

MODULE 4 A MULTICULTURAL WORLD

LISTENING TEST

INFORMAÇÃO – TESTE DE COMPREENSÃO ORAL

A estrutura do teste sintetiza-se no quadro seguinte:

Aprendizagens essenciais					
Compreender vários tipos de discurso e seguir linhas de argumentação dentro das áreas temáticas apresentadas, integrando a sua experiência e mobilizando conhecimentos adquiridos em outras disciplinas; interpretar atitudes, emoções, pontos de vista e intenções do(a) autor(a) e informação explícita e implícita em diversos tipos de texto; identificar marcas do texto oral que introduzem mudança de estratégia discursiva, de assunto e de argumentação.					
Parte	Componentes	Competências	Tipologia de Itens	Número de Itens	Cotação (em pontos)
A	Léxico-semântica: <i>Multiculturalism and diversity</i> <i>Towards and fairer society</i> <i>Social activism and volunteering</i>	Competência linguística: • competência lexical • competência gramatical • competência semântica Competência pragmática: • competência funcional • competência discursiva	ITENS DE SELEÇÃO • identificação de correspondências • identificação da informação correta	2	50 pontos
		Competência linguística: • competência lexical • competência gramatical • competência semântica Competência pragmática: • competência discursiva • competência funcional/estratégica			
TOTAL					50 pontos

MODULE 4 A MULTICULTURAL WORLD

Name _____ No. _____ Class _____
 Date ____/____/____ Mark _____ Teacher _____

PART A - LISTENING

You will hear a podcast on Robin Hammond's project 1000 DREAMS.

- 1. Listen to the first part of the podcast and match the items in column A (a-e) with the ones in column B (1-8) according to what you hear. Three items in column B do not apply. On your answer sheet, write only the numbers and the letters. (5 x 4 = 20 points)**

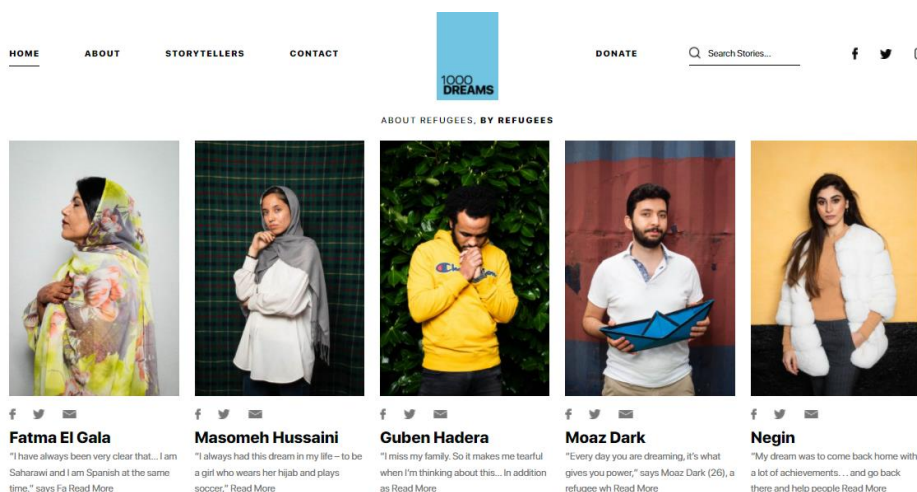


Imagen: <https://1000dreamsproject.com/>

COLUMN A	COLUMN B
a. Robin Hammond is an award-winning b. His latest project tries to c. The stories of the refugees who have rebuilt their lives d. Robin Hammond has spent most of his career e. As journalists usually get little page space or airtime,	1. show lack of stability and prosperity. 2. they are not able to tell more than a few stories about the refugee experience. 3. travelling to many developing countries and telling the stories of people from those countries. 4. photographer. 5. in Europe are told by other refugees. 6. because of his work. 7. investing in basic infrastructure in African countries. 8. explore the refugee experience in Europe.

