

A Level Urdu



Sample Assessment Materials

Pearson Edexcel Level 3 Advanced GCE in Urdu
(listening, reading and writing) (9UR0)

First teaching from September 2018

First certification from 2020

Issue 1

Edexcel, BTEC and LCCI qualifications

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Introduction

The Pearson Edexcel Level 3 Advanced GCE in Urdu (listening, reading and writing) is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive. However different examples of responses will be provided at standardisation.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.

Please check the examination details below before entering your candidate information

Candidate surname

Other names

**Pearson Edexcel
Level 3 GCE**

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--	--

**Sample assessment material for first teaching
September 2018**

Time: 2 hours 30 minutes

Paper Reference 9UR0/01

Urdu

Advanced

**Paper 1: Translation into English, reading comprehension
and writing (research question) in Urdu**

**You do not need any other materials.
Dictionaries are not allowed in this examination.
Documentation relating to the research project is not allowed
in this examination.**

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer Question 1 in Section A. Answer **all** questions in Section B.
- You must answer **one** question from Section C. Write approximately 320 to 370 words for questions in Section C.
- We recommend you spend 20 minutes on Section A: Translation into English, 45 minutes on Section B: Reading comprehension and 1 hour 25 minutes on Section C: Writing (research task).
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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Pearson

SECTION A: TRANSLATION INTO ENGLISH

Write your answer in the space provided.

We recommend you spend around 20 minutes on this section.

1 Translate the following article about the Dowry in Pakistan from into English.

جہیز وہ پیسہ یا تحائف ہیں جو دولہا کے خاندان کو دلہن کے والدین کی طرف سے روایتاً دیئے جاتے ہیں تاہم ہزاروں غریب خاندان پیسہ نہ ہونے کے باعث اپنی بیٹیوں کی شادیاں نہیں کر سکتے تھے۔ خوش قسمتی سے اب سوشل میڈیا اور ٹیلی ویژن کے ذریعے ایک مثبت مہم کے نتیجے میں لوگوں کا رجحان اس کے بارے میں بہت بدل رہا ہے۔ آجکل بہت سے پاکستانی اس کو ایک غیر اخلاقی رواج سمجھتے اور اس کی مذمت کرتے ہیں۔ حال ہی میں جب ایک دولہا کو ہزاروں روپے کا جہیز فٹبال میچ کے دس ٹکٹوں کے ساتھ دیا گیا تو اس نے صرف ٹکٹ قبول کئے اور تمام جہیز دلہن کے والدین کو واپس کر دیا۔

(20)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

SECTION B: READING

We recommend you spend around 45 minutes on this section.

Open-response questions do not have to be written in full sentences and you may respond using single words or phrases.

You may use words from the texts but you must not copy whole sections.

2 لاہور میں ہونے والے ایک آرٹ میلے کے بارے میں ایک ویب سائٹ سے یہ اقتباس پڑھیے۔

لاہور بینالے

پاکستان کے ثقافتی دارالحکومت لاہور میں مارچ 2018 میں لاہور بینالے کے نام سے اپنی قسم کاسب سے بڑا تخلیقی آرٹ میلہ منعقد کیا جا رہا ہے جو سات ہفتے تک جاری رہے گا۔ اس دوران لاہور میں ایک نمائشگاہ اور تقریباتی مرکز کا سماں رہے گا۔ موسیقی، ادب، اور مصوری کے عظیم شہپاروں کی نمائش سے یہ میلہ ملکی فنکاروں اور آرٹ سے متعلق منصوبے دنیا سے متعارف کرنے کا ذریعہ بنے گا۔ مقامی اور غیر ملکی آرٹسٹ اس میں شریک ہونگے۔ اس نوعیت کا پہلا میلہ وینس میں منعقد ہوا تھا اور مغربی دنیا کے آرٹسٹوں میں بے حد مقبول رہا ہے اور اب اس کے ذریعے آرٹ کو عوام سے قریب تر لایا جائے گا۔ مقامی اور عالمی فنون و ثقافت کے امتزاج سے یہ میلہ نہ صرف لاہور اور ایشیا بلکہ دنیا بھر کے ثقافتی ڈھانچے پر اثر انداز ہوگا۔

DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

ہر جملے کو صحیح حصہ لگا کر مکمل کیجیے۔ چار درست فقروں پر ☒ کا نشان لگائیے:

(i) لاہور بینا لے۔۔۔

(1)

A ایشیا کا سب سے بڑا میلہ ہے	☒
B سات دن جاری رہے گا	☒
C ہر ملک میں منعقد ہوگا	☒
D پاکستان کا سب سے بڑا میلہ ہوگا	☒

(ii) یہ میلہ۔۔۔ اکسائے گا

(1)

A مغربی دُنیا سے مہمانوں کو آنے پر	☒
B فنکاروں کو مختلف قسم کی کوششوں پر	☒
C عوام کو تخلیقی ہونے پر	☒
D پختامی لوگوں کو شریک ہونے پر	☒

(iii) شریک ہونے والے۔۔۔

(1)

A زیادہ تر یورپ سے ہوں گے	☒
B دنیا بھر سے ہوں گے	☒
C صرف لاہور سے ہوں گے	☒
D وینس سے ہوں گے	☒

(iv) امید ہے کہ یہ میلہ۔۔۔

(1)

A آرٹ کو دُنیا بھر میں مقبول کرے گا	☒
B ہر سال لاہور میں منعقد ہوگا	☒
C صرف ایشیائی آرٹ کو مقبول کرے گا	☒
D مصوری کے مقابلے کروائے گا	☒

(Total for Question 2 = 4 marks)

3 ایک چھوٹے لڑکے کے بارے میں ایک ناول سے لیا گیا یہ اقتباس پڑھیے۔

کمیونٹی میں مدد

عامر اور اس کی بہن نیلی نے اپنی امی کی پھٹکار پر اس چھوٹے بچے کو بری طرح ہلکتے دیکھا۔ "کیا ہوا امی؟" یہ کمبخت چاندی کا پھولدان چرانے لگا تھا۔

"کیوں بھی کیا نام ہے تمہارا؟" عامر ن شائستگی سے پوچھا۔

"گل ہے صاحب۔ میں افغانی ہوں۔ والدین کے انتقال کے بعد چچا مجھے پاکستان لے آئے اور یہاں یتیم خانے میں داخل کروا دیا۔ ادھر نگران بہت ظالم ہے۔ اس نے کل سے مجھے بھوکا رکھا تھا۔ میں تو صرف کھانے کی تلاش میں یہاں آیا تھا۔"

"میں تمہارے لیے بسکٹ لاتی ہوں۔" کہتے ہوئے نیلی پکن کو لپکی۔

"تعلیم حاصل کرنے کا بھی کوئی منصوبہ ہے کیا؟" عامر نے پوچھا۔

"ایسا شاید میرے مقدر میں ہی نہیں۔ والدین تو مجھے پڑھا لکھا کر عظیم انسان بنانا چاہتے تھے لیکن میں بھکاری بن گیا۔"

اتنے میں نیلی بسکٹ اور دودھ لے آئی۔ عامر بولا۔ "امی اس کا لباس تو بالکل بوسیدہ ہے چیتھڑے لٹک رہے ہیں۔ آج ہی اسے نئے کپڑے دلوائیے اور کل سے اسکول بھی بھجوائیے گا۔"

کون سے فقرے درست ہیں؟ چار درست فقروں پر ☒ کا نشان لگائیے:

☒	A نیلی گل کو دیکھتے ہی چیخنے چلانے لگتی ہے۔
☒	B نیلی اور عامر کی والدہ گل سے شفقت سے پیش آئیں۔
☒	C گل اپنی زندگی سے بہت ناخوش ہے۔
☒	D گل کے والدین افغانستان میں رہتے ہیں۔
☒	E یتیم خانے کی زندگی بہت سہل ہے۔
☒	F گل اپنی تعلیم کے بارے میں ناامید ہے۔
☒	G نیلی گل کو دوپہر کے کھانے کی دعوت دیتی ہے۔
☒	H گل کا لباس سکول کے لئے ناموزوں ہے۔
☒	I عامر نے گل کا بہت خیال رکھا۔

(Total for Question 3 = 4 marks)

4 ملازمت پیشہ خواتین کے بارے میں ایک رسالے سے یہ اقتباس پڑھیے۔ سوالوں کے جوابات اردو میں لکھیے۔

خواتین اساتذہ میں اضافہ

پاکستان کے صوبے خیبر پختونخواہ کی حکومت نے سرکاری پرائمری اسکولوں میں صرف خواتین اساتذہ بھرتی کرنے کا اعلان کیا ہے۔ فیصلے کے مطابق صوبے کے 23 ہزار پرائمری اسکولوں میں جدید تعلیم کے لیے مزید 14 ہزار جدید تربیت یافتہ خواتین اساتذہ بھرتی کی جائیں گی۔

پرائمری سطح کی تعلیم، بچوں کی ذہنی و جسمانی نشوونما اور سوچنے کی صلاحیت کی تربیت مہیا کرتی ہے۔ عام طور پر بچے تقریباً چار سال کی عمر میں اسکول جانا شروع کرتے ہیں۔ اس طرح یہ بچے گیارہ سال کی عمر تک پرائمری اسکولوں میں صرف خواتین اساتذہ کی زیر نگرانی رہیں گے۔

ماہرین تعلیم کے مطابق بچوں کا اتنے طویل عرصہ تک صرف خواتین اساتذہ کے پاس رہنا نقصان دہ ہو سکتا ہے کیونکہ سیکنڈری اسکولوں میں یکدم مرد اساتذہ سے واسطہ پڑنے پر ان کی عملی زندگی میں جذباتی مشکلات پیش آ سکتی ہیں۔

لڑکیوں کے اسکولوں میں صرف خواتین اساتذہ کا ہونا تو مناسب ہے لیکن دوسرے اسکولوں خاص طور پر خلوط تعلیم والے اسکولوں میں دونوں طرح کے اساتذہ لازمی ہونے چاہئیں۔

(a) خیبر پختونخواہ صوبے میں صرف خواتین اساتذہ بھرتی کرنے کا کیا مقصد ہے؟

(1)

(b) پرائمری تعلیم بچوں کو کیسے تیار کر سکتی ہے؟

(2)

(c) اس فیصلے کے بچوں پر کیا اثرات ہو سکتے ہیں؟

(1)

(d) کس قسم کے اسکولوں میں صرف خواتین اساتذہ کو متعین کرنا چاہیے؟

(1)

(e) مخلوط اسکولوں کے بارے میں کیا تجویز کیا گیا ہے؟

(1)

(Total for Question 4 = 6 marks)

5 پاکستان کے ایک اخبار میں مہاجرین کی خدمات کے بارے میں لکھے گئے ایک مضمون سے یہ اقتباس پڑھیے۔
سوالوں کے جواب اردو میں لکھیے۔

پاکستان میں پارسی کمیونٹی

1857 کے قریب پارسی کمیونٹی ایران سے نکل کر کراچی کی چھوٹی سی بندرگاہ میں آباد ہو گئی۔ ان کو حقیقتاً جدید کراچی کا بانی کہا جاسکتا ہے کیوں کہ یہ لوگ اپنی ایمانداری اور محنت اور لگن کی وجہ سے ہمیشہ ہی مشہور رہے ہیں۔ آنے والی صدی میں یہ امن پسند برادری ڈاکٹروں، تاجروں اور صنعت کاروں کی حیثیت سے معاشرے میں گھل مل گئی۔ 1947 میں برصغیر کی آزادی کے وقت مزید پارسیوں نے بھی پاکستان ہی کو اپنے وطن کے طور پر چنا اور بمبئی سے چل کر کراچی آکر آباد ہو گئے تب سے انکی کئی نسلیں ہنسی خوشی پاکستان میں آباد ہیں۔

پاکستانی معیشت کے فروغ میں پارسیوں کا بہت بڑا ہاتھ ہے۔ ان میں معروف تاجر ڈنشاچی آواری ہیں جنہوں نے آواری ہوٹل کا سلسلہ شروع کیا۔ یہ ہوٹل پاکستان کی ابھرتی ہوئی معیشت کو سنبھالتے ہوئے ہزاروں لوگوں کو روزگار فراہم کرتے ہیں۔

معاشرے اور قوم کی تعمیر و ترقی کے لیے ان کی خدمات کی بنا پر پارسی کمیونٹی کو ملک بھر میں عزت و احترام کی نگاہ سے دیکھا جاتا ہے جیسا کہ کراچی سے ایک پارسی ڈاکٹر زریاب نے بتایا "میں نے ساری زندگی پاکستان میں ہی گزاری ہے اور کبھی خود کو یہاں اجنبی محسوس نہیں کیا"۔

(a) پارسی برادری کے بارے میں پاکستانی عوام کی کیا رائے ہے؟ دو باتیں لکھیے۔

(1)

(b) 1947 میں کچھ پارسیوں نے کیا فیصلہ کیا؟

(2)

(c) پاکستان کی ترقی کے لئے ڈنشا جی کیا خدمات ہیں؟ دو باتیں لکھیے۔

(2)

(d) پاکستان کی خدمت کرنے کا اجر پارسیوں کو کس صورت میں ملتا ہے؟

(1)

(Total for Question 5 = 6 marks)

TOTAL FOR SECTION B = 20 MARKS

SECTION C: WRITING (RESEARCH TASK)

Respond to ONE question from this section.

We recommend that you spend around 1 hour 25 minutes on this section.

Write approximately 320 to 370 words.

