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Mark Scheme (Results)

Summer 2024

Pearson Edexcel Level 3 GCE

In Portuguese (9PG0)

**Paper 2 Translation into Portuguese and
Written response to works**

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Paper 2 marking principles and mark scheme (2022)

Section A: mark scheme, (translation into Portuguese)

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.

Section A: marking principles

Accents: non-grammatical accent errors are tolerated, for example *passaro* rather than *pássaro*, unless they cause ambiguity (for example *duvida* rather than *dúvida*).

Spelling: non-grammatical mis-spellings are tolerated, for example *dezenhar* / *chadrez* rather than *desenhar* / *xadrez*, as long as they are not ambiguous (for example *conselho* rather than *concelho*) 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.

Accept any appropriate alternatives that do not already appear in the acceptable answers column.

Accept responses in European Portuguese and / or Brazilian Portuguese.

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	Leonardo left Brazil three years ago	Leonardo deixou o Brasil há três anos	...saiu do Brasil ... (há) três anos atrás	...à...	(1)
2	and came to Lisbon	e veio para Lisboa	foi... / chegou a / em...		(1)
3	in search of a better life.	em busca de uma vida melhor.	à procura de / para procurar / procurando	a procura de (<i>accent missing</i>)	(1)
4	However, he still does not feel	No entanto, ainda não se sente	Contudo... / Porém... / Mas... / Entretanto... / Não obstante... ...se considera	<i>reflexive pronoun essential</i>	(1)
5	truly integrated into Portuguese society,	realmente integrado na sociedade portuguesa,	verdadeiramente / completamente ... parte da...		(1)
6	as he explained recently:	como explicou recentemente:		'como' <i>missing</i>	(1)
7	"Everything I was familiar with	"Tudo o que conhecia	Tudo que... Tudo o que me era familiar / Tudo com o que estava familiarizado	<i>relative pronoun essential</i> Tudo que era familiar (<i>no reference to 'me'/'I'</i>)	(1)

8	seems to have disappeared.	parece ter desaparecido.			(1)
9	It's as if I were a tourist here."	É como se fosse (um) turista aqui."		<i>subjunctive required</i>	(1)
10	This case is not unusual.	Este caso não é incomum.	Isto é / não é... ...raro <i>or similar</i>		(1)
11	Sadly, it is a situation	Infelizmente, é uma situação		Tristemente	(1)
12	that many immigrants experience	que muitos imigrantes experimentam	...experenciam / vivem / vivenciam que ocorre com muitos.../ pela qual muitos imigrantes passam / que afeta...		(1)
13	when they come up against	quando enfrentam	...lidam com / ...se deparam com / se confrontam com	...vão contra / confrontam	(1)
14	social and cultural norms different	normas sociais e culturais diferentes	regras		(1)
15	to those they were used to.	daquelas a que estavam habituados.	...acostumados	<i>Prepositions must be correct</i>	(1)
16	Therefore, it is essential that	Por isso, é essencial que	Então / Portanto / Por conseguinte... / 'que' omitted and inflected infinitive in 17	Embora...	(1)
17	the authorities create support networks	os responsáveis criem redes de apoio	as autoridades criarem (without 'que' in 16) ...suporte	<i>subjunctive required if 'que' used in 16</i>	(1)
18	that allow immigrants to adapt	que permitam aos imigrantes se adaptar	...ajudem os imigrantes a... ...adaptar-se... ...adaptarem-se	<i>subjunctive required; reflexive required</i>	(1)
19	to their new circumstances and	às suas novas circunstâncias e	às novas... / a novas ('suas' may be omitted)		(1)
20	to avoid the feeling of being marginalised.	evitar a sensação de ser marginalizados.	evitarem... / prevenir o sentimento de marginalização. / ...sentir(em)-se marginalizados. ...que se sintam...		(1)

Sections B and C – Questions 2 to 10 (written response to works)

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.

	<ul style="list-style-type: none">• 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 (AO3)

- 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 language.
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 analysis.
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 the 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

Straightforward language is considered to be:

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

Accuracy of language (AO3)

- 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 language.
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 response, 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 (e.g. *uma problema*)
- 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, (*falarão / falaram, e* instead of *é*).

- 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 (*eg Amanhã ele vou às compras*).
- mother-tongue interference.