2. Listen to the second part of the podcast and, for items 2.1 to 2.6, choose the correct sentence (a, b or c) according to what you hear. On your answer sheet, write only the numbers and the letters. (6 x 5 = 30 points)

2.1.

- a. 1000 Dreams has been considered one of the best Canon professional cameras of 2022.
- b. 1000 Dreams is a photography project that portrays the refugee experience in Europe.
- c. 1000 Dreams is a photography project about sleeping habits.

2.2.

- a. 40 interviews and pictures have already been collected.
- b. 1,000 interviews and pictures have already been collected.
- c. 700 interviews and pictures have already been collected.

2.3.

- a. Hammond had never picked up a camera before in his life, and he is loving the experience.
- b. Some refugees have been developing a project called “Stories Behind Photos”.
- c. The stories of several refugees in Europe are being told by other refugees.

2.4.

- a. Refugees’ narratives in the media often don’t take into account the huge diversity of refugee experiences.
- b. Hammond thinks refugees might pose a threat to European identity.
- c. Hammond thinks refugees are helpless and hopeless victims.

2.5.

- a. There are many refugees working at social services.
- b. Some refugees were threatened by their own families.
- c. There’s an Iranian tattoo artist who has just bought a car and a house.

2.6.

- a. Hammond’s project features people from different backgrounds and their dreams.
- b. Hammond’s project shows that the refugee experience is rather homogeneous.
- c. Hammond’s project lacks diversity and inclusion.

INFORMAÇÃO – TESTE DE COMPREENSÃO E PRODUÇÃO ESCRITA

A estrutura do teste sintetiza-se no quadro seguinte:

Aprendizagens essenciais					
Ler, compreender e identificar diversos tipos de texto; decodificar palavras-chave, ideias presentes no texto, marcas do texto escrito que introduzem mudança de estratégia discursiva, de assunto e de argumentação; interpretar informação explícita e implícita em diversos tipos de texto, pontos de vista e intenções do(a) autor(a). Planificar e produzir, de forma articulada, enunciados para descrever, narrar e expor informações e pontos de vista; elaborar textos claros e variados, de modo estruturado, atendendo à sua função e destinatário. Relacionar o que lê e produz com o seu conhecimento e vivência pessoal, recorrendo ao pensamento crítico e criativo. Demonstrar capacidades de comunicação intercultural e abertura perante novas experiências e ideias, face a outras sociedades e culturas; manifestar interesse em conhecer as mesmas e sobre elas realizar aprendizagens; relacionar a sua cultura de origem com outras culturas, relativizando o seu ponto de vista e sistema de valores culturais; demonstrar capacidade de questionar atitudes estereotipadas perante outros povos, sociedades e culturas; desenvolver atitudes e valores cívicos e éticos favoráveis à compreensão e convivência multicultural; alargar conhecimentos acerca dos universos socioculturais dos países de expressão inglesa.					
Parte	Componentes	Competências	Tipologia de Itens	Número de Itens	Cotação (em pontos)
B	Léxico-semântica: <i>Multiculturalism and diversity</i> <i>Towards and fairer society</i> <i>Social activism and volunteering</i>	Competência linguística • competência lexical • competência gramatical • competência semântica • competência ortográfica Competência pragmática • competência funcional Competência sociolinguística	ITENS DE SELEÇÃO • identificação • associação /correspondência	6	150 pontos
	Morfossintática: <i>Possessive case – the genitive</i> <i>Reported speech</i> <i>Singular, plural and collective nouns</i>	Competência linguística • competência lexical • competência gramatical • competência semântica • competência ortográfica Competência pragmática • competência discursiva • competência funcional/estratégica Competência sociolinguística			
C	<i>Have/get something done</i> <i>Prepositional and phrasal verbs</i> <i>Correlative conjunctions</i> <i>I wish/ If only</i>	Competência linguística • competência lexical • competência gramatical • competência semântica • competência ortográfica Competência pragmática • competência discursiva • competência funcional/estratégica	ITENS DE CONSTRUÇÃO • resposta restrita • resposta extensa	2	50 pontos
TOTAL					150 pontos