EITHER

6 پاکستان میں یکساں نظام تعلیم تک رسائی
پاکستان کے تعلیمی نظام کے بارے میں درج ذیل اقتباس پڑھیے۔

تعلیم انسان میں ایک بہتر مستقبل کے لئے شعور پیدا کرتی ہے۔ دوسرے ممالک کی مانند پاکستان میں بھی ہر طبقے میں تعلیم کی اہمیت پر بہت زور دیا جا رہا ہے۔

اس وقت ملک بھر میں ایک تین طبقاتی تعلیمی نظام جاری ہے۔ زیادہ تر بچے سرکاری اسکولوں میں پڑھتے ہیں جہاں تمام مضامین اردو میں ہی پڑھائے جاتے ہیں۔ یہاں فیسیں زیادہ نہیں ہوتیں چنانچہ صرف لڑکے ہی نہیں لڑکیاں بھی تعلیم حاصل کر سکتی ہیں۔ تاہم صاحب حیثیت افراد اپنے بچوں کو پرائیویٹ اسکولوں میں بھیجتے ہیں جہاں سب تعلیم انگریزی زبان میں دی جاتی ہے۔ یہ اسکول مہنگے تو ہیں مگر ان کا تعلیمی معیار کافی اچھا ہے۔ ان کے علاوہ مذہبی اسکول ہیں جو زیادہ تر مذہبی تعلیم ہی دیتے ہیں یہاں انگریزی، حساب و رسائنس کی تعلیم عموماً نہیں دی جاتی۔ نچلے طبقے کے لوگ عام طور پر اپنے بچے یہیں بھیجتے ہیں کیونکہ ادھر تعلیم اور کھانا دونوں مفت ہیں۔

حکومت کی اب یہ پوری کوشش ہے کہ تمام تعلیمی اداروں میں تعلیم کا معیار بہتر بنا کر نجی اسکولوں کے برابر لائے۔ اس کے لئے پہلا قدم ہر قسم کے اسکولوں میں پرائمری سے ہی بچوں کو انگریزی زبان سکھانا ہے۔

اپنی تحقیق اور درج بالا مضمون کی روشنی میں اس بیان کا تنقیدی تجزیہ کیجیے۔

”پاکستان میں سب بچوں کو اچھی تعلیم کے لئے مساوی مواقع میسر ہیں۔“

(40)

آپ کی تحقیق کا مرکز پاکستان یا پھر ہندوستان کا کوئی علاقہ جہاں اردو سرکاری زبان ہو، ہونا ضروری ہے۔ سیاست پر میڈیا کے اثرات کے بارے میں درج ذیل مضمون پڑھیے۔

میڈیا کا کام لوگوں کی آگہی ہے۔ ایک حساس اور فعال معاشرے کی تشکیل میں میڈیا ایک اہم کردار ادا کرتا ہے اور یقیناً عوام کی سیاسی تربیت ہی نہیں کرتا، جمہوری نظام کے لئے بھی راستہ ہموار کرتا ہے۔ ماضی میں الیکٹرونک اور پرنٹ میڈیا ایک عرصے تک حکمرانوں کے ماتحت رہا۔ تاہم گزشتہ دس سالوں میں میڈیا میں کافی اہم تبدیلیاں آئی ہیں جن میں فیس بک اور ٹویٹر وغیرہ کے مثبت اثرات بھی شامل ہیں۔ آج میڈیا حکومتی دباؤ سے مکمل آزاد ہے اور صحافت میں اظہارِ رائے پر کوئی پابندی نہیں۔ بے شک کچھ عناصر آزادی صحافت کا ناجائز فائدہ اٹھا کر من گھڑت خبروں سے پیسہ بنانے کی کوشش کرتے ہیں۔ ریٹنگ کی دوڑ میں آگے نکلنے کی کوشش میں سنسنی خیز کہانیاں پھیلاتے ہوئے وہ یہ بات مکمل طور پر نظر انداز کر دیتے ہیں کہ اس آزادی کو ذاتی مفاد کے لئے استعمال کرنا عوام کو گمراہ کرنا ہی نہیں، ملکی مفادات کے بھی خلاف ہے۔

اپنی تحقیق اور درج بالا مضمون کی روشنی میں اس بیان کا تنقیدی تجزیہ کیجیے۔

آپ کی تحقیق کا مرکز پاکستان یا پھر ہندوستان کا کوئی علاقہ جہاں اردو سرکاری زبان ہو، ہونا ضروری ہے۔

”میڈیا ایک جمہوری معاشرے کی تشکیل میں ایک اہم کردار ادا کر رہا ہے“

(40)

8 پاکستان سے ہجرت

پاکستان سے نوجوانوں کی بیرون ملک ہجرت کے بارے میں درج ذیل اقتباس پڑھیے۔

کہا جاتا ہے کہ ہنرمند نوجوان کسی بھی قوم کا حقیقی اثاثہ ہوتے ہیں۔ بے شک ان کی تعلیم و تربیت پر حکومت کے بے پناہ وسائل خرچ ہوتے ہیں۔ ماضی میں ملک میں مناسب روزگار مہیا نہ ہونے کے باعث تعلیمیافتہ نوجوانوں کی ایک بڑی تعداد ملک چھوڑ کر بیرون ملک آباد ہوتی رہی۔ حقیقت میں ہنرمند اور پیشہ ور نوجوانوں کی ایک بڑی تعداد حصول روزگار کے لیے آسٹریلیا، کینیڈا اور خلیجی ممالک میں جا کر آباد ہو گئی۔ وہاں پاکستان کے مقابلے میں بہتر ملازمت تو حاصل کر لی مگر ان کا دل اپنے وطن میں ہی رہا۔ حکومت کے سامنے اب ایک اہم مقصد یہ ہے کہ ان ہنرمند پیشہ وروں کی صلاحیتوں سے بھرپور فائدہ اٹھانے کے لئے انہیں ملک کے اندر ایک سازگار ماحول مہیا کرے۔ اس کی خاطر ہمیں اپنے آپ سے سوچنا چاہئے: ہم میڈیکل، ٹیکنالوجی اور دیگر پیشہ ور تعلیم میں کیسے خود کفیل ہو سکتے ہیں؟ ہم اپنی نوجوان نسل سے کیسے محروم ہو سکتے ہیں؟

اپنی تحقیق اور درج بالا اقتباس کی روشنی میں اس بیان کا تنقیدی تجزیہ کیجیے۔

”پاکستان کے سماجی اور معاشی مسائل کے حل کے لئے قابل ہنرمند لوگوں کو وطن واپس لایا جائے۔“

(40)

OR

9 پاکستان میں ماحولیاتی مسائل سے متعلق اقدامات

پاکستان میں قدرتی آفات کے سدّ باب کے بارے میں درج ذیل اقتباس پڑھیے۔

دنیا بھر میں آنے والی موسمیاتی تبدیلیوں کی وجہ سے پاکستان کو پانی کی قلت کا سامنا ہے لیکن اس کے ساتھ ساتھ ملک بھر میں اب سیلاب بھی پہلے سے زیادہ آرہے ہیں۔ پچھلے سال غیر معمولی بارشوں کے نتیجے میں آنے والے سیلابوں سے ملک بھر میں شدید مالی اور جانی نقصان ہوا۔

تاہم اس دوران لوگوں نے غیر معمولی حوصلے کا ثبوت دیا۔ فوجی نوجوان جانیں بچانے میں لگ گئے جبکہ اقوام متحدہ اور ریڈ کراس جیسے عالمی ادارے فوری امداد اور متاثرین کی آباد کاری کے کاموں پر مامور ہو گئے۔

اسی کے پیش نظر سندھ طاس واٹر کونسل نے آئندہ سیلابوں کی روک تھام کے لئے ایک منصوبہ تیار کیا ہے۔ ان کی سفارشات کے مطابق پاکستان کو دریائے سندھ پر تین ڈیم بنانے کی ضرورت ہے جو پانی کے بہاؤ کو روکنے کے ساتھ ساتھ اس کا رخ بنجر زمینوں کی طرف موڑ کر انہیں قابل کاشت بھی بنائیں گے۔ بارش کے پانی کو پینے کے قابل بنانے کے لئے بھی ایک منصوبہ پیش کیا گیا ہے۔

اپنی تحقیق اور درج بالا اقتباس کی روشنی میں اس بیان کا تنقیدی تجزیہ کیجیے۔

”پاکستان میں قدرتی آفات پر قابو پانے کے لئے حکومت اور دوسرے ادارے نئے اقدام کر رہے ہیں۔“

(40)

Indicate which question you are answering by marking a cross (☒) in the box. If you change your mind, put a line through the box (~~☒~~) and then indicate your new question with a cross (☒).

Question 6 ☐ **Question 7** ☐ **Question 8** ☐ **Question 9** ☐

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TOTAL FOR SECTION C = 40 MARKS

TOTAL FOR PAPER = 80 MARKS

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Paper 1: Translation into English, reading comprehension and writing (research question) in Urdu

Section A - Marking principles (translation)

Misspelling is tolerated as long as it does not lead to ambiguity, for example drought misspelled as drowght would be acceptable. However, if misspelled as draught it would be unacceptable as this is a real word with a different meaning.

Learners are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the same intended meaning.

Translation is successful if an English speaker would understand the translation without having understood the text in its original language.

In this mark scheme, the word order in Urdu has been adapted in order to illustrate a correct translation into English.

Section A - Mark scheme (translation)

Question number	Urdu text	Acceptable answers	Mark
1	جہیز وہ پیسہ یا تحائف ہیں	Dowry is the money or gifts	(1)
	جودولہا کے خاندان کو روایتاً دئیے جاتے ہیں	traditionally given to the groom's family	(1)
	دولہن کے والدین کی طرف سے	from the bride's parents.	(1)
	تاہم ہزاروں غریب خاندان	However, thousands of poor families	(1)
	اپنی بیٹیوں کی شادیاں نہیں کر سکتے تھے	have not been able to get their daughters married	(1)
	پیسہ کی کمی کے باعث۔	due to the lack of money.	(1)
	خوش قسمتی سے ایک مثبت مہم کے نتیجے میں	Fortunately, as a result of a positive campaign	(1)
	سوشل میڈیا اور ٹیلیویژن کے ذریعے	through social media and films	(1)
	جہیز کے خلاف،	against the Dowry,	(1)
	اب لوگوں کا رجحان	now people's attitude	(1)

Question number	Urdu text	Acceptable answers	Mark
1 <i>continued</i>	اس کے بارے میں بہت بدل رہا ہے۔	towards it is changing greatly.	(1)
	آجکل بہت سے پاکستانی	These days, more and more Pakistanis	(1)
	اس کو ایک غیر اخلاقی رواج سمجھتے	consider it an unethical practice	(1)
	اور اس کی مذمت کرتے ہیں۔	and condemn it.	(1)
	حال ہی میں جب ایک دولہا کو جہیز دیا گیا	Recently, when a groom was given a dowry	(1)
	ہزاروں روپے کا	worth thousands of rupees	(1)
	فٹبال میچ کے دس ٹکٹوں کے ساتھ۔	plus 10 tickets to view a football match,	(1)
	اس نے صرف ٹکٹ قبول کئے	he accepted only the tickets	(1)
	اور تمام جہیز واپس کر دیا	and returned all the dowry	(1)
	دلہن کے والدین کو۔	to the bride's parents.	(1)

Section B - Marking principles (reading comprehension)

- For open-response questions, the candidate does not have to write in full sentences. If appropriate, they may respond using single words or phrases.
Example of short phrases with two or more words:
 - ایک (فوجی) سپاہی بننا (verb/noun)
 - انسانیت کی (قدریں) (adjective/noun).
- When responding to open-response questions, candidates may use words from the reading extract but they must not copy whole sections where the question requires them to manipulate the language in order to render the response accurate to the question.

Example:

Text: میں صحت مند رہنے کے لیے زیادہ تر پھل اور سبزیاں کھاتا ہوں۔
Question: عبارت کے مطابق، صحت بخش غذا میں کیا چیزیں شامل ہوتی ہیں؟
Rewardable answer: زیادہ تر پھل اور سبزیاں کھانے سے۔
Non-rewardable answer: میں صحت مند رہنے کے لیے زیادہ تر پھل اور سبزیاں کھاتا ہوں۔

Candidates who copy the whole sentence, as exemplified above as the *Non-rewardable answer*, **would not be awarded marks** without manipulating the verb in the sentence. This is because it does not render an accurate answer to the question. However, as the exemplified *Rewardable answer* shows, candidates may still use words from the reading extract.

- There are no marks for quality of language in **Sections A and B** so errors and omissions in spelling and grammar will be tolerated as long as the message is not ambiguous nor interfere with communication.
- Consider only as many elements as there are marks, for example for a 1-mark answer, the candidate's first response is taken for assessment, even if this response is incorrect but the correct information follows as a further element. Where 2 marks are available, award the individual marks discretely but apply the order of elements rule.
- Written responses in the wrong language cannot be awarded a mark.

Guidance to examiners on understanding and applying the mark scheme

- Alternative ways of giving the same answer are indicated with a slash (/) in between the alternative responses, for example:
 - کلینک / ڈسپنسری
- Where appropriate, responses have been separated with 'AND' for compulsory answers and 'OR' for possible answers, for example:
 - (1) شہر کے گرد و نواح خیمے لگوائے۔

AND

- (1) مفت دوائیں / اور علاج مہیا کیا۔

Use OR to show the various answers where there are more possibilities than available marks:

Any one of:

- (1) ایک کلینک / ڈسپنسری سے۔

OR

- (1) ایک ڈاکٹر سے فرسٹ ایڈ کی تربیت سے لی۔
- Any parts of an answer that are not essential are bracketed, for example:
 - وہ (غریب)
- Candidates are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the correct answer.
- All possible answers have the correct amount of marks appropriate for the information required indicated in brackets.
- Suggested incorrect answers are indicated in the '**Reject**' column.

