
MOBILE PHONE SAFETY

Are mobile phones dangerous?

Key Point

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

Key Point

Millions of pounds have now been invested in scientific research to investigate the effects of mobile phones.

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

If you use a mobile phone ...

Key Point

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

Key Point

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

Do	Don't
Keep the calls short.	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.
Carry the mobile phone away from your body when it is on standby.	Don't buy a mobile phone with a high "SAR" value ¹ . This means that it emits more radiation.
Buy a mobile phone with a long "talk time". It is more efficient, and has less powerful emissions.	Don't buy protective gadgets unless they have been independently tested.

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

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

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

Question 2: MOBILE PHONE SAFETY

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

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

SCORING

QUESTION INTENT:

Integrate and interpret: Form a broad understanding

Recognise the purpose of a section (a table) in an expository text

Full Credit

- B. To suggest that debate about mobile phone safety is ongoing.
-

Question 11: MOBILE PHONE SAFETY

“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

QUESTION INTENT:

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

Recognise the relationship between a generalised statement external to the text and a pair of statements in a table

Full Credit

- C. It supports the No argument but does not prove it.
-

Question 6: MOBILE PHONE SAFETY

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**QUESTION INTENT:**

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

Use prior knowledge to reflect on information presented in a text

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.

- Not getting enough sleep. If you don't, you will be fatigued.
- 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.

No Credit

Gives an insufficient or vague response.

- Fatigue. *[Repeats information in the text.]*
- Tiredness. *[Repeats information in the text.]*
- Loss of concentration. *[Repeats information in the text.]*
- Headaches. *[Repeats information in the text.]*
- Lifestyle. *[vague]*

Shows inaccurate comprehension of the material or gives an implausible or irrelevant response.

- Sore ears.
- Egg cups.

Question 9: MOBILE PHONE SAFETY

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

QUESTION INTENT:

Integrate and interpret: Develop an interpretation

Recognise an assumption in part of an expository text

Full Credit

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

TELECOMMUTING

The way of the future

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

Molly

Disaster in the making

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

Richard

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

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

Question 1: TELECOMMUTING

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

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

SCORING

QUESTION INTENT:

Integrate and interpret: Form a broad understanding

Recognise the relationship between two short argumentative texts (contrast)

Full Credit

- D. They express opposing points of view on the same topic.

Question 7: TELECOMMUTING

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

.....
.....

SCORING

QUESTION INTENT:

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

Use prior knowledge to generate an example that fits a category described in a text

Full Credit

Identifies a kind of work and gives a plausible explanation as to why a person who does that kind of work could not telecommute. Responses MUST specify why it is necessary to be physically present for the specific work.

- Building. It's hard to work with the wood and bricks from just anywhere.
- Sportsperson. You need to really be there to play the sport.
- Plumber. You can't fix someone else's sink from your home!
- Digging ditches because you need to be there.
- Nursing – it's hard to check if patients are ok over the Internet.

No Credit

Identifies a kind of work but includes no explanation OR provides an explanation that does not relate to telecommuting.

- Digging ditches.
- Fire fighter.
- Student.
- Digging ditches because it would be hard work. *[Explanation does not show why this would make it difficult to telecommute.]*

Gives an insufficient or vague response.

- You need to be there.

Shows inaccurate comprehension of the material or gives an implausible or irrelevant response.

- Manager. No-one takes any notice of you anyway. *[irrelevant explanation]*

Question 4: TELECOMMUTING

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

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

SCORING

QUESTION INTENT:

Integrate and interpret: Develop an interpretation

Recognise a common position expressed in two short argumentative texts

Full Credit

- B. It is not a good idea for people to spend too much time getting to work.

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 *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.*

10 *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.

GÁL

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

TURAI

That cannot be done.

GÁL

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

TURAI

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

45

GÁL

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

TURAI

If you do not master it, you are its slave.

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

60

65

70

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

85

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
90 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
95 have no name, I have no money.

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.)

Question 3: THE PLAY’S THE THING

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

.....

SCORING

QUESTION INTENT:

Access and retrieve: Retrieve information

Locate a reference to action taking place before the events of a play

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.

No Credit

Gives an insufficient or vague response.

Shows inaccurate comprehension of the material or gives an implausible or irrelevant response.

- The three of us are guests in this castle.
- They converse loudly behind the door. *[This is part of the first act, not before it.]*
- They got Adam’s dress-coat and tuxedo made for him. *[not **just** before the events of the text]*
- Got ready to come on stage. *[Refers to the actors rather than the characters.]*
- Takes place in a castle by the beach in Italy.
- Talking about the theatre.

Question 4: THE PLAY'S THE THING

"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

QUESTION INTENT:

Integrate and interpret: Develop an interpretation

Infer the meaning of a phrase in a play using contextual references

Full Credit

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

Question 6: THE PLAY’S THE THING

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

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

.....

.....

SCORING**QUESTION INTENT:**

Integrate and interpret: Develop an interpretation

Support an opinion by construing a character’s motivation in a play

Full Credit

Indicates a contrast between Ádám and the other two characters by referring to one or more of the following: Ádám’s status as the poorest or youngest of the three characters; his inexperience (as a celebrity).

- Ádám is poor, he must be excited to stay at a fancy castle.
- He must be happy to be with the two guys who can make him famous.
- He is writing music with two really famous people.
- He is young, and young people just get more excited about things, it’s a fact!
- He’s young to stay at the castle. *[minimal]*
- He has the least experience. *[minimal]*

No Credit

Code 0: Gives an insufficient or vague response.

- He is excited. *[Repeats stem.]*

Shows inaccurate comprehension of the material or gives an implausible or irrelevant response.

- He is an artist.
- He has fallen in love. *[not an explanation of why he is excited to be staying at the castle]*
- Ádám must be excited; surely the soloist will show up. *[no support in the text]*
- He has been given a tuxedo. *[an explanatory detail, not the reason itself]*

Question 7: THE PLAY'S THE THING

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

QUESTION INTENT:

Integrate and interpret: Form a broad understanding
Recognise the conceptual theme of a play

Full Credit

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