MODULE 4 A MULTICULTURAL WORLD

Name _____ No. _____ Class _____
 Date ____/____/____ Mark _____ Teacher _____

PART B – USE OF ENGLISH AND READING

- 1. Read the text below and decide which answer (1, 2, 3, or 4) fits each gap. On your answer sheet, write only the letters and the numbers. (6 x 3 = 18 points)**

Witness Change

Witness Change is a non-profit organization that exists to end human rights violations for marginalized ^a_____ through visual storytelling. Society is shaped by stories. But marginalized people often ^b_____ by the media, even when the stories are about them. Witness Change uses visual storytelling to support excluded people as they reclaim their narratives and improve their lives. We believe ^c_____ amplifying the voices of survivors of oppression to humanize the abuse they endure. We collaborate ^d_____ advocates to transform opinions, open minds and change policies. For attitudes, policies and practices to change, the narrative must change. For the narrative to change, ^e_____ must be authentically represented – their voices must be heard. While the people behind Witness Change are of diverse nationalities, ethnicities, sexualities, identities and lived experience, we are all joined in a belief that change is possible, and we ^f_____ us.

<https://witnesschange.org/> (abridged and slightly adapted)
<https://1000dreamsproject.com/about/> (abridged and slightly adapted)

a.	1. community	2. communities	3. communitys	4. communitties
b.	1. excluded their voices	2. have excluded their voices	3. have their voices excluded	4. exclude their voices
c.	1. in	2. on	3. at	4. with
d.	1. whether with experts or	2. either with experts or	3. neither with experts nor	4. both with experts and
e.	1. refugees's lives	2. refugees lives	3. refugees' lives	4. refugee's lives
f.	1. if only more people would join	2. wish more people would join	3. more people will join	4. if only more people will join

You are going to read an article about 1000 Dreams.

'We have more in common than what separates us': refugee stories, told by refugees

In 1000 Dreams, award-winning photographer Robin Hammond hands the camera to refugees. Often reduced by the media's toxic or well-meaning narratives, the portraits and interviews capture a different and more complex tale.

Hammond denies that the project was born out of a frustration with the mainstream media's treatment of refugees. He insists he has not fallen out of love with professional journalism. "I think what we do ... is essential to any sort of free society," he says.

"But there's definitely an issue when a marginalised group like refugees never tell their own stories. They're interviewed a lot but they're almost never actually the authors themselves."

Refugees are particularly vulnerable to having their narratives distorted in some way, says Hammond. "They arrive in a country where often they don't speak the language ... they don't know their rights, and even if they do it's really hard ... to stand up for their rights, so they stay quiet and other people, well-meaning or not, tell their stories." "So, it's a very different dynamic when refugees are interviewing each other. And I feel that comes across in these stories. I'd like to think so, anyway."

Witness Change, the nonprofit organisation Hammond founded, held the first workshops for the refugee storytellers in person in spring last year, before the coronavirus pandemic engulfed Europe. The rest had to take place online. The people chosen to be part of the project varied hugely in experience levels. Some had been professionals in their countries of origin and others started from scratch. "And what's really interesting is that some of those people who had never done any of this before are the most amazing storytellers," says Hammond.

A big part of the project, funded by Open Society Foundations, is refugees' mental health. Interviewers were given strict guidelines on how to avoid re-traumatising those they were speaking to while gently encouraging them to talk of the emotional impact becoming a refugee has had. What is clear, reading the stories, is that many were happy to speak out when given the choice and the space.

Aram Gholami, a 33-year-old Iranian woman, fled her home after she was attacked by her brother for wanting to marry a man he did not approve of. Gholami speaks of "feelings of anxiety and sorrow" when she recalls living in the Moria refugee camp in Lesbos. Now living elsewhere in Greece with her husband and their son, she still suffers: "I used to be a happy person but now I hardly laugh and feel quite melancholic." Gholami dreams of continuing her studies – in obstetrics and gynaecology.