Section B - Mark scheme (reading comprehension)

Question number	Answer	Mark
2(i)	D	(1)

Question number	Answer	Mark
2(ii)	C	(1)

Question number	Answer	Mark
2(iii)	B	(1)

Question number	Answer	Mark
2(iv)	A	(1)

Question number	Answer	Mark
3	Award 1 mark for each of the below. Only four answers are required. One mark will be deducted for each additional answer. C, F, H and I	(4)

Question number	Answer	Reject	Mark
4(a)	جدید تعلیم کے لیے/جدید تعلیم یا نئی ربیت یافتہ	پر ائمری تعلیم کے لیے	(1)

Question number	Answer	Reject	Mark
4(b)	بچوں کی سوچنے کی صلاحیت بڑھاتی ہے۔ (1) اور بچوں کی ذہنی وجسمانی نشوونما میں مدد کرتی ہے۔ (1)	بچوں کی تربیت کرتی ہے۔	(2)

Question number	Answer	Reject	Mark
4(c)	کئی طرح کی جذباتی مشکلات / نقصان دہ ہو سکتی ہیں۔	مستقبل پر اثر پڑ سکتا ہے۔	(1)

Question number	Answer	Reject	Mark
4(d)	صرف لڑکیوں کے اسکول	لڑکوں کے اسکول یا مخلوط اسکول	(1)

Question number	Answer	Reject	Mark
4(e)	دونوں مرد اور خواتین اساتذہ	صرف مرد اساتذہ	(1)

Question number	Answer	Reject	Mark
5(a)	مندرجہ ذیل میں سے کوئی سی دو خصوصیات انہیں ایمان دارا (1) OR محنتی پُر امن لوگ سمجھا جاتا ہے (1)	ڈاکٹر، تاجر، صنعت کار	(1)

Question number	Answer	Reject	Mark
5(b)	پاکستان کو اپنا وطن بنانے کا (بمبئی چھوڑ کر) پاکستان/کراچی آ کر آباد ہونے کا (1)	بمبئی چھوڑنے کا	(1)

Question number	Answer	Reject	Mark
5(c)	مندرجہ ذیل میں سے کوئی سے و مشہور ہوٹل کے سلسلے کا آغاز کیا (1) OR ملازمتیں مہیا کیں (ہزاروں لوگوں کو) (1) OR معیشت کو سہارا دیا (1)	وہ تاجر/بزنس مین تھا	(1)

Question number	Answer	Reject	Mark
5(d)	ان کی بہت عزت کی جاتی ہے۔	معیشت اور تمدن میں خدمات -	(1)

Section C – Marking principles (written research question)

There are three levels-based mark grids to be applied to this question. These are:

- knowledge and understanding of society and culture (AO4)
- understand and respond to written language in writing (AO2)
- accuracy and range of language (AO3).

The recommended word count for this question is 300 to 350 words but the whole response must be marked regardless of length.

General guidance on using levels-based mark schemes

Step 1: Decide on a marking band

- First of all, you must consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level, you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme, you should use a 'best fit' approach for defining the level. You will then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 13–16 with a small amount of band 17–20 material, it would be placed in band 13–16 but be awarded a mark near the top of the band because of the band 17–20 content.

Step 2: Decide on a mark

- Once you have decided on a band you will need to decide on a mark within the band.
- You must decide on the mark to award based on the quality of the answer; you must award a mark towards the top or bottom of that band, depending on how the student has evidenced each of the descriptor bullet points.
- You must modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

Mark grids

Knowledge and understanding of society and culture (AO4 – 20 marks)

- This mark grid assesses the content of the student's answer in relation to the knowledge and understanding of culture and society they have demonstrated, based on their research. It also assesses their ability to critically analyse by sustaining a line of argument and drawing conclusions about aspects of culture and society, based on the question related to the research subject. Students must base their response on one country/area only. Students who choose Themes 1, 3 or 4 must base their response on Pakistan only. However, if students choose Theme 2, they must base their response on **either** Pakistan **or** one area of India where Urdu is an official language.
- If students refer to more than one country/area for Themes 1, 3 or 4, examiners will mark content based on Pakistan only.
- If students refer to more than one country/area for Theme 2, examiners will mark positively by awarding marks for content based on the country/area that will gain the highest mark.
- If students do refer to more than one country/area in their response, they are likely to disadvantage themselves as they will waste time writing content that will not gain them any marks.

Understand and respond to written language (AO2 – 10 marks)

- This grid assesses student's understanding of the unseen text by their ability to use relevant information from it to contribute to the ideas, arguments and conclusions presented on society and culture.

The two-mark grids for AO4 and AO2 are presented side by side. This is because of the connection between the information that the student is producing, based on knowledge and understanding of society and culture, and the information they are using from the unseen text to contribute to this.

Indicative content

- When deciding how to reward the answer for content, you should consult both of these mark grids as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as students provide alternative responses that fulfil the requirements of the question. The indicative content shows that students are expected to place more emphasis on knowledge and understanding of society and culture (AO4) than on the text (understand and respond in writing to written language – AO2). This emphasis is reflected in the greater number of marks available for AO4 (20 marks) than for AO2 (10 marks).
- Students can demonstrate their knowledge and understanding of society and culture (research) by providing relevant ideas/information/references/examples related to aspects such as:
 - lifestyle/customs/events both current and historical
 - important figures both current and historical
 - public opinion, feelings, reactions and behaviour.

This list is not exhaustive. These aspects are illustrated in the indicative content below.

Knowledge and understanding of society and culture (AO4)		Understand and respond to written language (AO2)	
Marks	Description	Marks	Description
0	No rewardable material.	0	No rewardable material
1–4	<ul style="list-style-type: none"> Limited, straightforward, predictable ideas expressed on culture and society; limited information/examples/ references from the one country/area researched to support ideas; limited focus on the research subject. Limited evidence of critical analysis of culture and society; points of view have little justification; limited/brief conclusions on the one country/area researched that are frequently contradictory; frequently relies on description rather than analysis. 	1–2	<ul style="list-style-type: none"> Limited use of relevant information/examples/ references from the text to contribute to ideas, arguments and conclusions about society and culture from the one country/area researched; information used is frequently contradictory/irrelevant.
5–8	<ul style="list-style-type: none"> Occasionally relevant, straightforward ideas expressed about culture and society, mostly generalised, occasionally supported by information/examples/ references from the one country/area researched; some loss of focus on the research subject. Occasional evidence of critical analysis of culture and society; points of view are given with occasional justification, arguments may be made but not developed, occasionally leading to straightforward conclusions from the one country/area researched that may include contradictions; some reliance on description rather than analysis. 	3–4	<ul style="list-style-type: none"> Occasionally uses relevant information/examples/ references from the text to contribute to ideas, arguments and conclusions about society and culture from the one country/area researched; sometimes information used is contradictory/irrelevant.

Knowledge and understanding of society and culture (AO4)		Understand and respond to written language (AO2)	
Marks	Description	Marks	Description
9–12	<ul style="list-style-type: none"> Relevant, straightforward ideas expressed about culture and society, sometimes supported by information/examples/references from the one country/area researched; occasional loss of focus on the research subject. Some critical analysis of culture and society is evident, with straightforward arguments and points of view, which are sometimes developed and justified, sometimes drawing straightforward conclusions on the one country/area researched; occasionally relies on description rather than analysis. 	5–6	<ul style="list-style-type: none"> Sometimes uses relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture from the one country/area researched; occasionally information used is contradictory/irrelevant.
13–16	<ul style="list-style-type: none"> Relevant, occasionally perceptive ideas expressed about culture and society, frequently supported by pertinent information/examples/reference from the one country/area researched; focus predominantly maintained on the research subject. Critical analysis of culture and society demonstrated by frequently developed and justified arguments and viewpoints, often drawing convincing conclusions on the one country/area researched. 	7–8	<ul style="list-style-type: none"> Mostly uses relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture from the one country/area researched.

Knowledge and understanding of society and culture (AO4)		Understand and respond to written language (AO2)	
Marks	Description	Marks	Description
17–20	<ul style="list-style-type: none"> Relevant, perceptive ideas expressed about culture and society, consistently supported by pertinent information/examples/ references from the one country/area researched; focused on the research subject throughout. Critical analysis of culture and society demonstrated by consistently developed and justified arguments and viewpoints, drawing convincing conclusions on the one country/area researched. 	9–10	<ul style="list-style-type: none"> Consistently uses relevant information/examples/reference s from the text to contribute to ideas, arguments and conclusions about society and culture from the one country/area researched.

Additional guidance

Perceptive: demonstrates an in-depth understanding by making connections between ideas and information; goes beyond the standard, predictable response; shows insight/originality.

Ideas include thoughts, feelings, impressions, opinions.

Straightforward ideas, arguments, conclusions are deemed to be those that give the standard, predictable response.

Accuracy and range of language mark grid (AO3)

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately to produce articulate communication with a range of expression.

Marks	Description
0	No rewardable language.
1–2	<ul style="list-style-type: none">Limited variation of straightforward grammatical structures and vocabulary, with much repetition; there is repetitive expression, writing is often restricted and stilted.Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed.
3–4	<ul style="list-style-type: none">Occasional variation in the use of mostly straightforward grammatical structures and vocabulary, infrequent use of complex language; expression is frequently repetitive, writing is sometimes stilted.Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5–6	<ul style="list-style-type: none">Some variation in the use of grammatical structures and vocabulary, some recurrent examples of complex language; variation of expression but this is not sustained; sections of articulate writing with occasionally stilted phrasing.Frequent sequences of accurate language, resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication.
7–8	<ul style="list-style-type: none">Frequent variation in use of grammatical structures and vocabulary, including different types of complex language; regular variation of expression, writing is articulate throughout the majority of the response.Accurate language throughout most of the response, resulting in mostly coherent writing; errors occur that rarely hinder clarity of communication.
9–10	<ul style="list-style-type: none">Consistent variation in use of grammatical structures and vocabulary, consistent variation in use of complex language; conveys ideas in a variety of ways, consistently articulate writing.Accurate language throughout, resulting in consistently coherent writing; any errors do not hinder clarity of the communication.

Additional guidance

Complex language is considered to include the following:

- all grammar and structures included in the grammar list specific to A Level
- conceptually challenging tenses such as pluperfect, future perfect
- passive voice
- subjunctive mood
- use of subordination
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways.

Variation in use of grammatical structures/varied use of vocabulary: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. You should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of *articulate* below). Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary and complex language (see definition above) for a variety of purposes, such as to present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to express themselves with ease for a number of different purposes. The more articulate the writing, the easier and more quickly the reader can progress through the writing without having to re-read to understand the message. If students are restricted to what they can express, they may not be able to use languages for all purposes, for example to justify arguments. The writing will become more difficult to read quickly and with ease, as the reader has to stop and re-read to understand the message.

Errors: students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example some gender and adjectival agreements, as long as they do not include mismatch of cases, for example
 - لیلی لڑکا تھا مجنوں لڑکی تھی۔
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, wrong case endings
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

NB: these are examples only and do not constitute a finite list.

Section C - Indicative content

In their response, students are expected to demonstrate knowledge and understanding of society and culture through their ideas, arguments and conclusions, supported by information, references and examples from their research. Students must refer to information in the text that contributes to their ideas, arguments and conclusions thereby showing understanding of the text.

The indicative content shows that students are expected to place more emphasis on knowledge and understanding of society and culture (AO4) than on the text (understand and respond in writing to written language – AO2). This emphasis is reflected in the greater number of marks available for AO4 (20 marks) than for AO2 (10 marks).

Students can demonstrate their knowledge and understanding of society and culture by providing relevant ideas/information/references/examples related to aspects such as:

- lifestyle/customs/events, both current and historical
- important figures both current and historical
- public opinion, feelings, reactions and behaviour.

This list is not exhaustive. These aspects are illustrated in the indicative content below.

It is possible for an answer to be constructed without mentioning some or all of the points given below, as long as students provide alternative responses that fulfil the requirements of the question.

Question number	Indicative content
6	<p>Equal access to education in Pakistan: parallel education systems; equal opportunities for boys and girls; increasing opportunities for the poor.</p> <p>Students may include:</p> <ul style="list-style-type: none"> • Information from knowledge of culture and society (research) on the difficulty of accessing education in Pakistan, for example the Benazir Bhutto income support programme (AO4). • Information from knowledge of culture and society (research) on how girls are higher achievers than boys (AO4). • Reference from knowledge of culture and society (research) about how struggling families favour sending boys to school instead of girls (AO4). Students may refer to evidence in the text about how affordable state schools make education accessible to girls (AO2). • Reference from knowledge of culture and society (research) about how English medium schools offer better prospects (AO4). Students may refer to evidence in the text about religious schools that ignore core subjects such as Mathematics and English (AO2). • Arguments and conclusions consistent with their ideas/information/references/examples included in the response (AO4).

Question number	Indicative content
7	<p>Students may include:</p> <ul style="list-style-type: none"> Information from knowledge of culture and society (research) gathered on how certain journalists abuse their freedom of speech. For example, in Pakistan, journalists broadcast fake news to increase ratings. In India, journalists film overly graphic images of crime scenes also to increase viewing ratings (AO4). Information from knowledge of culture and society (research) gathered from research on the positive outcome of journalists exposing crimes by the street mafia in Pakistan and in India (AO4). Reference from knowledge of culture and society (research) about famous scandals. For example, the Panama case where journalists put pressure on leading corrupt Pakistani politicians who were involved in money laundering (AO4). Students may refer to evidence in the text about freedom of expression in the Urdu-speaking world (AO2). Information from knowledge of culture and society (research) on the power of social media in shaping political beliefs. For example, the increase in the number of people voting following media campaigns on the power of the public vote (AO4). Students may refer to evidence in the text about the positive impact of Facebook and Twitter (AO2). Arguments and conclusions consistent with their ideas/information/references/examples included in the response (AO4).

Question number	Indicative content
8	<p>Students may include:</p> <ul style="list-style-type: none"> • Information from research on how returnees are bringing a lot of investment and skills to Pakistan, for example Al-Shifa Hospital (AO4). • Information from research on Sir Anwar Pervez, owner of the Bestway Group, who has established himself successfully in the UK and is now investing heavily in Pakistan (AO4). • Reference from research about the increasing population of Pakistan and limited resources, creating fewer opportunities (AO4). Students may refer to information in the text on the lack of suitable jobs and how this may continue (AO2). • Reference from research about the highest-paid doctors in the world, who are mostly of Pakistani origin, yet they were forced to leave (AO4). Students may refer to information in the text on how young professionals travel to Australia, Canada and the Gulf states to get work (AO2). • Arguments and conclusions consistent with their ideas/information/references/examples included in the response (AO4).