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

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 data-bbox="432 479 932 512"><i>A Cidade e as Serras</i> (Eça de Queiroz)</p> <p data-bbox="432 539 1390 573">Avalie até que ponto o livro oferece uma imagem realista das 'serras'.</p> <p data-bbox="432 600 1155 633">Students may refer to the following in their answers:</p> <p data-bbox="432 660 1398 853">The 'serras' play a vital part in the novel: the countryside of Portugal is where Jacinto undergoes his transformation, as he becomes aware of the complex realities of his new surroundings. The author gradually builds a picture, both for us and for Jacinto, of what life in the 'serras' really means.</p> <ul data-bbox="483 880 1406 1630" style="list-style-type: none"><li data-bbox="483 880 1406 1032">• At first, we are given a rather backward, negative picture of life outside of the big city, as seen through Jacinto's eyes. For example, his luggage goes astray, much to his frustration. This episode tells him that things happen differently in the 'serras'.<li data-bbox="483 1037 1406 1312">• We then receive an impression of the countryside through the prism of Jacinto's poetical mentality. Good evidence of this comes from the way he begins to notice and appreciate the beauty of the countryside, the peacefulness of his new neighbourhood and the simple but delicious food he is served. This gives the reader an idyllic but one-sided image of life in the country.<li data-bbox="483 1317 1406 1509">• Soon, though, the author brings Jacinto face to face with the harsh reality of life for the poor on his estate. For example, he is shocked by the way some people live in primitive housing. In this way we begin to get a more rounded picture of life in the country.<li data-bbox="483 1514 1406 1630">• Nevertheless, the emphasis in the second half of the novel remains on the countryside as lived in by Jacinto and his family and friends, and on their lives of privilege and wealth.

Question number	Indicative content
2(b)	<p data-bbox="432 280 930 315"><i>A Cidade e as Serras</i> (Eça de Queiroz)</p> <p data-bbox="432 338 1086 374">Analise a amizade entre Jacinto e Zé Fernandes.</p> <p data-bbox="432 400 1153 436">Students may refer to the following in their answers:</p> <p data-bbox="432 461 1406 616">The friendship between Jacinto and Zé Fernandes is central to the plot. Jacinto favours living in the city, while Zé Fernandes appreciates what the countryside ('as serras') has to offer and is able eventually to show his friend what he has been missing.</p> <ul data-bbox="483 663 1430 1509" style="list-style-type: none"> <li data-bbox="483 663 1430 994">• The two men are quite different in character, and it quickly becomes clear to the reader that their friendship depends on Zé Fernandes appearing to defer to Jacinto's self-absorption and obsessions. However, Zé Fernandes's courteous yet gently mocking narration shows us that he does not simply accept Jacinto's foibles but instead tries to nudge him towards a less restricted outlook on life. For example, he respectfully questions how Jacinto could ever read all the books he has. <li data-bbox="483 1005 1382 1126">• Zé Fernandes genuinely cares for his friend. Good evidence of this is shown in Chapter 2 where, on his return to Paris, he is concerned that Jacinto has become weary and bored. <li data-bbox="483 1137 1430 1339">• For his part, Jacinto cares for Zé Fernandes. Early in the novel this affection may seem superficial (like so much of Jacinto's life in Paris). For example, we are amused when he lists material things that Zé Fernandes should take with him to Guiães. But as Jacinto matures, so does his friendship. <li data-bbox="483 1350 1430 1509">• By the end of the novel, their friendship is stronger than ever. Jacinto has benefited from the better life that Zé Fernandes has shown him, and both are able to flourish in the 'natural' world of the 'serras'.

Question number	Indicative content
3(a)	<p data-bbox="432 280 866 315"><i>Capitães da Areia</i> (Jorge Amado)</p> <p data-bbox="432 338 1366 374">Avalie o recurso à cidade de Salvador como pano do fundo da obra.</p> <p data-bbox="432 400 1155 436">Students may refer to the following in their answers:</p> <p data-bbox="432 461 1401 613">The city of Salvador is an essential backdrop to the story of the <i>capitães</i>. At various points in the novel, the author shows how the children are both a part of, and yet apart from, the city on the margins of which they live.</p> <ul data-bbox="483 640 1409 1429" style="list-style-type: none"> <li data-bbox="483 640 1409 875">• The chapter <i>Manhã como um quadro</i> begins with a positive image of the city: Pedro Bala and Professor enjoy strolling up the Montanha hill, carefree and laughing, and we have a snapshot of a busy street. Pedro Bala knows by name one of the men playing dice. This suggests that he feels at home, a part of the city. <li data-bbox="483 882 1409 1077">• But this happy scene soon turns darker, as Professor remarks that he could never dream of going to art school. This illustrates how marginalised the boys really are, and this is reinforced when a policeman makes them run away. He warns the well-to-do passer-by not to trust the <i>capitães</i>. <li data-bbox="483 1084 1409 1352">• The divide between rich is poor is brought home in the chapter <i>Família</i>. Sem-Pernas is taken in by a lady in a wealthy area of the city. Although he is strongly tempted to stay because of the comfortable life he would have, he is pulled back to the <i>trapiche</i> by loyalty to his friends but also by a sense of not truly belonging - the gulf between him and the rich family is too great, even though they live in the same city. <li data-bbox="483 1359 1409 1429">• Thus, the author uses the city as a symbol of inequality and injustice.