Shammi Haque, 27, from Bangladesh, sought refuge in Germany after her feminist blogs attracted death and rape threats. She now writes for Bild newspaper in Berlin, but being an outsider has led to bouts of depression: "Every negative thing, all those things come in my mind." Still, she is no longer afraid. "I can say whatever I want. I can raise my voice," she says.

Comfort, who fled an abusive family in Nigeria, was the victim of human trafficking and rape during her journey to the UK. She deals with the trauma by keeping busy with volunteer work in London. The pandemic lockdowns, though, have been hard for her. "When I'm inside the house, I'm another thing entirely," she says. "Like, at times I just cower in a corner, like, scared of everything, scared of myself."

Witness Change says ongoing mental health problems are often missed, even in sympathetic media coverage. The focus is on the immediate trauma of the journey and the long-term effects of attempting to settle and integrate in a different country are neglected.

Ali Jihad has lived in Sweden since 1993 when he and his family arrived as political refugees from Iraq. Jihad hopes One Thousand Dreams will help communicate authentic refugee voices to parts of the European population who do not understand what many of them have gone through. "Most refugees, you know, at some point in our lives we were just living," says Jihad. "We got up, we went to work, we hated Mondays. We cooked for each other, and we had dreams and ambitions and we wanted the same things as everyone else on earth wants. We wanted our loved ones to be happy, we wanted to grow old and comfortable – a little bit fat, you know. We have so much more in common than what separates us as people."

<https://www.theguardian.com/global-development/2021/jun/18/we-have-so-much-more-in-common-refugee-stories-told-by-refugees>
(abridged and slightly adapted)

- 2. Match the ideas in column A with the corresponding paragraph in column B. One of the paragraphs does not apply. On your answer sheet, write only the letters and the paragraph numbers. (4 x 4 = 16 points)**

COLUMN A	COLUMN B
a. Tackling mental health issues	Paragraph 2
b. Common dreams and ambitions	Paragraph 3
c. Reclaiming narratives	Paragraph 4
d. The importance of journalism	Paragraph 6
	Paragraph 11

- 3. Choose the correct option (a, b, c, or d) to complete the sentences according to the text. On your answer sheet, write only the numbers and the letters. (5 x 6 = 30 points)**

3.1. The media...

- a. usually take into account the huge diversity of refugee experiences.
- b. tend to neglect the long-term effects of the refugees' attempt to settle in a different country.
- c. tend to neglect the immediate trauma of the refugees' journey.
- d. never misrepresent refugees' stories and experiences.

3.2. Aram...

- a. is studying obstetrics and gynaecology.
- b. has good memories of her stay in the Moria refugee camp.
- c. is still in pain, although she is safe and lives with her husband and son in Greece.
- d. had started a business with her brother back in Iran.

3.3. Shammi...

- a. is still afraid of raising her voice and expressing her opinions.
- b. has written a book about the refugee experience.
- c. is so resilient that she never feels depressed.
- d. was threatened because of her feminist blogs and had to flee Bangladesh.

3.4. Comfort...

- a. experienced great pain and suffering during her journey to the UK.
- b. misses her family in Nigeria.
- c. deals with the trauma by staying at home.
- d. decided to remodel her home during the pandemic lockdowns.

3.5. Ali...

- a. has lived in Iraq with his family for some years.
- b. has become a popular politician in Sweden.
- c. points out that refugees have the same dreams and ambitions as everyone else does.
- d. thinks everyone in Europe understands what refugees have experienced.

4. Match each word in column A with the word/ expression it refers to in column B. Three of the options do not apply. On your answer sheet, write only the letters and the numbers. (3 x 4 = 12 points)

COLUMN A	COLUMN B
a. their (l. 7)	1. a man 3. refugees' 5. 1993
b. he (l. 25)	
c. when (l. 39)	2. Aram's brother 4. journalists' 6. Sweden

5. Find the meaning of the words from their context. Match each word in column A with the corresponding synonym or definition in column B. Three of the options do not apply. On your answer sheet, write only the letters and the numbers. (3 x 4 = 12 points)