Question number	Indicative content
9	<p>Students may include:</p> <ul style="list-style-type: none"> • Information from knowledge of culture and society (research) on the government's national disaster authority, which is functioning country wide (AO4). • Information from knowledge of culture and society (research) on the many excellent foreign-aid agencies working in Pakistan, such as Unicef (AO4). • Reference from knowledge of culture and society (research) about the many international-aid organisations that helped provide food, clothing and shelter following the earthquake in Kashmir in Pakistan, which destroyed thousands of homes and businesses (AO4). Students may refer to information in the text on international organisations that helped following these natural disasters (AO2). • Reference from knowledge of culture and society (research) about the ways the government responds to natural disasters. For example, the setting up of a special committee to rehabilitate victims of the Chitral flooding (AO4). Students may refer to information in the text on the government's contingency plans for future flooding (AO2). • Arguments and conclusions consistent with their ideas/information/references/examples included in the response (AO4).

Please check the examination details below before entering your candidate information

Candidate surname

Other names

**Pearson Edexcel
Level 3 GCE**

Centre Number

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Candidate Number

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**Sample assessment material for first teaching
September 2018**

Time: 2 hours 40 minutes

Paper Reference 9UR0/02

Urdu

Advanced

**Paper 2: Translation into Urdu and written response
to works**

**You do not need any other materials.
Dictionaries are not allowed in this examination.
Copies of works are not allowed in this examination.**

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer Question 1 in Section A. You must answer **two** questions from Sections B and C – this means **either** two questions from Section B **or** one question from Section B **and** one question from Section C. Write between 320 and 370 words for questions in Section B and Section C.
- We recommend you spend 30 minutes on Section A: Translation.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 110.
- The marks for **each** question are shown in brackets.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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SECTION A: TRANSLATION

۱ مندرجہ ذیل اقتباس کا ترجمہ اردو میں کیجیے۔

For youngsters in Pakistan, the festival of Eid is easily the most exciting holiday of the year. Schools shut down for three days and families come together to celebrate in the comfort of their homes.

On the morning of Eid, the men gather in a mosque to perform the Eid prayer. As is customary, everyone then dresses up in their best new clothes, especially bought for the occasion. Families head out to visit friends and relatives, greeting each other warmly.

Exchanging gifts and donating to the poor are important parts of the event, where children look forward to receiving 'Eidi', the traditional offering of money.

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(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

Respond to TWO questions. Choose EITHER TWO questions from Section B OR ONE question from Section B AND ONE question from Section C

SECTION B: WRITTEN RESPONSE TO WORKS (LITERARY TEXTS)

Write approximately 320 to 370 words for each question.

۲ بساط (باصر کاظمی)

(a) ڈرامہ "بساط" کے عنوان کی اہمیت واضح کیجیے۔

(45)

OR

(b) بساط میں سارب کے کردار کی اہمیت کا جائزہ لیجیے۔

(45)

۳ عیطرس کے مضامین (سید احمد شاہ پطرس بخاری)

(a) کتاب میں شامل کوئی سے تین مضامین کے حوالے سے مزاح نگاری کی ان تخلیقی صلاحیتوں کا جائزہ لیجیے مصنف کی تحریروں میں نظر آتی ہیں۔

(45)

OR

(b) مصنف نے قارئین کو اپنی تحریروں سے مانوس کرنے کے لیے جو زبان استعمال کی ہے کتاب میں شامل کوئی سے تین مضامین کے حوالے سے تجزیہ کیجیے۔

(45)

۴ آنگن (خدیجہ مستور)

(a) بڑے چچا کے سیاسی عقائد اُن کے اہل خاندان کی زندگی پر کس طرح سے اثر انداز ہوئے اس کا جائزہ لیجیے۔

(45)

OR

(b) ناول "آنگن" میں برصغیر کے مسلمان متوسط طبقے کی جو تصویر کشی کی گئی ہے اس کا تجزیہ کیجیے۔

(45)

SECTION C: WRITTEN RESPONSE TO WORKS (FILMS)

Write approximately 320 to 370 words for each question.

۵ بجرنگی بھائی جان (کبیر خان)

(a) فلم "بجرنگی بھائی جان" کس طرح پاکستان اور بھارت دونوں میں اپنے ناظرین کو متوجہ اور شامل کرتی ہے وضاحت کیجیے۔

(45)

OR

(b) فلم میں انسانی ہمدردی کے مرکزی خیال کو جیسے پیش کیا گیا ہے اس کا جائزہ لیجیے۔

(45)

۶ باغبان (روی چوپڑا)

(a) فلم باغبان میں محب کے موضوع کی جس طرح عکاسی کی گئی ہے اس کا تنقیدی جائزہ لیجیے۔

(45)

OR

(b) ڈائریکٹر نے فلم میں بدلتی ہوئی خاندانی اقدار کی تصویر کشی کیسے کی ہے؟ تجزیہ کیجیے۔

(45)

۷ بن روئے (مومنہ دُرید)

(a) فلم "بن روئے" میں محبت اور نفرت کے جذبات کا جائزہ لیجیے۔

(45)

OR

(b) فلم "بن روئے" کو کس حد تک ایک المیہ سمجھا جاسکتا ہے؟ جائزہ لیجیے۔

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Question 2(b) ☐

Question 3(b) 

Question 4(b)

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Answer space for your FIRST essay (continued)

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Indicate your second question choice on this page. You must use this space to answer ONE question from EITHER Section B (Literary Texts) OR Section C (Films).

Your second question must NOT be on the same literary text as your first question.

Indicate which question you are answering by marking a cross (X) in the box.
If you change your mind, put a line through the box (X)
and then indicate your new question with a cross (X).

Chosen question number:

Question 2(a) ☐

Question 2(b) ☐

Question 3(a) ☐

Question 3(b) ☐

Question 4(a) ☐

Question 4(b) ☐

Question 5(a) ☐

Question 5(b) ☐

Question 6(a) ☐

Question 6(b) ☐

Question 7(a) ☐

Question 7(b) ☐

Answer space for your SECOND essay

Answer space for your SECOND essay (continued)

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TOTAL FOR SECTIONS B AND C = 90 MARKS
TOTAL FOR PAPER = 110 MARKS

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Source information

Title: Translation

Sourced from: <http://hoshyar.org/students/celebrating-eid-in-pakistan/>

Paper 2: Translation into Urdu and written response to works

Section A - Marking principles and mark scheme

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid, which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given directly above the grid.

Marking principles

Spelling: non-grammatical misspellings are tolerated, for example:

- تہوار rather than تہ وار, as long as they are not ambiguous (for example رواج rather than روایت or in the wrong language.

Verb endings must be correct and will not be classed as spelling errors. Adjective endings must be correct and will not be classed as spelling errors.

Section	Text	Correct answers	Reject	Mark
1	For youngsters in Pakistan	پاکستان میں نوجوانوں کے لیے		(1)
2	the festival of Eid	عید کا تہوار	عید کا دن	(1)
3	is easily	عام طور پر / آسانی سے	آسان ہے	(1)
4	the most exciting holiday of the year	سال بھر کی سب سے پر جوش چھٹیاں ہیں	مزہ دار	(1)
5	Schools shut down for three days	سکول تین دن کے لیے بند ہو جاتے ہیں		(1)
6	and families come together	اور خاندان مل جل کر		(1)
7	to celebrate	خوشی / جشن مناتے ہیں	گزارتے ہیں	(1)
8	in the comfort of their homes	اپنے گھروں کی آسائش / آرام میں		(1)
9	On the morning of Eid	عید کی صبح		(1)

Section	Text	Correct answers	Reject	Mark
10	the men gather in a mosque to perform the Eid prayer	مرد نماز عید پڑھنے کے لیے مسجد میں جمع ہوتے ہیں۔		(1)
11	As is customary	جیسا کہ رواج ہے / رواج کے مطابق۔	طریقہ ہے	(1)
12	everyone then dresses up in their best new clothes	ہر شخص اپنے بہترین نئے کپڑے پہنتا ہے۔	کپڑے خریدتا ہے۔	(1)
13	especially bought for the occasion.	جنہیں خاص طور پر اس موقع کے لیے خریدا گیا ہوتا ہے		(1)
14	Families head out to visit friends and relatives	خاندان دوستوں اور رشتہ داروں سے ملاقات کے لیے باہر نکلتے ہیں		(1)
15	greeting each other warmly.	ایک دوسرے کو گرم جوشی سے مبارک باد دہوئے		(1)
16	Exchanging gifts	تحائف کا تبادلہ کرنا		(1)
17	and donating to the poor	اور غریبوں کو عطیہ / مالی مدد فراہم کرنا		(1)
18	are important parts of the event.	اس تقریب کے اہم حصے ہیں۔		(1)
19	Children look forward to receiving 'Eidi'	بچے عیدی وصول کرنے کے لیے بے تاب / منتظر ہوتے ہیں		(1)
20	that is the traditional offering of money.	جو روایتی رقم کی پیشکش ہے		(1)

Sections B and C - Marking principles and mark schemes

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- critical and analytical response (AO4)
- range of grammatical structures and vocabulary (AO3)
- accuracy of language (AO3).

General guidance on using levels-based mark schemes

Step 1: Decide on a marking band

- First of all, you must consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level, you must look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme, you should use a 'best fit' approach for defining the level. You will then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 9–12 with a small amount of band 13–16 material, it would be placed in band 9–12 but be awarded a mark near the top of the band because of the band 13–16 content.

Step 2: Decide on a mark

- Once you have decided on a band you will need to decide on a mark within the band.
- You must decide on the mark to award based on the quality of the answer; you must award a mark towards the top or bottom of that band, depending on how the student has evidenced each of the descriptor bullet points.
- You must modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

Critical and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.
- The recommended word count for each essay is 300–350 words, but you must mark the whole essay regardless of length.

Marks	Description
0	No rewardable material.
1–4	<ul style="list-style-type: none"> Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive. Limited ability to form arguments or draw conclusions. Response relates to the work but limited focus on the question.
5–8	<ul style="list-style-type: none"> Response relates to the work but often loses focus on the question. Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive. Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.
9–12	<ul style="list-style-type: none"> Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration. Response is relevant to particular aspects of the question, occasional loss of focus.
13–16	<ul style="list-style-type: none"> Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. Predominantly relevant response to the question.
17–20	<ul style="list-style-type: none"> Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. Detailed, logical arguments and conclusions are made that consistently link together. Relevant response to the question throughout.

Range of grammatical structures and vocabulary (A03)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- You must apply this grid twice, once for each essay individually.

Marks	Description
0	No rewardable material.
1–3	<ul style="list-style-type: none">• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.• Limited variation of straightforward vocabulary resulting in repetitive expression.• Limited use of terminology appropriate to literary and cinematic analysis.
4–6	<ul style="list-style-type: none">• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.• Vocabulary is mostly high frequency, with occasional variation, expression is frequently repetitive.• Occasional use of terminology appropriate for literary and cinematic analysis.
7–9	<ul style="list-style-type: none">• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.• Some use of terminology appropriate for literary and cinematic analysis.
10–12	<ul style="list-style-type: none">• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the response.• Frequently varied use of vocabulary, resulting in regular variation of expression.• Frequent use of terminology appropriate for literary and cinematic
13–15	<ul style="list-style-type: none">• Consistent variation in use of grammatical structures, consistent variation in use of complex language, producing consistently articulate writing.• Consistent variation in use of vocabulary, allowing ideas to be conveyed in a variety of different ways.• Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

Variation of vocabulary and grammatical structures: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. You must judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

Terminology for literary and cinematic analysis: vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

Complex language is considered to include the following:

- conceptually challenging tenses such as pluperfect, future perfect
- passive voice
- subjunctive mood
- use of subordination
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- all grammar and structures included in the grammar list that are specific to A Level.

Straightforward language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high-frequency grammatical structures and vocabulary.

Accuracy of language (A03)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- You must apply this grid twice, once for each essay individually.

Marks	Description
0	No rewardable material.
1–2	<ul style="list-style-type: none">• Limited sequences of accurate language, resulting in lapses in coherence.• Errors occur that often prevent meaning being conveyed.
3–4	<ul style="list-style-type: none">• Some accurate sequences of language, resulting in some coherent writing.• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5–6	<ul style="list-style-type: none">• Frequent sequences of accurate language, resulting in generally coherent writing.• Errors occur that occasionally hinder clarity of communication.
7–8	<ul style="list-style-type: none">• Accurate language throughout most of the essay, resulting in mostly coherent writing.• Errors occur that rarely hinder clarity of communication.
9–10	<ul style="list-style-type: none">• Accurate language throughout, resulting in consistently coherent writing.• Any errors do not hinder clarity of communication.

Additional guidance

Errors: students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity**:

- errors that do not affect meaning, for example some gender and adjectival agreements, as long as they do not include mismatch of cases, for example:
 - مجنوں لڑکی تھی/للی لڑکا تھا
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity**:

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, wrong case endings
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed**:

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

NB: these are examples only and do not constitute a finite list.

Sections B and C - Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of relevant examples from the work.

Question number	Indicative content
2(a)	<p>The Chess Board (Basir Kazmi)</p> <p>Students may refer to the following in their answers.</p> <p>The title is significant, as the whole story revolves around a chess game and this pushes the entire action of the book. The title is also symbolically significant as the story shows how life mimics the complexities of a chess game.</p> <ul style="list-style-type: none"> • All the actions, motivations and feelings of the main characters are illuminated by how and why they play the chess game. Shuzra, for example, so respects the characteristics of a good chess player that she chooses the game of chess to help her to find a desirable husband. On the other hand, Sareb's motivation for playing the game is to free his friend Firasat but also for the sheer love of the game. • The chessboard is used to highlight the characteristics that are desirable in a human being via the character of Sareb. By the way he plays chess, Sareb shows that he has empathy, focus, the ability to think strategically, learn from mistakes and make decisions. These qualities are what make him an excellent chess player as well as a desirable and successful human being. It is because Firasat does not have all of these qualities that he ends up in the dungeon having lost the chess game. • Symbolically, the chess game shows that, as in life, small movements can have important consequences, for example because Sareb momentarily loses concentration and drinks the spiked drink, he loses the game. • Also symbolically, just as in life, in a chess game we try to control the outcomes of events by plotting moves, for example Rakief tampers with Sareb's drink to prevent him from winning the chess game.