Question number	Indicative content
3(b)	<p data-bbox="432 280 866 315"><i>Capitães da Areia</i> (Jorge Amado)</p> <p data-bbox="432 338 975 374">Analise o papel de Pirulito na narrativa.</p> <p data-bbox="432 400 1155 436">Students may refer to the following in their answers:</p> <p data-bbox="432 461 1302 537">Although Pirulito is, like Sem-Pernas, Gato and other <i>capitães</i>, a secondary character in the novel, his role is significant.</p> <ul data-bbox="483 562 1433 1314" style="list-style-type: none"> <li data-bbox="483 562 1433 835">• As with some of the other <i>capitães</i>, the author devotes particular sections of the novel to developing his own story. In the chapter <i>Deus sorri como um negrinho</i>, for example, Amado gives us insight into the tortured mind of Pirulito. The boy has a devotion to God but is also afraid that he will be punished by God for stealing. In this way, the author underlines the complexity of the <i>capitães'</i> situation: there are no easy solutions for any of them. <li data-bbox="483 842 1433 1193">• Pirulito's relationship with José Pedro offers the author the opportunity to explore the response of established religion to the plight of the <i>capitães</i>. The priest's superiors are seen to care little for the children, but José Pedro nurtures Pirulito's religious faith. The boy was once one of the more violent of the <i>capitães</i> but he has been transformed by his faith. He eventually become a monk and engages in teaching younger children himself. Thus, the author shows that there are routes to 'salvation' for those like Pirulito, despite the doubts of those in authority. <li data-bbox="483 1200 1433 1314">• Pirulito's story, like the stories of other <i>capitães</i> in the book, illustrates a key message from Amado - that Pirulito is a distinct individual, not merely a uniform member of a feared underclass.

Question number	Indicative content
4(a)	<p data-bbox="432 280 1023 315"><i>Antes do Baile Verde</i> (Lygia Fagundes Telles)</p> <p data-bbox="432 338 1374 414">Analise como a autora apresenta os casais em, pelo menos, três dos contos.</p> <p data-bbox="432 443 1155 479">Students may refer to the following in their answers:</p> <p data-bbox="432 501 1409 577">Many of the stories in the collection deal with (mostly) married couples whose relationship is under some kind of strain.</p> <ul data-bbox="483 622 1433 1473" style="list-style-type: none"> <li data-bbox="483 622 1433 958">• An unequal relationship is explored in <i>Eu era mudo e só</i>. Manuel is unhappy, feeling trapped in a marriage to a woman so different to him. He feels oppressed by her refined mannerisms, and by the superficially perfect life they appear to lead. The story is told as Manuel's internal monologue punctuated by banal conversation between him and Fernanda. Although he wants to run away, by the end of the story we know that he will most likely stay and continue to suffer in silence. <li data-bbox="483 965 1433 1211">• In <i>O Moço do Saxofone</i>, we meet a man whose wife is unfaithful to him. His response is to play a mournful saxophone and quietly accept the situation. Another example of infidelity comes in <i>Menino</i>. Here, the unfaithful wife's husband seems not to know, but their son has seen his mother's lover and is upset by it. Both stories focus on the helplessness felt by the victims of infidelity. <li data-bbox="483 1218 1433 1473">• In <i>Helga</i>, we have a strange example of a marriage of convenience: Paul marries Helga but then abandons her, stealing from her in order to make his fortune. In this story, the author shows us a man who sacrifices love for money. But, as in other stories, unhappiness is the result - he may be rich, but he needs therapy.