COLUMN A	COLUMN B
a. fled	1. ran 3. short periods of illness 5. ran away
b. bouts	
c. cower	2. boxing matches 4. lower your body in fear 6. intimidate

6. Read about Moaz Dark's story. Three sentences have been removed from the text. From sentences 1 to 5, choose the one which fits each gap a to c. Two of the sentences do not apply. On your answer sheet, write only the letters and the numbers. (3 x 4 = 12 points)

"Every day you are dreaming, it's what gives you power," says Moaz Dark (26), a refugee who has been granted asylum in Germany. He left his home country in 2013 due to war and political persecution: "I wasn't happy with the politics... and I was looking to change. They didn't allow me to ^a _____." When his father heard Moaz was planning to leave for Europe, the whole family decided to travel: "He said, 'OK, we got all together. We survive together, or we die together.'" Arriving in Germany was a culture shock. The ^b _____. "It was hard to get in this culture. To be part of it, to understand it," remembers Moaz. "You have no friends because they don't see you as a friend." He is now studying engineering, and ^c _____. "You get peace with yourself. You get to know yourself. That's a big thing, what I learned."

<https://1000dreamsproject.com/> (abridged and adapted)

1. use business to change the world
2. change everything and then in the end didn't allow me to live in my country
3. social and political causes
4. dreams of being a teacher and using his experiences to help others
5. family lived in several refugee camps and faced discrimination

PART C – WRITTEN INTERACTION AND PRODUCTION

1. You are organising a webinar about the refugee experience. E-mail Moaz Dark, inviting him to be a speaker at the webinar and give a talk about his life and his dreams and ambitions.

Write your text in 60-80 words. (15 points)

2. Write an article discussing the importance of the project 1000 Dreams. Remember to provide clear reasons, with corresponding examples, to support your opinion.

Write a minimum of 160 words. (35 points)

MODULE 4 A MULTICULTURAL WORLD

SPEAKING TEST

INFORMAÇÃO – TESTE DE PRODUÇÃO E INTERAÇÃO ORAIS

A estrutura do teste sintetiza-se no quadro seguinte:

Aprendizagens essenciais

Expressar-se de forma clara sobre as áreas temáticas apresentadas; produzir enunciados para descrever, narrar e expor informações e pontos de vista.

Interagir com eficácia, participando em discussões, defendendo pontos de vista; interagir, pedindo clarificação, reformulação e/ou repetição; usar formas alternativas de expressão e compreensão, recorrendo à reformulação do enunciado para o tornar mais compreensível.

Utilizar a língua inglesa no registo apropriado à situação, recorrendo a vocabulário e expressões idiomáticas, bem como estruturas frásicas diversas, revelando à-vontade na comunicação em situações reais.

Relacionar o que lê e produz com o seu conhecimento e vivência pessoal, recorrendo ao pensamento crítico e criativo. Demonstrar capacidades de comunicação intercultural e abertura perante novas experiências e ideias, face a outras sociedades e culturas; manifestar interesse em conhecer as mesmas e sobre elas realizar aprendizagens; relacionar a sua cultura de origem com outras culturas, relativizando o seu ponto de vista e sistema de valores culturais; demonstrar capacidade de questionar atitudes estereotipadas perante outros povos, sociedades e culturas; desenvolver atitudes e valores cívicos e éticos favoráveis à compreensão e convivência multicultural; alargar conhecimentos acerca dos universos socioculturais dos países de expressão inglesa.

1.º MOMENTO

Intervenientes e tempos	Descrição das atividades	
Professor	Hello. Could I just check your names, please? What's your name? [O professor dirige-se ao aluno A.] And what's your name? [O professor dirige-se ao aluno B.] For about four minutes, I would like you both to answer some questions so that I can learn a bit more about you. Please answer the questions, but do not interrupt your partner. [1. O professor usa a lista que se segue, escolhendo o número de estímulos adequados ao tempo. 2. As perguntas são colocadas seguindo uma linha vertical (entrevistando um aluno de cada vez).]	
Professor e alunos	A • Would you say that you live in a multicultural city? Why (not)? • What does the expression "melting pot" mean? • What does the word <i>apartheid</i> mean? • Is multiculturalism better than assimilation? Why (not)? • How can we fight discrimination and prejudice?	B • Why is New York considered a multicultural city? • What does the expression "salad bowl" mean? • Why is South Africa called "the rainbow nation"? • Is assimilation better than multiculturalism? Why (not)? • How important is humanitarian work?
Total: +/- 4 minutos		