Question number	Indicative content
2(b)	<p>The Chess Board (Basir Kazmi)</p> <p>Students may refer to the following in their answers.</p> <p>Sareb is the most important character in the play, and much of the action is driven by him. He has a positive impact on those around him and he is used as a vehicle to highlight positive and desirable human characteristics.</p> <ul style="list-style-type: none"> • The whole story pivots around Sareb, his character dominating the plot. Through his actions he demonstrates positive human attributes that we should all live by, for example his lack of desire to pursue wealth by marrying a rich woman who he does not love. • Sareb is the most influential character in the work and he has an impact on everyone around him. For example, he changes the princess's outlook on life, who, despite the fact that she does not achieve her goal of finding a husband through the chess game, states that she has made the biggest win of her life because of all she has learned from Sareb. • Sareb is important because he sets an example to others, acting as a teacher and embodying values that bring happiness, such as modesty, integrity and courage. He puts the message over strongly that wealth is not important, that you gain nothing from striving for worldly goods but that you gain by helping people. • Sareb is a strong, likeable character who can be used as a mouthpiece to put over strong messages and raise awareness of issues. For example, he raises the princess's awareness of the plight of the poor.

Question number	Indicative content
3(a)	<p>Patras Kay Mazameen (Ahmed Shah Patrus Bukhari)</p> <p>Students may refer to the following in their answers.</p> <p>Patras creates humour throughout his essays and uses a range of techniques to do this.</p> <ul style="list-style-type: none"> • Patras uses ironic asides to create humour. He expresses an idea, then in brackets expresses different, humorous information which often reveals the truth. For example, in the essay <i>Urdu ki akhri kitab</i>, he describes how nicely the housewife has arranged the pots and pans on top of the box. He then gives an ironic aside expressing that they are probably arranged that way to deliberately stop people getting at her valuables. • Patras generates humour by creating vivid pictures and sound with his language. For example, in <i>Marhooem ki yaad mein</i>, the author creates a comical image when he compares himself to looking like an old lady kneading bread when he is riding the old bicycle with a high seat and low handle bars. He also describes the strange noises of the bicycle and compares them to sounds being made in an unfamiliar language. • Patras uses satire even when discussing serious issues, to entertain his readers at the same time as raising awareness of important topics. For example, in <i>Lahore ka Geographia</i>, he uses irony when discussing the ruined roads and their dangerous effects, yet he points out that such bumps in the road could in fact aid one's digestion.

Question number	Indicative content
3(b)	<p>Patras Kay Mazameen (Ahmed Shah Patrus Bukhari)</p> <p>Students may refer to the following in their answers.</p> <p>Petras uses scenarios and language to which readers can easily relate.</p> <ul style="list-style-type: none"> • The language that Petras uses in the essays is very simple and familiar, so that his ideas can be easily understood, even though they are full of deeper meaning. Presenting his work in this way, allows him to communicate with a wide range of readers. • Patras uses scenarios that are familiar to all ages, classes and backgrounds of Pakistan. He often focuses on the problems of everyday life. For example, in <i>Sawaray Jo Kal Aankh Meri Khuli</i>, Patras's constant struggle to get out of bed early in the morning as a young college student, is a familiar concept that his entire audience can relate to. • Patras uses imagery to illustrate a point, making the idea easy to understand without using lots of words. For example, in <i>Lahore Ka Geographia</i> he writes, 'Lahore is a body and every part of it is swelling,' making clear with a simple image the severity of Lahore's over-population and expansion. • Patras uses similes throughout his essays to help readers make connections more easily. For example, in <i>Marhoom ki Yaad mein</i>, when describing his first ride on the aged bike, he compares it to a dead body that has been dragged from the grave and ordered to march. Similarly in <i>Lahore Ka Geographia</i>, the writer describes a skinny old horse as being like a shooting star, because the horse has a longer tail than its body. This immediately evokes an image for the reader without having to use long descriptions.

Question number	Indicative content
4(a)	<p>Aangan (Khadeeja Mastur)</p> <p>Students may refer to the following in their answers.</p> <p>Baraychacha is deeply affected by the political changes happening in India, and his whole life is dominated by his political beliefs.</p> <ul style="list-style-type: none"> • Baraychacha's political beliefs put him into conflict with his family and the rest of the community, as they do not agree with his views. For example, he is so enraged by his niece's opposition to him that he slaps her when she and her friends chant slogans and disrupt his political meeting. This also puts him into conflict with his wife. No matter what other people think, he remains loyal to his old party. • Baraychacha places his political beliefs above all else to the point that he neglects his family and places them in hardship. He is so busy with his political activities that he does not take proper care of his family, paying no attention to the fact that his children do not have clothing, books or school fees. All of his money goes into party politics, not to care for his family. • Baraychacha goes to great personal risk for his beliefs, which eventually results in his death. He fights against his own people, religion and country, participating in public meetings and demonstrations in favour of congress without thinking of the consequences for himself and his family. His family is eventually left on their own, vulnerable and in great hardship during the most difficult times of partition in India and Pakistan.

Question number	Indicative content
4(b)	<p>Aangan (Khadeeja Mastur)</p> <p>Students may refer to the following in their answers.</p> <p>The Muslim middle classes are depicted as adhering to particular behaviours and traditions, which allow them to hide any trouble within the family and keep up respectable appearances.</p> <ul style="list-style-type: none"> • The Muslim middle classes are depicted as traditional and conservative, for example children are expected to do as they are told and to obey their parents in relation to how they live their lives: Tehmina agrees to a marriage that she does not want in order to please her parents and foregoes marriage with the man she really loves. • They are depicted as showing a successful face to the world and hiding problems in order to maintain their reputation. Thus, the constant quarrelling between the parents is hidden and Tehmina's suicide note is burned by her father in order to hide what really happened and therefore avoid a scandal. • They do not talk about issues or communicate their real feelings. There is no dialogue between father and daughters, and decisions are made for them and communicated through the mother as a 'done deal'. For example, Tehmina prefers to die than express her true feelings about the marriage she does not want, resulting in tragic consequences. • They are depicted as materialistic, giving great importance to money and wealth. For example, Tehmina's mother does not allow her to marry Safder because he has no money.

Question number	Indicative content
5(a)	<p>Bajrangi Bhaijaan (Kabir Khan)</p> <p>Students may refer to the following in their answers.</p> <p>The film 'Bajrangi Bhaijaan' portrays the culture, traditions and locations of both countries throughout. This familiarity allows the audiences in both countries to relate to the film.</p> <ul style="list-style-type: none"> • The film covers aspects that are recognisable to audiences of both countries, for example the cities, transport and workings of public departments, which are of the same nature in both India and Pakistan. There are also common themes such as a parent's influence on a child's future, as demonstrated by Pawan's father sending him away to Delhi to work. • The story offers an analogy for peace between India and Pakistan, showing how a simple human story can build bridges between the two countries. For example, when the news of Shahida's story goes viral on social media, both Hindus from India and Muslims from Pakistan unite to help Pawan to reunite Shahida with her parents. All political and religious divisions become irrelevant to the people involved on both sides. • The film presents viewers with images of Kashmir's great and diverse beauty, a location which is significant to viewers from both countries. For example, scenes are set within the vast desert and mountain ranges of this region. • There are important cultural connections in the film, such as scenes involving the two nations' most-loved sport, cricket. For example, scenes of street cricket are shown and in Sultanpur, Pakistan, villagers gather to watch a televised cricket match between India and Pakistan.

Question number	Indicative content
5(b)	<p>Bajrangi Bhaijaan (Kabir Khan)</p> <p>Students may refer to the following in their answers.</p> <p>Compassion is one of the main themes within the film. It drives the motivation of the lead character, Pawan, and proves to be a strong and unifying force.</p> <ul style="list-style-type: none"> • Compassion is seen as a powerful force that can bring out the best in people. Compassion is the quality that drives the lead character, Pawan, in everything that he does. It is compassion that leads him to go to enormous lengths to get Shahida home. • Compassion is portrayed as a strong and important quality for success. Pawan is initially portrayed as a failure who has disappointed his father and who has not achieved anything, including not being able to attain physical bravery as a wrestler. However, it is Pawan's compassion that makes him into a true hero, getting involved in a fight to save Shahida from a vice gang and enduring a severe beating in his bid to save her. He is ultimately admired by everyone. • Compassion is shown as a quality that can make you brave and rise above your own limitations. Many characters in the film, following Pawan's lead, show great compassion and therefore bravery, such as the reporter and the Imam as they put themselves at risk to help Pawan. Pawan's girlfriend gives her life savings to Pawan to help him to make the journey. • Compassion unites people in the face of political and religious differences. In the film, both Hindus and Muslims are seen working together with the shared goal of helping the little girl. Compassion is seen as able to change perceptions and lives.

Question number	Indicative content
6(a)	<p>Baghban (Ravi Chopra)</p> <p>Students may refer to the following in their answers.</p> <p>The film portrays different levels of love and shows that love between parents and children is not always as straightforward as one would expect.</p> <ul style="list-style-type: none"> • The love that Raj and Pooja show for their children is an unconditional and selfless love, making them as parents willing to sacrifice everything for the benefit of their children. For example, Raj gives the last of his money to help his son buy a car. • The film portrays children as not always reciprocating their parent's love, even if the parents have been selfless and devoted. For example, Raj and Pooja's children behave selfishly and cruelly towards them when they need support in old age, splitting them up and making them unwelcome in their homes. It is only the adopted son, not any of their blood children, who truly reciprocates their love. • The love between Raj and Pooja, therefore the love between a husband and wife, is portrayed as being the strongest love of all, even surpassing that of a parent's love for their children. Raj and Pooja are portrayed as being deeply in love throughout the film and as Pooja says at the end, although she might be able to forgive her children as a mother, she cannot forgive them as a wife because of the suffering the children caused her husband. • The film portrays that love can grow out of friendship and be stronger than that within families. For example, the friends that Raj makes in Hament's music café, love and support him better than his own children.

Question number	Indicative content
6(b)	<p>Baghban (Ravi Chopra)</p> <p>Students may refer to the following in their answers.</p> <p>The director portrays changing values in the family set up, by depicting the behaviour and attitudes of Raj and Pooja's children.</p> <ul style="list-style-type: none"> • Unlike in a traditional family, Raj and Pooja's children do not wish to support their parents in old age. Whereas in a traditional family it is expected that children take care of their parents when they are old, the sons treat their parents like burdens. They do not even allow them to stay together when they have to leave their home but divide them up between them like commodities. • Unlike in a traditional family, the children neither respect nor acknowledge the love and sacrifice that Raj and Pooja have shown as parents. For example, Raj is not allowed to sit at the head of his son's dining table as head of the family and his son diminishes his father's lifelong work skills and experience by mocking his father's suggestion that he could help him with his work tasks. • The children's attitudes to parenting are portrayed as vastly different from those of Raj and Pooja. For example, Pyl is allowed out on her own late into the night with her whereabouts unknown. The son and his wife criticise Pooja for her concern about the situation and tell her that her ways are old fashioned and not relevant in the modern world. • The children's family setup is portrayed as lacking because of their more materialistic approach to life, both parents working late into the night in order to earn money rather than keeping an eye on the emotional welfare of their daughter.

Question number	Indicative content
7(a)	<p>Bin Roye (Momina Duraid)</p> <p>Students may refer to the following in their answers.</p> <p>Bin Roye revolves around the themes of love and hate. It examines different kinds of love, from platonic through to obsessional love, as well as the thin line between love and hate.</p> <ul style="list-style-type: none"> • The whole story of the film revolves around love and the different kinds of love that the characters have for each other. The story explores obsessional love through Saba's feelings for Irtaza, sibling love through Saba's feelings for Saman, and as romantic love through Irtaza and Saman. The three main characters all love each other but in different ways and it is love that drives the action of the story. • The character's feelings of love drive their whole motivation; love is responsible for everything they do and feel. For example, it is the obsessional and unrequited love that Saba feels for Irtaza that drives her into rage and despair when she discovers that Irtaza is going to marry Saman. • Love is shown to be both beautiful and painful. Irtaza's and Saman's romantic love causes much joy but unrequited love causes great pain, as in Saba's initially unreciprocated love for Irtaza. • Hate is seen as an equally powerful emotion that can spring from the jealousy that can come from love; if it were not for the strong feelings of love that Saba feels for Irtaza, she would never have developed the feelings of hatred for her sister. Saba's love for her sister turns so poisonous that she even prays for her death. • Self-hatred is also examined: Saba feels such self-hatred that she punishes herself by marrying someone who is already married and who treats her badly.

Question number	Indicative content
7(b)	<p>Bin Roye (Molina Duraid)</p> <p>Students may refer to the following in their answers.</p> <p>Bin Roye can be considered a tragedy, as it deals with the themes of thwarted love, death and loss. However, the eventual marriage of the two main characters prevents the story from being a complete tragedy.</p> <ul style="list-style-type: none"> • Saba's story can be considered as tragic. Her experiences of love bring her mainly anguish and suffering and even though she marries the man she loves at the end, this is possible only because of the untimely death of her sister. Her youthful and enduring love for Irtaza is not returned initially; she spends most of her life loving him and waiting for him, only for him to eventually marry her sister, Saman, resulting in terrible anguish for her. Her marriage to Safir ends in humiliation and her love for her newly found sister turns to hatred. • The early death of Saman is extremely tragic, even more so because of the impact that it has on Saba, who suffers enormous guilt because she openly wished her sister dead and therefore blames herself. • All of the main characters in the film are touched by tragedy: Saman dies young and her child is left without a mother; Irtaza suffers through the loss of his wife and Saba, although she does marry Irtaza in the end, does so only through the loss of her sister and after suffering enormous guilt. • The film ends on a hopeful note, suggesting that the film is not a total tragedy; it appears that Irtaza and Saba do eventually find love together, even though the road to finding love was a painful one.

Pearson Edexcel Level 3 GCE

**Sample assessment material for first teaching
September 2018**

Time: 2 hours 15 minutes

Paper Reference 9UR0/03

Urdu

Advanced

**Paper 3: Listening, reading and writing in Urdu
Transcript (Questions 1 to 5(a))**

Do not return the transcript with the question paper.