Question number	Indicative content
4(b)	<p data-bbox="432 282 1023 315"><i>Antes do Baile Verde</i> (Lygia Fagundes Telles)</p> <p data-bbox="432 342 1385 412">Avalie o uso de cenários domésticos, referindo-se a, pelo menos, três contos.</p> <p data-bbox="432 443 1155 477">Students may refer to the following in their answers:</p> <p data-bbox="432 504 1390 734">Many of the stories are set indoors. Typically, there is little or no movement beyond the rooms in which most stories take place. The author uses these settings to underscore her themes and ideas. Most of the characters in the collection are urban middle class, and their domestic settings serve to emphasise their resentments, frustrations, fears and anxieties.</p> <ul data-bbox="483 763 1433 1554" style="list-style-type: none"> <li data-bbox="483 763 1385 875">• In <i>Os Objetos</i> the paperweight in the room, symbol of a comfortable middle-class domesticity, here represents the tedium and pointlessness of Miguel and Lorena's relationship. <li data-bbox="483 882 1433 1113">• In <i>Verde Lagarto Amarelo</i>, the domestic setting seems appropriate for Rodolfo's work as a writer and for his quiet, unassuming life. But when his younger brother Eduardo visits him and reveals that he has written a novel, the domestic setting seems no longer the safe haven for Rodolfo: his one advantage in the rivalry with his brother has been taken from him. <li data-bbox="483 1120 1433 1350">• In <i>Antes do Baile Verde</i>, Tatisa and Lu discuss Tatisa's dying father. The house, which should be a place of comfort and refuge for him, becomes the place where he will die alone, 'behind closed doors'. Thus, in this story, the author uses the domestic setting to underline the selfishness of those responsible for the father's care. <li data-bbox="483 1357 1433 1554">• In <i>Um Chá Bem Forte e Três Xícaras</i>, Maria Camila's home has become a place of upset for her, as she contemplates her husband's infidelity. Her apparently wealthy, comfortable lifestyle is no consolation as she prepares to welcome into her home the woman about to replace her.

Question number	Indicative content
5(a)	<p data-bbox="432 282 938 315"><i>A Viagem do Elefante</i> (José Saramago)</p> <p data-bbox="432 342 1206 376">Explique o impacto do estilo narrativo usado pelo autor.</p> <p data-bbox="432 403 1155 436">Students may refer to the following in their answers:</p> <p data-bbox="432 463 1342 539">Saramago has adopted a distinctive narrative approach that takes the novel beyond a simple recounting of an elephant's journey.</p> <ul data-bbox="483 566 1385 1435" style="list-style-type: none"> <li data-bbox="483 566 1385 875">• The narrator is omniscient. He takes us into the minds of the key characters (especially Subhro and the commanding officer) so that we get to know them better. For example, he tells us about the commanding officer's thoughts on his wife and family. But this is overlaid with the narrator's own musings - in this instance, about <i>saudade</i>. Thus, the narrator colours or interprets his characters' thoughts, words and actions for us in ways that make them more vivid. <li data-bbox="483 887 1385 1155">• The narrator is also a nameless character within the novel, in that he does not merely recount in the third person but refers to himself repeatedly (in the first-person plural). A good example of this is in the episode of the disappearing man, where the narrator refers explicitly to finding the words to describe the disappearance. The effect is to make the reader feel the narrator is sitting alongside, a real person. <li data-bbox="483 1167 1385 1435">• The narrative style thus adopted - of a personal, storytelling character - allows Saramago, via the narrator, to insert often playful commentaries, interpretations and digressions that make the novel more entertaining and amusing. For example, when Subhro wonders how far they have travelled, the narrator digresses into a discussion on different weights and measures. This adds interest for the reader.

Question number	Indicative content
5(b)	<p data-bbox="432 280 938 315"><i>A Viagem do Elefante</i> (José Saramago)</p> <p data-bbox="432 338 1129 374">Analise como o livro retrata as diferentes religiões.</p> <p data-bbox="432 398 1155 434">Students may refer to the following in their answers:</p> <p data-bbox="432 459 1390 651">There are many references to various religions throughout the novel, and several episodes where religion plays a significant role. As with much of the content of the novel, these religious references are often humorous, ironic and flippant, suggesting the author's detachment and disbelief.</p> <ul data-bbox="483 683 1401 1391" style="list-style-type: none"><li data-bbox="483 683 1401 875">• The Catholic Church is heavily satirised. The author uses some of the Church's rituals to poke fun at the clergy. For example, in the excommunication scene, the elephant kicks the priest, bringing the ritual to an abrupt end. In this way, Saramago ridicules this aspect of church practices.<li data-bbox="483 882 1401 1032">• The author uses the historical context of the novel - sixteenth-century Europe - to mock man-made divisions in Christian beliefs. For example, in Padua a priest asks Subhro to stage a fake miracle to counter Luther's criticism of the Church.<li data-bbox="483 1039 1401 1234">• The author's satire is not confined to Christianity. When the commanding officer asks Subhro about Hindu beliefs, the mahout's response suggests he sees stories of Ganesh and other Hindu gods as simply stories. This section of the novel allows the author to dismiss religious beliefs as fairy tales.<li data-bbox="483 1240 1401 1391">• Religion is presented in the novel as a way of controlling the underclasses. For example, the repeated references to the Inquisition make the point that people will be punished for questioning religious teaching.

