 33-35)
Sambært Turai, hví er eitt korter sum “ein ævinleiki”?

- A Tað er long tíð hjá áskoðarunum at sita stillir í einum fullum sjónleikarhúsi.
- B Tað tykist sera leingi, áðrenn umstøðurnar í byrjanini av sjónleikinum gerast greiðar.
- C Tað tykist, sum tað altíð tekur langa tíð hjá leikritahövundi at skriva byrjanina av sjónleikinum.
- D Tað tykist, at tíðin gongur sera spakuliga, tá ið týðningarmikil hending fer fram í einum sjónleiki.

Spurningur 27: SJÓNLEIKURIN ER HÖVUÐSSAKIN

R452Q06 – 0 1 9

Ein lesari segði, "Ádám er helst tann av persónunum, sum er mest spentur uppá at vera á slottinum."

Hvat kundi lesarin sagt fyri at grundgeva fyri hesum sjónarmiði? Brúka tekstin til at grundgeva fyri tínum svari.

.....

.....

Spurningur 28: SJÓNLEIKURIN ER HÖVUÐSSAKIN

R452Q07

Samanumtikið, hvat er tað, sum leikritahøvundurin Molnár ger í hesum broti?

- A Hann vísir á, á hvønn hátt hvør einstakur sjónleikari fer at loysa sínar egnu trupulleikar.
- B Hann fær sjónleikararnar at vísa á, hvussu ævinleikin kennist í einum sjónleiki.
- C Hann gevur okkum eitt dømi um eina vanligu og siðbundna byrjanarsenu í einum leiki.
- D Hann brúkar sjónleikararnar til at vísa á ein av hansara egnu trupulleikum í skapanartilgongdini.