Turn over ►

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SECTION A: LISTENING

اقتباس نمبر ۱:

ایک نیا وطن

میرے مرحوم والد نے سرکاری ملازم ہوتے ہوئے بھی اپنے نام کے ساتھ 'پاکستانی' لکھنا شروع کر دیا تھا چنانچہ وہ برصغیر کی تقسیم کے مخالف لوگوں کی نگاہ میں آ گئے تھے۔ 1947 میں ایک رات میرے والد مرحوم کے ایک غیر مسلم دوست ہمارا دروازہ پیٹتے ہوئے چلائے "میاں صاحب! آپ اپنے بچوں کو لیکر یہاں سے نکل جائیں، گاؤں میں خبریں اڑ رہی ہیں کہ آج رات آپ کے گھر کو جلا دیا جائے گا"۔ میرے والد بستر سے چھلانگ لگا کر اٹھے، فوراً تین کپڑوں میں میری امی، بہنوں، مجھے اور دادی کو ساتھ لیا اور جالندھر کے باہر ایک بستی کی طرف نکل کھڑے ہوئے جہاں ایک پٹھان گھرانے سے ان کے اچھے تعلقات تھے۔ اس طرح ہم اپنا گھر بار چھوڑ کر ان کے ہاں پناہ لینے پر مجبور ہو گئے۔

جاگیردارانہ نظام

یہ پنجاب کے ضلع جھنگ کا دیہی علاقہ ہے۔ یہاں لوگ اپنا ووٹ مستحق نمائندوں کو نہیں دیتے بلکہ انہیں دیتے ہیں جو طاقتور ہیں۔ لوگ ان ظالم جاگیرداروں سے ڈرتے ہیں کہ اگر وہ ان کو ووٹ نہیں دیں گے تو خمیازہ بھگتنا پڑ سکتا ہے۔ سچے نمائندے نہ ہونے کی وجہ سے کسی ترقیاتی کام کا نام و نشان نظر نہیں آتا۔ مثلاً سڑکیں، اسکول، کالج، ہسپتال یا دوسری اہم سہولیات وغیرہ۔ علاقے میں اپنا اثر و رسوخ قائم رکھنے کے لئے جاگیردار اس علاقے میں کسی قسم کے اسکولوں کی تعمیر کے مکمل طور پر مخالف ہیں۔ تاہم ان جاگیرداروں کے اپنے بچے برطانیہ، یورپ اور امریکہ میں پڑھتے ہیں۔

اب جبکہ پاکستان کے دوسرے علاقوں میں جمہوریت اپنے قدم جما رہی ہے، یہاں کے لوگ بھی یہ توقع رکھتے ہیں کہ ان کے علاقوں میں بھی کوئی بہتر تبدیلی ضرور آئے گی۔

پاکستان کی چیمپین

میرا نام ماریہ طور پکٹی وزیر ہے۔ میں اسکو اش کی پیشہ ور کھلاڑی اور پاکستان کی نمبر ون ہوں۔
 میں بچپن میں ایک ٹوم بوائے کی طرح رہتی تھی۔ مجھے گھر بیٹھنا اور گڑیوں سے کھیلنا پسند نہیں تھا
 اس کے برعکس مجھے لڑکوں والے کھیلوں میں زیادہ مزہ آتا تھا۔ بارہ سال کی عمر میں ہم پشاور آ گئے
 جہاں میں نے لڑکوں کے ایک ٹریننگ سنٹر میں چنگیز خان کے نام سے داخلہ لیا اور ویٹ لفٹنگ سیکھی۔
 وہاں میں اپنے فارغ وقت میں لڑکوں کو اسکو اش کھیلتے دیکھا کرتی تھی اور انہیں کا کھیل اور جوش دیکھ
 کر مجھے بھی اسکو اش کھیلنے کا شوق ہو گیا۔ میرے والد مجھے اسکو اش اکیڈمی لے گئے۔ جب ڈائریکٹر سے
 ملے تو وہ یہ جان کر حیرت زدہ ہو گئے کہ میں کون ہوں اور میری باقاعدہ تربیت شروع کروادی۔

والد: میں نے قبائلی رواج کے خلاف اپنی بیوی اور بیٹیوں کو پڑھایا اور مردوں کے مقابل کھڑا کیا۔ میرے خلاف بہت سی کارروائیاں کی گئیں لیکن اللہ تعالیٰ نے مجھے ہمیشہ بچایا۔ مجھے ماریہ پر مکمل اعتماد ہے اور اسی کے اسکواش کھیلنے کے شوق کو دیکھتے ہوئے میں نے اسے کینیڈا جانے کی اجازت دی تاکہ وہ اسکواش کی عالمی سطح پر تربیت حاصل کر سکے۔

ماریہ: مجھے خوشی ہے کہ میرے ماں باپ نے مجھے دوستانہ ماحول دیا۔ میں ان سے اپنی ہر بات کر سکتی تھی۔ انہوں نے مجھے کینیڈا آنے کی اجازت دی۔ جب میں کینیڈا آئی تو پہلے پہل مجھے یہاں کی زندگی کا علم نہیں تھا۔ میں نے اپنے والدین کی تعلیمات پر عمل کیا اور یہاں رہتے ہوئے بھی نہ کبھی کوئی غلط کام نہیں کیا اور نہ ہی کبھی کسی حرام چیز کو ہاتھ لگایا۔ مجھے اپنے مذہب، کلچر، روایات اور کھانوں سے بے حد لگاؤ ہے۔ مذہب کے ساتھ ساتھ مجھے کینیڈا میں انسانیت بھی ملی۔ میں پاکستان جا کر خواتین کی آزادی اور خود مختاری کے لیے کام کرونگی۔

قوالی کا مستقبل

اینکر: راحت صاحب! کچھ اپنے بارے میں بتائیے اور آپکا گھرانہ موسیقی سے کب سے وابستہ ہے؟
 راحت: اوہ! چار پانچ سو سال سے۔ میں نے پانچ سال کی عمر میں موسیقی کی تعلیم شروع کی۔ پہلے والد اور پھر تایا کے ساتھ کام کیا۔

اینکر: آپ کے تایا نصرت فتح علی خان، وہ تو بہت بڑے فنکار تھے۔
 راحت: جی ہاں! انکا کمال یہ ہے کہ انہوں نے مشرقی اور مغربی موسیقی کو ایک دوسرے میں ضم کر دیا۔
 اینکر: آپ کے خیال میں قوالی کا مستقبل کیا ہے؟

راحث: مستقبل بہت شاندار ہے۔ اب قوالی ہر فلم کی ضرورت بن گئی ہے۔ شکریہ میرے تایا کا جنہوں نے فلمی دنیا کو بہترین قوالیاں دی ہیں۔ میں نے کام وہیں سے سنبھالا جہاں انہوں نے چھوڑا تھا۔ میری کوشش ہے کہ خود کو ان کا صحیح جانشین ثابت کروں۔
 اینکر: فلمی گانوں میں بھی آپ کی کامیابی بے مثال ہے۔

راحث: میرے فلمی گانوں کو دنیا بھر میں بے حد مقبولیت ملی ہے۔ خدا کا شکر ہے کہ ہر عمر کے لوگ انہیں پسند کرتے ہیں۔

اینکر: اپنا کوئی خاص واقعہ سنائیے۔

راحث: مجھے یہ اعزاز بھی ملا کہ ملالہ یوسف زئی کو امن نوبل پرائز ملنے کی تقریب میں پروگرام پیش کیا۔ نوبل پرائز کی تاریخ میں پہلے ایسا کبھی نہیں ہوا تھا۔ اس میں نہ صرف ملالہ بلکہ مجھے بھی پاکستان کا روشن اور خوش باش پہلو دکھانے کا موقع ملا۔

SECTION B: LISTENING, READING AND WRITING

اقتباس نمبر ۵ (a):

شام آٹھ بجے ٹیلیویشن پر فیملی ٹائم ہوتا ہے مگر بد قسمتی سے آج کل ہمارے پروڈیو سر ایسے موضوعات پر ڈرامے بنا رہے ہیں جو سب گھر والے اکٹھے بیٹھ کر نہیں دیکھ سکتے۔

بعض اوقات گھر میں دو تین نسلیں مل جل کے بیٹھی ٹیلیویشن دیکھ رہی ہوتی ہیں تب یقیناً والدین کو اپنے بچوں کے ہمراہ کوئی اچھا پروگرام دیکھتے ہوئے انتہائی شرمندگی اٹھانی پڑتی ہوگی۔ میرے خیال میں صرف ریٹنگ بڑھانے کی خاطر متنازعہ موضوعات شامل کئے جاتے ہیں جیسے طلاقوں اور شراب نوشی جیسے موضوع اب ٹیلیویشن پر مقبول ہو رہے ہیں لیکن اکثر لوگوں کے لئے تو اس کا حقیقی زندگی سے کوئی تعلق نہیں۔ پروڈیو سر یہ سب ہم پر کیوں مسلط کرنا چاہتے ہیں؟

میں تو یہ بھی سمجھتی ہوں کہ ان ڈراموں میں عورتوں کو ہمیشہ بہت کمزور اور پسا ہوا دکھایا جاتا ہے جبکہ حقیقتاً ایسا نہیں۔ اس سے تو مردوں کو بھی گمراہ کیا جاتا ہے۔

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Please check the examination details below before entering your candidate information

Candidate surname

Other names

**Pearson Edexcel
Level 3 GCE**

Centre Number

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Candidate Number

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**Sample assessment material for first teaching
September 2018**

Time: 2 hours 15 minutes

Paper Reference 9UR0/03

Urdu

Advanced

Paper 3: Listening, reading and writing in Urdu

You must have:

Listening equipment
CD/MP3.

Total Marks

--

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- Candidates are recommended to start with Section A: Listening comprehension and work through each question as presented in the question paper.
- We recommend you spend 45 minutes on Section A: Listening comprehension and 1 hour 30 minutes on Section B: Listening, reading and writing.
- You must **not** use a dictionary.

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Information

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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SECTION A: LISTENING**Answer ALL questions.****Write your answers in the spaces provided.****We recommend you spend no more than 45 minutes on this section.**

Multiple-choice questions must be answered with a cross in a box (⊗). If you change your mind about an answer, put a line through the box (⊗) and then mark your new answer with a cross (⊗).

Open-response questions do not require full sentences and you may respond using single words or phrases. You may use words from the listening passages but you must not transcribe whole sections.

You are going to listen to five passages in Section A. The duration of each passage is approximately:

Passage 1 = xx minutes xx seconds

Passage 2 = xx minutes xx seconds

Passage 3a = xx minute xx seconds

Passage 3b = xx minute xx seconds

Passage 4 = xx minutes xx seconds

You will be in charge of the recording and you may listen to each passage as often as you wish, and write your answers whenever you wish to do so.

ایک نیا وطن

- 1 طارق عزیز کے ساتھ ہجرت کے بارے میں بات چیت کا ٹی وی پروگرام سنیے۔ ہر جملے کو صحیح حصہ لگا کر مکمل کیجیے۔
- چار درست فقروں پر ☒ کا نشان لگائیے۔
- (i) طارق عزیز کے والد --- تھے۔

(1)

<input type="checkbox"/>	A	پاکستان بنانے کے مخالف
<input type="checkbox"/>	B	پاکستان بنانے کے حق میں
<input type="checkbox"/>	C	متحدہ ہندوستان کے حق میں
<input type="checkbox"/>	D	مسلمان ہندوستان کے حق میں

- (ii) اس کے والد کے دوست --- تھے۔

(1)

<input type="checkbox"/>	A	غصے میں
<input type="checkbox"/>	B	اُداس
<input type="checkbox"/>	C	بہت فکر مند
<input type="checkbox"/>	D	بے فکر

- (iii) خاندان والے --- رخصت ہو گئے۔

(1)

<input type="checkbox"/>	A	قیمتی سامان کے ساتھ
<input type="checkbox"/>	B	خالی ہاتھ
<input type="checkbox"/>	C	والد کے دوست کے ساتھ
<input type="checkbox"/>	D	ہمسایوں کے ساتھ

(iv) یہ خاندان --- گیا۔

(1)

<input type="checkbox"/>	A	رشتہ داروں کے پاس
<input type="checkbox"/>	B	دوستوں کے پاس
<input type="checkbox"/>	C	جالندھر کے نزدیک ایک قصبے میں
<input type="checkbox"/>	D	جالندھر سے کچھ دور ایک قصبے میں

(Total for Question 1 = 4 marks)

جاگیر دارانہ نظام

2 پنجاب میں جاگیر دارانہ نظام کے بارے میں یہ خبریں سنیں۔ ہر جملے کو صحیح حصہ لگا کر مکمل کیجیے۔ چار درست فقروں پر ☒ کا نشان لگائیے۔

(i) ضلع جھنگ میں لوگ۔۔۔

(1)

<input type="checkbox"/>	A	ووٹ سوچ سمجھ کر دیتے ہیں۔
<input type="checkbox"/>	B	ترقیاتی کام کے لیے ووٹ ڈالتے ہیں۔
<input type="checkbox"/>	C	اپنی مرضی کے خلاف ووٹ ڈالتے ہیں۔
<input type="checkbox"/>	D	اکثر ووٹ نہیں دیتے۔

(ii) لوگوں کو۔۔۔

(1)

<input type="checkbox"/>	A	سزا ملتی ہے اگر وہ حکم نہ مانیں۔
<input type="checkbox"/>	B	جزا ملتی ہے اگر وہ حکم مانیں۔
<input type="checkbox"/>	C	علاقے سے نکال دیا جاتا ہے اگر وہ اتفاق نہ کریں۔
<input type="checkbox"/>	D	نظر انداز کر دیا جاتا ہے اگر وہ چپ رہیں۔

(iii) علاقے میں سہولتیں نہیں ہیں کیونکہ۔۔۔

(1)

<input type="checkbox"/>	A	وہاں بہت کم لوگ رہتے ہیں۔
<input type="checkbox"/>	B	سرکاری امداد کی کمی ہے۔
<input type="checkbox"/>	C	لوگ آواز نہیں بلند کر سکتے۔
<input type="checkbox"/>	D	عالمی امداد کی کمی ہے۔

(iv) بچے تعلیم سے محروم ہیں کیونکہ۔۔۔

(1)

<input type="checkbox"/>	A اسکولوں کی عمارتیں بہت دور ہیں۔
<input type="checkbox"/>	B ان کے خاندان غریب ہیں۔
<input type="checkbox"/>	C کام کرنے کے لیے ان کی ضرورت ہے۔
<input type="checkbox"/>	D نظام جاگیر دارانہ ہے۔

(v) عبارت خوش آئند ہے کیونکہ۔۔۔

(1)

<input type="checkbox"/>	A لوگ اب بڑے شہروں کا رخ کر رہے ہیں۔
<input type="checkbox"/>	B جاگیرداری نظام ختم ہو رہا ہے۔
<input type="checkbox"/>	C کچھ علاقوں میں آزادی سے ووٹ دیا جاسکتا ہے۔
<input type="checkbox"/>	D گاؤں میں اسپتال تعمیر ہو رہا ہے۔

(Total for Question 2 = 5 marks)

پاکستان کی چیمپینئن

- 3 (a) ماریہ طور پکٹی وزیر اور انکی کھیل میں کامیابی کے بارے میں یہ ٹی وی انٹرویو سنیے۔ سوالوں کے جواب اردو میں لکھیے۔
- (i) ماریہ اپنی ہم عمر لڑکیوں سے کیسے مختلف تھی؟

(1)

(ii) پشاور منتقل ہونے کے بعد ماریہ نے کیا کیا جو غیر معمولی تھا؟ (دو باتیں لکھیے)

(2)

(iii) ماریہ نے جعلی نام سے داخلہ کیوں لیا؟

(1)

(iv) ماریہ نے کس وجہ سے اسکواش میں دلچسپی لینا شروع کی؟

(1)

(v) ڈائریکٹر کیوں حیران ہوا؟

(1)

Listen to the second part of the interview. Summarise what you hear. You do not have to write full sentences. Identify three points for question 3(b)(i) and three points for question 3(b)(ii).