Question number	Indicative content
6(a)	<p data-bbox="435 280 884 315"><i>Pensageiro Frequente</i> (Mia Couto)</p> <p data-bbox="435 338 1350 454">Analise como Couto mostra ao leitor o que ele próprio chama a 'mestiçagem cultural' de Moçambique, referindo-se a, pelo menos, três crónicas.</p> <p data-bbox="435 481 1155 517">Students may refer to the following in their answers:</p> <p data-bbox="435 544 1283 660">Cultural (and social) mixing or hybridity is a key theme in the collection of chronicles, with the author keen to emphasise its positive impact on Mozambican values.</p> <ul data-bbox="483 687 1382 1471" style="list-style-type: none"> <li data-bbox="483 687 1382 956">• In <i>A cidade na varanda do tempo</i>, Couto discusses the overt multicultural identity of Maputo, the capital. He refers to the city as a '<i>lugar de fabricação de mestiçagens</i>', noting how the suburban belt of the city was a place where different cultures living alongside one another inspired some of the country's finest writers, artists and musicians. Thus, the author stresses the importance of valuing the mixing of cultures. <li data-bbox="483 965 1382 1234">• This point is developed in <i>Um mar de trocas, um oceano de mitos</i>. The use of the word '<i>trocas</i>' in this title highlights the theme of sharing ideas and experiences. Mozambique borders the Indian Ocean, and Couto declares that '<i>o que somos hoje é o resultado de mestiçagens antigas</i>' that have occurred around the ocean. He celebrates the '<i>variegados fios</i>' that make up Mozambique today. <li data-bbox="483 1243 1382 1471">• However, in <i>A cidade sonhada</i>, the author mentions an incident from his childhood: a couple who could not be together because they were from different races. This gives us pause for thought: they might have been happy together had others been more accepting of the cultural hybridity that would have defined their union.

Question number	Indicative content
6(b)	<p data-bbox="432 280 884 315"><i>Pensageiro Frequente</i> (Mia Couto)</p> <p data-bbox="432 338 1406 416">Explique porque é que o próprio Couto é uma personagem central em muitas das crónicas, referindo-se a, pelos menos, três delas.</p> <p data-bbox="432 443 1155 479">Students may refer to the following in their answers:</p> <p data-bbox="432 504 1401 658">According to Couto's '<i>Nota introdutória</i>', the <i>crónicas</i> are designed to while away air passengers' time and '<i>fazer com que o meu país voasse</i>'. This emphasis on Mozambique being 'his' country helps to explain the personal, anecdotal nature of many of the chronicles.</p> <ul data-bbox="483 683 1406 1554" style="list-style-type: none"> <li data-bbox="483 683 1406 958">• Several chronicles take moments from the author's childhood as a starting point. For example, <i>Fintado por um verso</i> deals with the young Couto's first love, while <i>Terras de água e de chuva</i> deals with the love that defined the author's family life. These positive reminiscences about childhood persuade us to 'relate' to Couto, as similar memories are triggered for us when we read them. <li data-bbox="483 965 1406 1435">• Similarly, some of the chronicles reference Couto's work as a biologist (for example, <i>As águas da biodiversidade</i>) and journalist (<i>Moçambique 25 anos</i>). The author uses his work experiences as a springboard for discussing universal themes of interest to him and to us: environmental issues and hopes for the future, for example. These 'personal', anecdotal introductions to such discussions make the chronicles more immediately accessible to the reader: while philosophical in thematic material, the chronicles are rooted in the lived experiences of a particular individual. For example, in <i>A cidade na varanda do tempo</i>, his comments about the literary richness of Maputo are lent authority because we appreciate him as a writer himself. <li data-bbox="483 1442 1406 1554">• Couto's presence in almost all the chronicles unifies the collection. He is a constant across the texts that might otherwise seem more disparate.