2.º MOMENTO

Professor	Right, now each of you will have to talk on your own for about two minutes. You have one minute to prepare. You mustn't interrupt your partner while he/she is speaking. Here is some paper and a pen in case you want to make some brief notes. Please do not write a text. [O professor entrega o papel e a caneta aos dois alunos. Se o aluno A iniciou o 1.º momento, será o aluno B a iniciar o 2.º.]
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Cada aluno +/- 3 minutos Total: +/- 6 minutos Professor Cada aluno 1 minuto Professor Cada aluno +/- 2 minutos Total: +/- 6 minutos	B, you'll be first. [O professor entrega o material: Picture 1.] Look at this picture. I'd like you to talk about it. There are some prompts to help you. You have a minute to prepare and then I'll ask you to start talking. [O aluno prepara o seu discurso.] Please begin now, B. [Prestação do aluno. Caso o seu discurso seja insuficiente, revele pouco conteúdo ou o aluno tenha dificuldade em começar a falar, o professor deverá ajudá-lo com as/algumas das seguintes perguntas: Picture 1: • What can you see in the picture? • What does it represent? • What are the consequences? • What do you think about that problem? • How can it be tackled? [O professor pode também ajudar o aluno a expandir o seu discurso, usando, por exemplo: • Can you give me some (more) examples/details? • Can you tell me more about that?] [O professor pode ainda lembrar o aluno da tarefa, dizendo, por exemplo: • Remember you have to...] Thank you, A.	Now it's your turn, A. [O professor entrega o material: Picture 2.] Please begin now, A. Picture 2: • What can you see in the picture? • What does it represent? • What are the consequences? • What do you think about that problem? • How can these be tackled? Thank you, B.
3.º MOMENTO		
Professor +/- 30 segundos Alunos +/- 5 minutos Total: +/- 6 minutos	Now I'd like you to talk to each other for about three minutes while I listen. You have to speak clearly and loud enough so that we can hear you both. One of you thinks <i>voluntourism</i> is highly beneficial both for volunteers and for the communities they help and the other thinks there are many negative aspects to consider related to <i>voluntourism</i>. Here is a card for you. [O professor entrega o material aos dois alunos: Card 1 e Card 2] [Prestação dos alunos. Os alunos podem usar algum tempo para tomarem conhecimento do material de suporte. O professor poderá ainda repetir as instruções ou dizer, por exemplo: • "Could you start, please?", caso nenhum dos alunos tome a iniciativa e tenham decorrido mais de 30 segundos. • "Remember you have to..." para lembrar os alunos da tarefa, caso se verifique um grande desvio ao tema. • "Remember you have to talk to each other." para lembrar os alunos de que devem interagir um com o outro.] Thank you both. That is the end of your test.	
Total final: +/- 16 minutos	FIM DA PROVA	

PICTURE 1



PROMPTS:

- Describe the picture
- Explain the message conveyed
- Describe your feelings/emotions towards this picture

PICTURE 2



PROMPTS:

- Describe the picture
- Explain the message conveyed
- Describe your feelings/emotions towards this picture

CARD 1

PROMPT:

You think *voluntourism* is highly beneficial both for volunteers and for the communities they help.

Mention:

- popular alternative to normal holidays
- exploration of a country while helping those in need
- chance of experiencing and learning about other cultures
- possibility of helping many types of projects around the world

CARD 2

PROMPT:

You think there are many negative aspects to consider related to *voluntourism*.

Mention:

- dishonest behaviour by volunteer companies
- possibility of lack of organization and planning
- eventual dependency of communities on tourists
- probability of volunteers taking paying jobs from locals in need of money