اگلے اقتباس کا خلاصہ لکھیے۔ مختصر فقرے کافی ہوں گے۔

3(b)(i) اور 3(b)(ii) کے لیے تین تین باتیں لکھیے۔

اقتباس نمبر ۳(b):

3 (b) ماریہ اور اسکے والد کے انٹرویو کا دوسرا حصہ سنئے۔ جوابات اردو میں لکھیے۔

(i) ماریہ کے والد نے درج ذیل کے بارے میں جو کہا اس کا خلاصہ لکھیے:

• جیسے انہوں نے مرد اور عورت میں مساوات کی حوصلہ افزائی کی۔

(1)

• جیسے انہوں نے مخالفتوں کا مقابلہ کیا۔

(1)

• ماریہ کے ساتھ ان کا رویہ

(1)

(ii) ماریہ درج ذیل کے بارے میں جو کہتی ہے اس کا خلاصہ لکھیے:

• اپنے والدین کے ساتھ اس کے تعلقات

(1)

• اس کا اپنے مذہب پر عمل کرنا

(1)

• مستقبل کے لیے اس کے منصوبے

(1)

(Total for Question 3 = 12 marks)

قوالی کا مستقبل

4 راحت فتح علی خان کو سنیے جو اپنی موسیقی کے بارے میں ٹی وی پر بات کر رہے ہیں۔ سوالات کے جوابات اردو میں دیجیے۔

(a) راحت فتح علی خان نے اپنے موسیقی کے فن کو کیسے کمال تک پہنچایا؟ (دو باتیں لکھیے)

(2)

(b) نصرت فتح علی خان کی موسیقی میں کیا چیز انوکھی ہے؟

(1)

(c) نصرت فتح علی خان نے قوالی کی دنیا میں اپنی پہچان کیسے کروائی؟

(1)

(d) ہمیں کیسے پتہ چلتا ہے کہ راحت فتح علی خان کی فلمی موسیقی لاجواب ہے؟

(1)

(e) موسیقی کی دنیا میں راحت فتح علی خان کی شہرت کا اندازہ اور کیسے لگایا جاسکتا ہے؟ (دو باتیں لکھیے)

(2)

(f) راحت فتح علی خان کے مطابق ان کی زندگی کا خاص اہم واقعہ کیا ہے؟ (دو باتیں لکھیے)

(2)

(Total for Question 4 = 9 marks)

TOTAL FOR SECTION A = 30 MARKS

SECTION B: LISTENING, READING AND WRITING**Answer ALL questions.****Write your answers in the spaces provided.**

For this task, you must summarise information in response to a spoken source (5a) and a text (5b). You must also answer a question on the two sources (5c).

For Question **5(a)**, you are going to listen to one passage. The duration of the passage is approximately:

Passage 5(a) = xx minutes xx seconds

You will be in charge of the recording and you may listen to the passage as often as you wish. For this question, you do not have to write in full sentences, you may respond using short phrases. You may use words from the listening passage but you must not transcribe whole sections.

For Question **5(b)**, you are going to read one text. For this question, you do not have to write in full sentences, you may respond using short phrases. You may use words from the text but you must not transcribe whole sections.

For Question **5(c)**, you must answer a question on both the spoken passage and the text. For this question, **you must write in full sentences**. Write approximately 220–270 words.

اقتباس نمبر ۵ (a) ملیحہ کی آڈیو بلاگ سے لیا گیا ایک اقتباس سنئے جس میں وہ پاکستانی ٹی وی کے بارے میں بات کر رہی ہیں۔
ملیحہ نے ٹی وی ڈراموں کے بارے میں جن خیالات کا اظہار کیا ہے ان کا خلاصہ لکھیے۔
آپ کو چار باتیں لازمی اردو میں لکھنی چاہئیں۔

(i)

(1)

(ii)

(1)

(iii)

(1)

(iv)

(1)

(Total for Question 5(a) = 4 marks)

اقتباس نمبر ۵(b): درج ذیل تبصرہ پڑھیے جو علی نے ملیجہ کے
۵(a) میں دیے گئے تبصروں کے جواب میں آن لائن لکھا ہے۔

میں پاکستانی ٹی وی ڈراموں کے بارے میں ملیجہ کے خیالات سے بالکل اتفاق نہیں کرتا! زیادہ تر کہانیاں تو پورا خاندان ایک ساتھ بیٹھ کر دیکھ سکتا ہے۔ کچھ طلاقوں یا گھریلو جھگڑوں جیسے موضوعات ہوتے تو ہیں مگر یہ ذمہ داری تو والدین کی ہوتی ہے کہ وہ بچوں کو ٹیلی ویژن پر کیا دکھا رہے ہیں! یہ ڈرامے حقیقی زندگی کی عکاسی کرنے کے علاوہ سبق آموز بھی ہوتے ہیں جنہیں دیکھ کر بہت اچھا وقت گزرنے کا احساس ہوتا ہے۔ کردار قدرتی ہوتے ہیں اور آپ ان کو خود سے بہت قریب محسوس کرتے ہیں۔ عموماً پاکستانی سیریل کی کہانیاں ناولوں سے ہی لی جاتی ہیں لہذا مرکزی خیال بہت مضبوط ہوتا ہے۔

ان ڈراموں میں عورتوں کے کردار کے بارے میں ملیجہ کی رائے سے بھی میں متفق نہیں ہوں۔ میرے خیال میں عورت اور مرد دونوں کو ہی زبردست ہیرو یا ولن کے طور پر پیش کیا جاتا ہے۔

علی نے پاکستانی ٹیلی ویژن ڈراموں کے بارے میں جن خیالات کا اظہار کیا ہے ان کا خلاصہ لکھیں۔ آپ کو لازمی طور پر اردو میں ۴ باتیں لکھنی چاہئیں۔

(i)

(1)

(ii)

(1)

(iii)

(1)

(iv)

(1)

(Total for Question 5(b) = 4 marks)

۵ (c): ملیحہ اور علی کے خیالات کا تجزیہ کیجیے۔ بیان کیجیے کہ آپ کس کے خیالات سے اتفاق کرتے ہیں اور کیوں۔
تقریباً ۲۲۰ سے ۲۷۰ کے درمیان الفاظ اردو میں لکھیے۔

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(Total for Question 5(c) = 22 marks)

TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 60 MARKS

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Source information**Q1:** ہجرت کی ایک کہانیSourced from: <https://youtu.be/mU8-aEBrc4k?t=148>**Q2:** جاگیر دارانہ نظامSourced from: <https://youtu.be/JoAjDKj8dxs>**Q3(a):** پاکستان کی چیمپینSourced from: <https://youtu.be/wnAiOTppwTE?t=898>**Q3(b):** Sourced from: <https://youtu.be/wnAiOTppwTE?t=1020>,
<https://www.youtube.com/watch?v=fe9DfC8mt14>**Q4:** قوالی کا مستقبلSourced from: <https://www.youtube.com/watch?v=4cmzXmzx8yA&feature=youtu.be&t=22>**Q5(a)** Sourced from: <https://www.youtube.com/watch?v=Yb4kuRniQgM>**Q5(b)** Sourced from: <https://www.dawnnews.tv/news/1065883>

Paper 3: Listening, reading and writing in Urdu

Marking principles for Section A and Section B, Questions 5(a) and 5(b)

- For open-response questions, the candidate does not have to write in full sentences. If appropriate, they may respond using single words or phrases where appropriate.

Example of short phrases with two or more words:

- ایک لڑکے کے طور پر (verb/noun)
- پاکستان کا نام روشن کرنے کا موقع ملا (verb/adjective)

When responding to open-response questions, candidates may use words from the listening passage or reading extract but they must not transcribe or copy whole sections where the question requires them to manipulate the language in order to give an accurate response to the question.

Example:

Text:

جب ڈائریکٹر کو ملے (اور بتایا کہ میں لڑکی ہوں) تو وہ بہت حیران ہوئے اور میری باقاعدہ تربیت شروع کروادی

Question:

ڈائریکٹر کیوں حیران ہوا؟

Rewardable answer:

اسے لڑکا سمجھا

Non-rewardable answer

سب کے لیے کھلا تھا/ لڑکوں اور لڑکیوں دونوں کے لیے

Candidates who copy the whole sentence, as exemplified above as the *Non-rewardable answer*, **would not be awarded marks** without manipulating the verb in the sentence. This is because it does not render an accurate answer to the question. However, as the exemplified *Rewardable answer* shows, candidates may still use words from the listening passage or reading extract.

- There are no marks for quality of language in Section A or in Questions 5(a) and 5(b) in Section B. Therefore, errors and omissions in spelling and grammar will be tolerated as long as the message is not ambiguous or does not interfere with communication.
- Consider only as many elements as there are marks, for example for a 1-mark answer, the candidate's first response is taken for assessment, even if this response is incorrect but the correct information follows as a further element. Where 2 marks are available, award the individual marks discretely but apply the order of elements rule.
- Written responses in the wrong language cannot be awarded a mark.

Guidance to examiners on understanding and applying the mark scheme

- Alternative ways of giving the same answer are indicated with a slash (/) in between the alternative responses, for example:
 - ملالہ یوسف زئی کے پروگرام / تقریب میں
- Where appropriate, responses have been separated with 'AND' for compulsory answers and 'OR' for possible answers, for example:
 - (1) ان کے گانے دنیا بھر میں مقبول ہیں

AND

- (1) ہر عمر کے لوگ پسند کرتے ہیں

Use OR to show the various answers where there are more possibilities than available marks:

Any **one** of:

- (1) وہ ایک ٹام بوائے تھی -

OR

- (1) اسے گھر میں رہنا / گڑیوں سے کھیلنا پسند نہیں تھا۔
- Any parts of an answer that are not essential are bracketed, for example
 - (1) (فلموں کی موسیقی میں) ، ان کا کام / حصہ بے مثال / لاجواب ہے۔
- Candidates are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the correct answer.
- All possible answers have the correct amount of marks appropriate for the information required indicated in brackets.
- Suggested incorrect answers are indicated in the '**Reject**' column.

Section A - Mark scheme (listening comprehension)

Question number	Answer	Mark
1(i)	B	(1)

Question number	Answer	Mark
1(ii)	C	(1)

Question number	Answer	Mark
1(iii)	B	(1)

Question number	Answer	Mark
1(iv)	B	(1)

Question number	Answer	Mark
2(i)	C	(1)

Question number	Answer	Mark
2(ii)	A	(1)

Question number	Answer	Mark
2(iii)	C	(1)

Question number	Answer	Mark
2(iv)	D	(1)

Question number	Answer	Mark
2(v)	C	(1)

Question number	Answer	Reject	Mark
3(a)(i)	وہ ٹام بوائے تھی یا گھر میں رہنا /گڑیوں سے کھیلنا ناپسند تھا (1)	وہ باغی تھی۔	(1)

Question number	Answer	Reject	Mark
3(a)(ii)	ایک لڑکے کے طور پر /چنگیز خان کے نام سے داخلہ لیا (1) OR اور ویٹ لفٹنگ کی تربیت حاصل کی (1)	ماریہ کے نام سے	(2)

Question number	Answer	Reject	Mark
3(a)(iii)	یہ لڑکوں کی تربیت کا کلب تھا۔ (1)	لڑکیوں کے ویٹ لفٹنگ کلب میں شامل ہو گئی۔	(1)

Question number	Answer	Reject	Mark
3(a)(iv)	لڑکوں کا کھیلنے کا طریقہ یا (1) OR جذبہ (1)	لڑکے /لڑکوں کی وجہ سے	(1)

Question number	Answer	Reject	Mark
3(a)(v)	اسے لڑکا سمجھا۔ (1)	سب کے لیے کھلا تھا/ لڑکوں اور لڑکیوں دونوں کے لیے	(1)

Question number	Answer	Reject	Mark
3(b)(i)	اپنی بیوی اور بیٹیوں کو پڑھایا (1) اسکے خلاف کئی اقدامات کیے گئے / خدا نے اسے ہمیشہ بچالیا (1) ماریہ پر مکمل اعتماد / پورا بھروسہ (1)		(3)

Question number	Answer	Reject	Mark
3(b)(ii)	وہ اپنے والدین سے باآسانی بات چیت رہیتی تھی (1) اپنے مذہب پر سختی سے عمل کیا (1) پاکستان میں عورتوں کی آزادی اور خودمختاری کے لیے کام (1)	اس نے محض اپنی / ذاتی مرضی خواہشات / پسند / ذاتی چناؤ کی پیروی کی / صرف اپنی مرضی ہی کی۔	(3)