Question number	Indicative content
7(a)	<p data-bbox="432 280 882 315"><i>Abril Despedaçado</i> (Walter Salles)</p> <p data-bbox="432 338 946 374">Avalie o papel de Tonho na narrativa.</p> <p data-bbox="432 400 1155 436">Students may refer to the following in their answers:</p> <p data-bbox="432 461 1390 577">Tonho is a key character. His role and his fate are pre-ordained at the start of film, but it is his awakening to alternative possibilities that changes the course of the narrative.</p> <ul data-bbox="483 602 1385 1395" style="list-style-type: none"> <li data-bbox="483 602 1385 875">• At the start Tonho is resigned to the inevitability of the feud between the two families. He knows that he must avenge his brother's murder and that his own murder will surely follow. We are shocked by this unthinking acceptance of the feud, especially as Tonho is young. Salles is here emphasising the unchanging harshness of life on the <i>sertão</i> and the severe limits placed on the lives of its people. <li data-bbox="483 882 1385 1115">• Tonho's attitude begins to change when he sees Clara in the town, and when he takes Pacu to see the circus, his eyes are opened to the futility of the feud. His father's refusal even to discuss it causes Tonho to try to live a few days of freedom before he is killed. It is during this period that he glimpses the life he might have had. <li data-bbox="483 1122 1385 1395">• But Tonho is still prepared to accept his fate and returns to the farm. It is Pacu who ends the feud - by taking his brother's place. Pacu's death is the start of a new life for Tonho. Although Tonho is thereby 'saved' we note that, so engrained is the honour code within him, not even Clara's visit is enough to make him rebel. The film's ending is thus bittersweet: Tonho survives, but at great cost.

Question number	Indicative content
7(b)	<p data-bbox="432 282 879 315"><i>Abril Despedaçado</i> (Walter Salles)</p> <p data-bbox="432 342 858 376">Explique o uso da cor amarela.</p> <p data-bbox="432 403 1155 436">Students may refer to the following in their answers:</p> <p data-bbox="432 463 1386 539">Colour is hugely important in the cinematography and mise-en-scène of the film, with yellow having particular symbolic significance.</p> <ul data-bbox="483 566 1390 1429" style="list-style-type: none"> <li data-bbox="483 566 1390 757">• The landscape of the <i>sertão</i> is a parched, dusty yellow. The camera repeatedly returns to this vista as it is a powerful visual symbol of the stunted lives that the inhabitants lead. The landscape is harsh, reflecting how difficult it is for the Breves family to scrape an existence there. <li data-bbox="483 761 1390 875">• This inhospitable landscape is formed by, and reflects, the yellow sun in the sky. The sun beats down almost relentlessly, making the Breves's lives all the more difficult to bear. <li data-bbox="483 880 1390 1077">• A different yellow - that of the oil lamps in the Breves's house - forms pools of weak light and casts gloomy shadows. This yellow light emphasises the poverty of the Breves family. It also illuminates the photographs of other family members who have died, reminding us of the feud. <li data-bbox="483 1081 1390 1317">• Yellow is also the colour of death. The terms of the feud dictate that when the red bloodstains on the shirt of the last victim have turned yellow in the sun, the next killing must take place. Thus the colour yellow becomes a symbol of more bloodshed, as the yellow on the shirt merges with the yellow of the <i>sertão</i>. <li data-bbox="483 1321 1390 1429">• But yellow is also a symbol of life: when Tonho sees Clara breathing yellow flames of fire in the circus, it is the start of his escape from the feud.

Question number	Indicative content
8(a)	<p data-bbox="435 280 1206 315"><i>Os Gatos Não Têm Vertigens</i> (António-Pedro Vasconcelos)</p> <p data-bbox="435 338 1334 412">Explique como as atitudes e ações das famílias de Jó e de Rosa os afetam.</p> <p data-bbox="435 443 1155 479">Students may refer to the following in their answers:</p> <p data-bbox="435 501 1378 651">Both Jó and Rosa encounter difficulties with their respective families that impact their lives and influence the decisions that they take. The families thus have a significant part to play in the narrative arc of the film.</p> <ul data-bbox="485 683 1401 1469" style="list-style-type: none"> <li data-bbox="485 683 1401 833">• Jó's father leads a life on the edge of crime, a poor example to Jó, whom he neglects. Evidence of this is in the appalling state of the family home. When Jó challenges his father's attitudes, he is thrown out, leaving him with nowhere to go. <li data-bbox="485 842 1401 992">• Jó tries turning to his mother for help but she is interested only in herself and rejects him. His parents' choices force Jó to fend for himself, and it seems he will sink further into a life of petty crime. In this way, he ends up on Rosa's rooftop. <li data-bbox="485 1001 1401 1234">• When Rosa's husband dies, she finds that her daughter and son-in-law have little respect for her independence. Daniel wants to put her in a care home and her wishes are overruled. Thus, like Jó, she is a victim of family neglect. In Rosa's case, she has to choose whether to acquiesce and remain in the <i>lar</i> or assert her independence. <li data-bbox="485 1243 1401 1317">• Jó, too, experiences rejection from Rosa's son-in-law but, again like Rosa, he chooses to fight back, exposing Daniel's greed. <li data-bbox="485 1326 1401 1469">• Both Jó and Rosa have their lives shaped to some extent by the attitudes and actions of their families, but they also have the strength of character to assert themselves and overcome these influences.

Question number	Indicative content
8(b)	<p data-bbox="435 280 1206 315"><i>Os Gatos Não Têm Vertigens</i> (António-Pedro Vasconcelos)</p> <p data-bbox="435 338 1147 374">Analise a importância do tema de amizade no filme.</p> <p data-bbox="435 400 1155 436">Students may refer to the following in their answers:</p> <p data-bbox="435 461 1366 537">The value and importance of friendship is a key message in the film, and it is explored from several angles.</p> <ul data-bbox="485 562 1433 1373" style="list-style-type: none"><li data-bbox="485 562 1433 813">• When we first see Rosa, it is in a social setting: she is at an afternoon dance with her husband. This introduces the idea that going out and having friends is important, and the message is poignantly emphasised when we see the effect Joaquim's death has on her. She becomes lonely and reclusive. The ghost of Joaquim appears to encourage her to socialise again.<li data-bbox="485 819 1433 1070">• In contrast, Jó has friends but they are clearly a bad influence on him. For example, we see him join in the theft of Rosa's bag. We may take from this the message that having the right kind of friends is important, and this is underlined by Jó's gradual realisation that he is better off without people like James or his girlfriend.<li data-bbox="485 1077 1433 1373">• The plot of the film focuses on a friendship most people would consider unlikely - that between the young Jó and the elderly Rosa. This is sensitively drawn: their friendship grows slowly and falteringly to begin with, as might be expected, but the message we take is that friendship is possible when those involved are willing. This is especially true of Rosa, who actively believes in and supports Jó in the face of opposition and adversity.

Question number	Indicative content
9(a)	<p data-bbox="435 280 935 315"><i>Que Horas Ela Volta?</i> (Anna Muylaert)</p> <p data-bbox="435 338 1254 374">Explique como o filme expõe e critica a desigualdade social.</p> <p data-bbox="435 400 1155 436">Students may refer to the following in their answers:</p> <p data-bbox="435 463 1374 575">Social inequality is a key theme of the film and is explored through a series of interconnecting relationships that are the backbone to the narrative.</p> <ul data-bbox="483 602 1398 1471" style="list-style-type: none"> <li data-bbox="483 602 1398 875">• The relationship between Val and Dona Bárbara is clearly unequal: Bárbara gives orders, Val follows them. This relationship is based on both parties believing that Dona Bárbara is socially 'superior', but it is sugarcoated with some empty platitudes - for example, Bárbara's remark that Val is 'practically family'. The reality is different: Val has the worst room and is confined to the back areas of the house. <li data-bbox="483 882 1398 1234">• Val's relationship with her daughter Jéssica is interesting: Val expects Jéssica to accept her place as the daughter of a servant and thus socially inferior to the family. However, Jéssica is appalled at the idea: she sees Bárbara and the others as no better than she is and behaves accordingly. For example, she eats Fabinho's ice cream rather than the cheaper one reserved for Val. The resulting tension between Jéssica and Val underlines the absurdity of Jéssica being expected to 'inherit' her mother's social status. <li data-bbox="483 1240 1398 1471">• The relationship between Jéssica and Bárbara strips away the polite hypocrisy Val has accepted. Jéssica refuses to defer to Bárbara and the latter reacts badly. For example, she indirectly suggests Jéssica is a rat for having used the family pool. This relationship brings the social divide into relief and helps Val to reassess her role.

Question number	Indicative content
9(b)	<p data-bbox="435 280 935 315"><i>Que Horas Ela Volta?</i> (Anna Muylaert)</p> <p data-bbox="435 338 1002 374">Analise o papel dos homens na narrativa.</p> <p data-bbox="435 400 1155 436">Students may refer to the following in their answers:</p> <p data-bbox="435 461 1406 573">Three strong women dominate the story of <i>Que horas ela volta?</i> but the two men in the film, José Carlos and Fabinho, play a significant role too.</p> <ul data-bbox="483 600 1406 1429" style="list-style-type: none"> <li data-bbox="483 600 1406 835">• The men contrast markedly with the women in the film. For example, when we first see José Carlos, he is in bed, being medicated by Val, while his wife is seen to be busy with the house and with her work. Similarly, we first see Fabinho being served breakfast in his room. These early images of the men as passive and weak are reinforced throughout the film. <li data-bbox="483 842 1406 1032">• José Carlos has an inflated sense of his importance. For example, he feels entitled to proposition Jéssica. This display of outdated patriarchal sexism is made to look ridiculous when Jéssica is amused by his advances. In this way, the film criticises both class and gender inequalities. <li data-bbox="483 1039 1406 1274">• Fabinho is presented as an amiable but entitled and privileged young man, in marked contrast to Jéssica. For example, while he expects to drift into university, she works hard to get there, and one of the key audience-pleasing scenes in the film is when the exam results arrive. Fabinho is helpless, turning to Val as usual for consolation. <li data-bbox="483 1281 1406 1429">• The two men thus serve to highlight the class and gender attitudes that the film sets out to expose. Their weakness relative to the women in the story suggests that change is possible.