Question number	Answer	Reject	Mark
4(a)	انہوں نے پہلے اپنے والد سے موسیقی سیکھی / اور پھر اپنے تایا کی شاگردی کی۔ (1) اور پانچ سال کی عمر سے موسیقی سیکھنا شروع کی۔ (1)	انہوں موسیقی خود ہی / اپنے طور پر سیکھ لی۔	(2)

Question number	Answer	Reject	Mark
4(b)	اس میں مشرقی اور مغربی موسیقی کا امتزاج ہے۔ (1)	انہوں نے اسے مغربی موسیقی میں بدل دیا۔	(1)

Question number	Answer	Reject	Mark
4(c)	انہوں نے بہترین قوالیاں پیش کیں۔ (1)	بولی وڈ فلمیں	(1)

Question number	Answer	Reject	Mark
4(d)	(فلموں کی موسیقی میں) ان کا ام/حصہ بے مثال / لاجواب ہے۔ (1)	بولی وڈ کی فلموں / موسیقی میں	(1)

Question number	Answer	Reject	Mark
4(e)	ان کے گانے دنیا بھر میں مقبول ہیں۔ (1) اور ہر عمر کے لوگ انہیں پسند کرتے ہیں۔ (1)	پاکستان اور انڈیا میں	(2)

Question number	Answer	Reject	Mark
4(f)	نوبل امن پرائز کی تقریب میں پروگرام پیش کیا۔ (1) اور پاکستان کا نام روشن کرنے کا موقع ملا۔ (1)	ملالہ یوسف زئی کے وگرام /تقریب میں	(2)

Section B - Mark scheme (listening, reading and writing)

Question number	Answer	Reject	Mark
5(a) (i), (ii), (iii), (iv)	<p>Any four of the following:</p> <p>درج ذیل میں سے کوئی سی چار باتیں: ان کی رائے میں: ٹی وی ڈرامے سب گھر والے مل کر نہیں دیکھ سکتے۔ (1)</p> <p>بچوں کے ساتھ بیٹھ کر ٹی وی دیکھتے ہوئے والدین کو شرمندہ ہونا پڑتا ہے۔ (1)</p> <p>صرف ریٹنگ بڑھانے کی خاطر اختلافی موضوع بھی دکھائے جاتے ہیں (1)</p> <p>ٹی وی ڈراموں کی کہانیوں کا تعلق اصلی زندگی سے نہیں ہوتا۔ (1)</p> <p>عورت کو ہمیشہ بہت کمزور / مظلوم دکھایا جاتا ہے۔ (1)</p> <p>عورتوں کو کمزور / مظلوم دکھانے سے مردوں کو غلط پیغام دیا جاتا ہے۔ (1) (ان خیالات سے ملتے جلتے کوئی بھی متبادل الفاظ قابل قبول ہوں گے۔)</p>	<p>ایسی خاص حقیقی فصیلات جو یہ نہ ظاہر کرتی ہوں کہ وہ پاکستانی ٹی وی ڈراموں کے بارے میں کیا سوچ رکھتی ہیں۔ مثلاً</p> <p>آٹھ بجے ٹی وی کا فیملی ٹائم ہوتا ہے۔ دو تین نسلیں ایک ساتھ بیٹھ کر ٹیلی ویژن دیکھتی ہیں۔</p>	(4)

Question number	Answer	Reject	Mark
5(b) (i), (ii), (iii), (iv)	<p>Any four of the following:</p> <p>درج ذیل میں سے کوئی سی چار باتیں: ان کی رائے میں: زیادہ تر کہانیاں سب گھر والوں کے لئے مناسب ہوتی ہیں۔ (1)</p> <p>مانیپ کو خیال رکھنا چاہیئے کہ بچے ٹی وی پر کیا دیکھ رہے ہیں۔ (1)</p> <p>ٹی وی ڈرامے حقیقی زندگی کی عکاسی کرتے ہیں۔ (1)</p> <p>آپ کرداروں کو خود سے بہت قریب محسوس کرتے ہیں (1)</p> <p>ایسے ڈرامے دیکھ کر بہت اچھا محسوس ہوتا ہے (1)</p> <p>مرد اور عورت دونوں کو ہی بہت مضبوط کرداروں کے روپ میں پیش کیا جاتا ہے۔ (1)</p> <p>(مندرجہ بالا خیالات سے ملتی جلتی کوئی بھی متبادل باتیں قابل قبول ہوں گی۔)</p>	<p>ایسی خاص حقیقی فصیلات جو یہ نہ ظاہر کرتی ہوں کہ وہ ٹیلیویژن ڈراموں کے بارے میں کیا سوچ رکھتے ہیں۔ مثلاً ٹی وی ڈراموں میں گھریلو جھگڑے/طلاقیں بہت دکھائی جاتی ہیں۔ پاکستانی ڈرامہ سیریز کی کہانیاں عموماً مشہور ناولوں سے لی جاتی ہیں۔</p>	(4)

Marking principles for Section B, Question 5(c)

There are three levels-based mark grids applied to Question 5(c). The mark grids are:

- understand and respond to spoken language (AO1)
- understand and respond to written language (AO2)
- accuracy and range of language (AO3).

General guidance on using levels-based mark schemes

Step 1: Decide on a marking band

- First of all, you must consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level, you must look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme, you should use a 'best fit' approach for defining the level. You will then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 3–4 with a small amount of band 5–6 material, it would be placed in band 3–4 but be awarded a mark near the top of the band because of the band 5-6 content.

Step 2: Decide on a mark

- Once you have decided on a band you will need to decide on a mark within the band.
- You must decide on the mark to award based on the quality of the answer; you must award a mark towards the top or bottom of that band, depending on how the student has evidenced each of the descriptor bullet points.
- You must modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

Mark grids

Understand and respond to spoken language (AO1 – 6 marks)

This mark grid assesses the student's understanding of spoken language and how well they use information from it to evaluate and draw conclusions.

Understand and respond to written language (AO2 – 6 marks)

This mark grid assesses the student's understanding of written language and how well they use information from it to evaluate and draw conclusions.

The two mark grids for AO1 and AO2 are presented side by side. This is because of the interconnection of the task in that students need to compare information that they hear to the information that they read. They need to do this in order to weigh up the views in both sources to be able to write their evaluation and come to cohesive conclusions.

Indicative content

When deciding how to reward the answer you should consult these mark grids as well as the indicative content associated with the question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as students provide alternative responses that fulfil the requirements of the question.

Understand and respond to spoken language (AO1)		Understand and respond to written language (AO2)	
Marks	Description	Marks	Description
0	No rewardable material		
1–2	<ul style="list-style-type: none"> Occasionally relevant judgement expressed on the viewpoints in the spoken source; often strays into description of content without evaluation. Limited conclusions drawn on spoken source, sometimes inconsistent with evaluation of viewpoints. 	1–2	<ul style="list-style-type: none"> Occasionally relevant judgement expressed on the viewpoints in the written source; often strays into description of content without evaluation. Limited conclusions drawn on written source, sometimes inconsistent with evaluation of viewpoints.
3–4	<ul style="list-style-type: none"> Expresses some relevant judgements on the viewpoints in the spoken source, some of which are substantiated; occasionally strays into description of content without evaluation. Draws straightforward conclusions on spoken source, occasionally inconsistency with evaluation of viewpoints. 	3–4	<ul style="list-style-type: none"> Expresses some relevant judgements on the viewpoints in the written source, some of which are substantiated; occasionally strays into description of content without evaluation. Draws straightforward conclusions on written source, occasionally inconsistency with evaluation of viewpoints.
5–6	<ul style="list-style-type: none"> Expresses relevant and substantiated judgements on the viewpoints in the spoken source, showing clear evaluation. Draws convincing conclusions on spoken source, consistent with evaluation of viewpoints. 	5–6	<ul style="list-style-type: none"> Expresses relevant and substantiated judgements on the viewpoints in the written source, showing clear evaluation. Draws convincing conclusions on written source, consistent with evaluation of viewpoints.

Accuracy and range of language mark grid (A03)

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately to produce articulate communication with a range of expression.

Marks	Description
0	No rewardable language
1–2	<ul style="list-style-type: none">Limited variation of straightforward grammatical structures and vocabulary, with much repetition; repetitive expression, writing is often restricted and stilted.Limited sequences of accurate language; errors occur that often prevent meaning being conveyed.
3–4	<ul style="list-style-type: none">Occasional variation in the use of mostly straightforward grammatical structures and vocabulary, infrequent use of complex language; expression is frequently repetitive, writing is sometimes stilted.Some accurate sequences of language; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed
5–6	<ul style="list-style-type: none">Some variation in the use of grammatical structures and vocabulary, some recurrent examples of complex language; variation of expression but this is not sustained; sections of articulate writing with occasionally stilted phrasing.Frequent sequences of accurate language; errors occur that occasionally hinder clarity of communication.
7–8	<ul style="list-style-type: none">Frequent variation in use of grammatical structures and vocabulary, including different types of complex language; regular variation of expression, writing is articulate throughout the majority of the response.Accurate language throughout most of the response; errors occur that rarely hinder clarity of communication.
9–10	<ul style="list-style-type: none">Consistent variation in use of grammatical structures and vocabulary, consistent variation in use of complex language; conveys ideas in a variety of ways, consistently articulate writing.Accurate language throughout; any errors do not hinder clarity of the communication

Additional guidance

Complex language is considered to include the following:

- conceptually challenging tenses such as pluperfect, future perfect
- passive voice
- subjunctive mood
- use of subordination
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways

Variation in use of grammatical structures/varied use of vocabulary: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. You should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary and complex language (see definition above) for a variety of purposes such as to present and justify points of view, develop arguments, draw conclusions based on understanding and evaluating issues.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to express themselves with ease for a number of different purposes. The more articulate the writing, the easier the reader can progress through the writing without having to re-read to understand the message. If students are restricted to what they can express, they may not be able to use languages for all purposes, for example to justify arguments/interest the reader. The writing will become more difficult to read with ease as the reader has to stop and re-read to understand the message.

Errors: students are not expected to produce perfect, error-free writing in order to access the top band. The mark grid describes the frequency of errors and the impact that errors have on clarity.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example some gender and adjectival agreements, as long as they do not include mismatch of cases, for example
 - لیلی لڑکا تھا /مجنوں لڑکی تھی
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, wrong case endings
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

NB: these are examples only and do not constitute a finite list.

Section B, Question 5(c) - Indicative content

Students must evaluate the points of view in both 5(a) and 5(b)

Question number	Indicative content
5(c)	<ul style="list-style-type: none">Any answer that describes Maliha's point of view in positive or negative terms consistent with the information presented in the source material, for example agreement with the view that Pakistani TV dramas are not suitable for family viewing.Any answer that describes Ali's view in positive or negative terms consistent with the information presented in the source material, for example disagreement with the view that parents can be responsible for what their children watch.Conclusions consistent with candidate's line of argument, for example that watching TV is a good way to learn about issues OR that TV dramas show women in a good light but are bad for children.

Additional guidance – example student answer to 5(c)

The example below demonstrates what a student might include in their answer to 5(c) and how it may be structured. The *Comment* column demonstrates how the answer meets the requirements of the assessment criteria in the two mark grids *Understand and respond to spoken language* and *Understand and respond to written language*.

Example student answer	Comment
<p>دومختلف نکتہ نظر پیش کیے گئے ہیں اور دونوں کسی ایک نکتے پر بھی اتفاق نہیں کرتے۔ ملیحہ کی رائے پاکستانی ٹی وی ڈراموں کے متعلق اچھی نہیں ہے وہ کہتی ہیں کہ یہ ڈرامے اپنے فضول موضوعات کی وجہ سے سارے گھر والوں کے ساتھ بیٹھ کر نہیں دیکھے جاسکتے، نہ تو حقیقت سے قریب ہوتے ہیں اور نہ ہی عورت کو صحیح طرح پیش کیا جاتا ہے۔ اُن کے مطابق ٹی وی لوگوں کو بگاڑتا ہے۔ وہ بہت پرانے خیالات کی مالک لگتی ہیں نجائے ٹیلیویژن دیکھتی ہی کیوں ہیں؟</p>	<p>Expresses judgements on the viewpoints in the spoken source.</p>
<p>علی کا نظریہ ملیحہ سے مختلف ہے۔ لگتا ہے کہ انہیں یہ ڈرامے دیکھنے کا مزہ آتا ہے جو اُن کے مطابق سبق آموز ہوتے ہیں اور انہیں دیکھتے ہوئے وقت بھی اچھا کٹتا ہے۔ وہ ڈراموں کے موضوعات کے بارے میں اتنے دقیانوسی نہیں ہیں اور سمجھتے ہیں کہ اگر سارے گھر والے مل کر کچھ پروگرام نہ بھی دیکھ سکیں تو کوئی حرج نہیں۔ ٹیلیویژن کو زندگی کے حقائق پیش کرنے چاہئیں تاہم وہ بچوں کو ٹی وی دکھانے کی ذمہ داری والدین پر ہی عائد کرتے ہیں۔</p>	<p>Expresses judgements on the viewpoints in the written source.</p>
<p>مجموعی طور پر مجھے علی سے اتفاق ہے کیونکہ میرے خیال میں ٹیلیویژن ہمیں بہت کچھ سکھاتا ہے۔ حقیقی زندگی کے مسائل کو کتابوں یا اخباروں کی بجائے ٹی وی پروگراموں کے ذریعے آسانی سمجھا جاسکتا ہے۔ میرے خیال میں تو کچھ پروگراموں میں عورتوں کے کردار بھی بہت زبردست دکھائے گئے ہیں۔ تاہم ملیحہ کی ایک بات پر مجھے بھی اتفاق ہے کہ ہر ٹی وی پروگرام بچوں کے لئے مناسب نہیں ہوتا۔ آج کل بچے ایسی چیزیں بھی دیکھ رہے ہیں جو انہیں بڑے ہونے پر ہی دیکھنی چاہئیں۔</p>	<p>Draws conclusions consistent with own viewpoints made about the spoken and written sources.</p>

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