Question number	Indicative content
10(a)	<p data-bbox="432 282 890 315"><i>A Canção de Lisboa</i> (Pedro Varela)</p> <p data-bbox="432 342 1398 416">Analise como Pedro Varela usa cenas interiores e exteriores para criar uma imagem positiva de Lisboa.</p> <p data-bbox="432 443 1153 477">Students may refer to the following in their answers:</p> <p data-bbox="432 504 1394 618">Cinematography and mise-en-scène are key elements of film form employed by the director to create an appropriate setting for his light, bubbly rom-com.</p> <ul data-bbox="483 645 1406 1552" style="list-style-type: none"> <li data-bbox="483 645 1406 880">• In the opening moments of the film, the camera captures the handsome buildings and manicured gardens of the university contrasting with the unkempt and clumsy Vasco rushing to his class. This (along with the accompanying music soundtrack) sets up the humorous, light-hearted nature of the film and shows a positive image of Lisbon from the start. <li data-bbox="483 887 1406 1077">• Other external shots later in the film reinforce the 'picture-postcard' image of the city. For example, when Vasco meets his aunts off the train, we see their taxi cross an attractive city square. This is appropriate imagery for a rom-com, helping to keep the tone of the film upbeat. <li data-bbox="483 1084 1406 1234">• Similarly, there are many interior settings that make Lisbon look good. For example, the imposing, high-ceilinged hall at the university looks grand, while also making Vasco look small and vulnerable, adding to the fun. <li data-bbox="483 1240 1406 1431">• Vasco's apartment is bright and spacious, underlining the impression of Lisbon as a comfortably well-off place. This is, again, appropriate for the genre of the film: there is very little that is dark or dingy that might detract from the light mood overall. <li data-bbox="483 1438 1406 1552">• The film ends with animated camerawork around an outdoor garden venue for Vasco and Alice's wedding, showing off Lisbon at its best.

Question number	Indicative content
10(b)	<p data-bbox="432 280 890 315"><i>A Canção de Lisboa</i> (Pedro Varela)</p> <p data-bbox="432 338 1066 374">Avalie o impacto do carácter de Alice no filme.</p> <p data-bbox="432 400 1155 436">Students may refer to the following in their answers:</p> <p data-bbox="432 461 1409 535">Alice is a key character. The different facets of her personality drive the narrative forward.</p> <ul data-bbox="483 562 1426 1469" style="list-style-type: none"> <li data-bbox="483 562 1426 757">• From the outset, Alice appears strong, intelligent and confident. At the hospital she proves herself an able match for Vasco, even though she is charmed by him too. This makes her more than a one-sided character and helps the audience to warm to her. We enjoy their verbal sparring. <li data-bbox="483 763 1426 913">• Later we see her in feisty, uncompromising mood when she believes that Vasco is pretending not to know her. This is evidenced in her willing participation in the cake-throwing scene. The audience is thus further drawn to her character. <li data-bbox="483 920 1426 1070">• We see a more vulnerable side to Alice as we learn about the strained relationship she has had with her father. This makes us sympathetic towards her and makes her a more rounded character. <li data-bbox="483 1077 1426 1227">• Alice displays certain characteristics intended as stereotypical of Brazilians (for example her loudness and showy over-reactions), for the sake of comedy. But she is more than a stereotype, keeping the audience both engaged and entertained throughout. <li data-bbox="483 1234 1426 1469">• The 'reveal' scene near the end, where we flashback to her first meeting with Vasco, confirms Alice as a rounded, believable character whom we can relate to. This scene puts into context and helps us to understand why she has been so angry with him. We find that we have, to some extent, misunderstood her for most of the film.

Question number	Indicative content
11(a)	XXXXXXXXX (name of work and author) Students may refer to the following in their answers:

Question number	Indicative content
11(b)	XXXXXXXXX (name of work and author) Students may refer to the following in their answers:

