



Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE

In Portuguese (9PG0)

Paper 02: Translation into Portuguese and
Written response to works

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Paper 2 marking principles and mark scheme (2023)

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	GT
1	The colonial war in Africa,	A guerra colonial em África,			(1)	E
2	that began in the sixties,	que começou nos anos sessenta,	... nos anos 60	'anos' <i>missing</i>	(1)	D
3	was one of the	foi um dos			(1)	E

4	principal factors in the final collapse	fatores principais no colapso final	...na queda / caída / destruição	... último	(1)	C
5	of the Portuguese dictatorship.	da ditadura portuguesa.			(1)	E
6	The young army captains	Os jovens capitães do exército	...capitães militares		(1)	E
7	responsible for the Carnation Revolution	responsáveis pela Revolução dos Cravos		responsável... ...para a ...	(1)	C
8	had realised that the conflict	tinham percebido que o conflito	tinham-se apercebido de que... teriam percebido... ' <i>synthetic pluperfect</i> ' (e.g. compreenderam / perceberam / entenderam / deram-se conta de...)	<i>any form of</i> realisar	(1)	A
9	could not be resolved by the military.	não poderia ser resolvido pelas forças armadas.	...podia... ...solucionado... ...pela via militar / pelo exército / pelos militares.		(1)	A
10	They knew that the solution	Sabiam que a solução	Reconheciam...		(1)	D
11	would have to be political.	teria de ser política.	teria que... tinha de / que...	<i>sense of 'have to' missing</i>	(1)	C
12	However, the regime insisted on keeping	Contudo, o regime insistia em manter	Mas... ...persistia... <i>preterite tense</i> ...deixar	'em' <i>missing</i>	(1)	C
13	soldiers in the African territories.	soldados nos territórios africanos.	tropas...		(1)	E

14	When Salazar had an accident	Quando Salazar teve um acidente	...sofreu...		(1)	E
15	and Marcello Caetano took his place,	e Marcello Caetano tomou o seu lugar,	...ocupou... / ...tomou seu... / ficou no... / preencheu... ...o lugar dele		(1)	D
16	people thought there would be	acreditava-se que haveria	pensava-se... (algumas) pessoas pensavam / achavam... ...iria / ia haver	'que' <i>missing</i>	(1)	B
17	a gradual transition to democracy.	uma transição gradual para a democracia.		...na...	(1)	B
18	Nevertheless, the new prime minister concluded that,	No entanto, o novo primeiro-ministro concluiu que,	Não obstante / Porém / Contudo / Ainda assim		(1)	B
19	unless his government was strong,	a menos que o seu governo fosse forte,	a não ser que... ...o governo... permanecesse		(1)	A
20	Portugal might end up losing the colonies.	Portugal poderia acabar por perder as colónias.	...podia... ...acabar perdendo...	<i>sense of</i> 'end up' <i>missing</i>	(1)	A

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.
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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><i>A Cidade e as Serras</i> (Eça de Queiroz)</p> <p>Avalie a importância de Zé Fernandes na narrativa.</p> <p>Students may refer to the following in their answers:</p> <p>Zé Fernandes is a key figure in the story and his character performs several significant functions.</p> <ul style="list-style-type: none">• Jacinto's story is told by Zé Fernandes, but he is not a disinterested or objective narrator. On the contrary, Zé Fernandes adopts an ironic but affectionate attitude as he relates Jacinto's adventures. For example, although he does not see much use for a telescope in Paris, he avoids hurting Jacinto's feelings and instead distracts him with the suggestion of a drink in a nearby café. This style of narration makes the reader warm to Jacinto.• Zé Fernandes is also Jacinto's best friend. For example, after the problems with the Grand Duke's dinner party, Zé Fernandes tells Jacinto how well it went, knowing that it was a disaster. This shows that Zé Fernandes cares for his friend and can see beyond his obsession with fashion and invention.• When Jacinto moves to Portugal, Zé Fernandes can help him come to terms with the shock of leaving 'civilisation' behind, because he is used to rural life. For example, we know that he had spent seven years back on his country estate while Jacinto was still living in Paris.• As well as being a subjective narrator who filters and interprets what we read, Zé Fernandes is also a key character in the novel in his own right. For example, he is seen to have a life of his own, as in the episode with Madame Colombe. 238

Question number	Indicative content
2(b)	<p data-bbox="448 600 962 633"><i>A Cidade e as Serras</i> (Eça de Queiroz)</p> <p data-bbox="448 660 1406 734">Explique como é que os temas do romance ainda são relevantes para os leitores de hoje em dia.</p> <p data-bbox="448 761 1171 795">Students may refer to the following in their answers:</p> <p data-bbox="448 822 1445 896">Although written over 120 years ago, the novel is rich in relevant themes and ideas that the modern reader can easily identify with.</p> <ul data-bbox="499 943 1445 1749" style="list-style-type: none"> <li data-bbox="499 943 1445 1149">• In the first half of the novel, Jacinto's obsession with technology and innovation is emphasised. Here, the modern reader can find obvious parallels with life today. For example, he has a phone linking him directly to lectures at the university, and a tickertape machine that provides him with rolling news. <li data-bbox="499 1160 1445 1361">• Jacinto is also a victim of consumerism, another theme that resonates with the modern reader. For example, he has a wide range of bottled waters in his dining room, and yet admits that he has yet to find one that satisfies his thirst. This illustrates the problem with having too much choice. <li data-bbox="499 1373 1445 1574">• The novel deals with the issue of urban sprawl and the downsides to life in big cities. For example, Jacinto himself expresses his annoyance at the noise and bustle of the city, while Zé Fernandes remarks upon the endless streets of dull houses and advertising hoardings. <li data-bbox="499 1585 1445 1749">• The 'serras' half of the novel touches upon environmental issues familiar to the modern reader. For example, Jacinto becomes increasingly aware of the need to take care of the countryside and sets out to find ways to make the land more productive. 213

Question number	Indicative content
3(a)	<p data-bbox="448 280 893 315"><i>Capitães da Areia</i> (Jorge Amado)</p> <p data-bbox="448 338 1155 374">Avalie o impacto do estilo documental do romance.</p> <p data-bbox="448 398 1171 434">Students may refer to the following in their answers:</p> <p data-bbox="448 459 1398 616">Although undoubtedly a work of fiction, there is a distinct journalistic or documentary ‘feel’ to the novel that serves to underscore its purpose as a work of social criticism. This documentary effect is evident throughout.</p> <ul data-bbox="499 640 1426 1473" style="list-style-type: none"> <li data-bbox="499 640 1426 1032">• The opening section, the ‘Cartas à redação’, sets the tone for the rest of the novel. Both the newspaper article and the various letters that follow establish the conflict at the heart of the story – the ‘us and them’ tension between the advantaged and disadvantaged sectors of society – but, by presenting it in journalistic fashion, Amado makes it seem more immediate and real. For example, there are letters from those who understand the situation of the ‘capitães’ (such as Father José Pedro) and from those who condemn the children. Thus, the reader senses that the story of conflict that follows is rooted in fact. <li data-bbox="499 1039 1426 1272">• This journalistic technique is repeated at intervals throughout the novel, constantly reminding the reader of the social tensions that form the backdrop to the story. For example, a series of newspaper extracts near the end of the novel details the later lives of some of the ‘capitães’, as if they were real people. <li data-bbox="499 1279 1426 1473">• There are factual references woven into the story that add to a sense of reality. For example, we learn that the fictional character Volta Seca is an admirer of the real-life bandit Lampião. This detail makes Volta Seca’s character and social position more vivid. 230

Question number	Indicative content
3(b)	<p data-bbox="450 638 893 674"><i>Capitães da Areia</i> (Jorge Amado)</p> <p data-bbox="450 696 1246 732">Explique a importância da personagem Dora na narrativa.</p> <p data-bbox="450 757 1171 792">Students may refer to the following in their answers:</p> <p data-bbox="450 817 1430 936">Despite not appearing until more than halfway through the novel, Dora has an important part to play in the lives of the ‘capitães’ and is especially significant for Pedro Bala.</p> <ul data-bbox="499 960 1449 1794" style="list-style-type: none"> <li data-bbox="499 960 1449 1155">• Until Dora makes an appearance, the story is overwhelmingly focused on male characters. There are some female characters (for example, Don’ Aninha) but they do not play a major part. This near absence of key female figures in the capitães’ lives makes Dora’s role all the more significant. <li data-bbox="499 1160 1449 1355">• When Dora enters the ‘trapiche’ some of the capitães immediately objectify her, underlining the ‘macho’ nature and values of their gang. This attitude shows how the lack of care and affection in their lives has brutalised them. It takes the determination of João Grande and Pedro Bala to save her. <li data-bbox="499 1359 1449 1554">• The capitães learn to accept Dora and she, in turn, becomes a mother figure to them. For example, she tends to the wounds of the boys who were fighting over her. This act of kindness, and others that follow, bring some comfort and tenderness into their lives. <li data-bbox="499 1559 1449 1794">• Later, Dora takes on a new role, very briefly, as Pedro Bala’s ‘wife’. Her funeral brings all the capitães together in one of the most moving moments in the novel, and afterwards life for them is not quite the same. For example, Professor decides to leave the trapiche for good. Dora has shown him there is more to life than being one of the capitães. 249

Question number	Indicative content
4(a)	<p data-bbox="448 320 1058 353"><i>Antes do Baile Verde</i> (Lygia Fagundes Telles)</p> <p data-bbox="448 378 1385 454">Avalie até que ponto a autora explora as inseguranças e ansiedades dos seus personagens, referindo-se a, pelos menos, três contos.</p> <p data-bbox="448 479 1171 512">Students may refer to the following in their answers:</p> <p data-bbox="448 537 1437 694">In many of the stories in the collection, the author focuses our attention on the thoughts, words or actions of her characters, revealing their insecurities and anxieties to us and helping us to understand why they feel this way.</p> <ul data-bbox="499 741 1449 1547" style="list-style-type: none"> <li data-bbox="499 741 1449 987">• In <i>Verde lagarto amarelo</i>, Rodolfo lives with the torment of feeling 'second-best' to his brother. A physical sign of this insecurity is his sweating. For example, as he remembers the 'sofrimento' of his childhood, he tells us that 'a camisa se colava ao meu corpo'. This contrasts with his brother's elegant appearance and underlines Rodolfo's sense of inferiority. <li data-bbox="499 999 1449 1245">• In <i>Um chá bem forte e três xícaras</i>, Maria Camila's fear she is about to be replaced by a younger mistress manifests itself in what she says and does as she talks to her maid. For example, she tries to control the trembling in her hands, an obvious sign of anxiety, and she keeps referring to the butterfly, a symbol of the youth and beauty of her rival. <li data-bbox="499 1256 1449 1547">• In <i>As pérolas</i>, we have a harrowing insight into Tomás's fear that Lavínia might leave him before he dies. As Tomás chats to his wife, the author lets us know how he really feels by presenting his thoughts in inverted commas, in a kind of unspoken parallel conversation. For example, when he thinks to himself "Ao menos eu partir primeiro..." he is inwardly pleading with her not to abandon him. 236

Question number	Indicative content
4(b)	<p><i>Antes do Baile Verde</i> (Lygia Fagundes Telles)</p> <p>Analise como a família é retratada em, pelo menos, três contos.</p> <p>Students may refer to the following in their answers:</p> <p>Across the collection, a range of different families (mostly but not exclusively couples) and their situations are presented.</p> <ul style="list-style-type: none"> • Many of the stories deal with couples in difficulty. For example, in <i>Um chá bem forte e três xícaras</i>, Maria Camila senses that her husband is going to start a relationship with someone younger, while in <i>A ceia</i>, the relationship between Eduardo and Alice is already over. In both stories, the strain of having to come to terms with change is seen from the woman's point of view. • Some stories deal with parent – child relationships. For example, <i>Antes do baile verde</i> looks at a different kind of breakdown. Tatisa's father is dying in the room next door, but the daughter's focus is on the carnival she wants to attend. This story is a disconcerting observation on the tension between family duties and selfish desire. In contrast, the boy in <i>O menino</i> worships his mother until he realises she is betraying his father. Whatever happens next, for the boy his family can never be the same again. • Some stories examine other family relationships. For example, in <i>Verde lagarto amarelo</i>, Rodolfo's relationship with his brother has been coloured by the fact his mother loved Eduardo more. • A common theme across many of the stories is the imperfect nature of family relationships – the author dwells on the tensions and rivalries, secrets, fears and lies. 229

Question number	Indicative content
5(a)	<p data-bbox="448 280 973 315"><i>A Viagem do Elefante</i> (José Saramago)</p> <p data-bbox="448 338 1366 454">Analise o que Saramago fez com o facto histórico da viagem do elefante para criar um romance. (Na sua nota introdutória, diz que 'podia haver ali uma história'.)</p> <p data-bbox="448 479 1171 515">Students may refer to the following in their answers:</p> <p data-bbox="448 539 1374 616">It is possible to suggest various reasons why Saramago sensed that the elephant's journey would be good material for a novel.</p> <ul data-bbox="499 640 1406 1630" style="list-style-type: none"> <li data-bbox="499 640 1406 992">• It is clear from the author's introductory note that he was intrigued by the unusual story of an elephant's journey across sixteenth-century Europe. Sensing that the public would be equally intrigued, Saramago has taken the historical fact of the journey as a framework on which to create a fictional narrative with fictional characters and events. For example, he has created the character of Subhro and imagined the conversations his character might have had, to interest and entertain the reader. <li data-bbox="499 1003 1406 1272">• The nature of the elephant's story – an eventful journey from Lisbon to Vienna – gives the novel a clear structure and the opportunity to offer the reader a variety of settings and situations. For example, Saramago invents the amusing and ironic story of the miracle in Padua. The range of settings and procession of different characters creates a series of entertaining episodes within the structure of the novel. <li data-bbox="499 1283 1406 1473">• Although the novel deals with a particular moment in history, the author can draw parallels with the present. For example, in the discussion between Subhro and the commanding officer about religion, we are reminded of similar conflicting beliefs today. This gives the novel relevance for the reader. <li data-bbox="499 1485 1406 1630">• The story also gives the author the opportunity to observe and criticise social issues such as inequality. For example, the archduke is mocked by Saramago for abusing his power and taking advantage of others. 247

Question number	Indicative content
5(b)	<p data-bbox="448 835 970 869"><i>A Viagem do Elefante</i> (José Saramago)</p> <p data-bbox="448 896 1412 929">Avalie a importância do papel do comandante português no romance.</p> <p data-bbox="448 956 1171 990">Students may refer to the following in their answers:</p> <p data-bbox="448 1016 1394 1095">The commanding officer is one of the more significant figures in Salomão's journey, playing a leading role in the first half of the novel.</p> <ul data-bbox="499 1122 1417 1951" style="list-style-type: none"> <li data-bbox="499 1122 1417 1272">• The commanding officer is drawn largely sympathetically. For example, although he at first appears rather pompous and lacking in imagination, he recognises the value of Subhro's ideas and suggestions and generally acts upon them. <li data-bbox="499 1276 1417 1426">• He is brave, being prepared to fight the Austrians, if necessary, but he shows wisdom in compromising with them instead. In this way he preserves Portugal's dignity without losing soldiers in his care. <li data-bbox="499 1431 1417 1630">• We learn that he loves re-reading a novel of chivalry and dreams of imitating the deeds of Amadis. In this way he represents ordinary people with humdrum lives who long for something better, making him seem more 'human' and likeable than some of the more 'important' people in the story. <li data-bbox="499 1635 1417 1951">• He becomes a friend to Subhro over the course of the journey to Valladolid. For example, from threatening Subhro with a lashing in his first conversation with him, he is genuinely sorry at the thought of never seeing him again when they say goodbye. This friendship is important to both men, but especially to Subhro, who will not know anyone like the commanding officer for the rest of the journey to Austria. This friendship is significant in that it crosses class and race divides. <p data-bbox="547 1955 596 1989">225</p>

Question number	Indicative content
6(a)	<p><i>Pensageiro Frequente</i> (Mia Couto)</p> <p>Analise alguns dos elementos recorrentes que ligam as crónicas, referindo-se a, pelo menos, três delas.</p> <p>Students may refer to the following in their answers:</p> <p>Although the 26 articles and short stories were written at different times, they share some recurring elements that give them a coherent whole.</p> <ul style="list-style-type: none"> • A key unifying feature of most of the texts is the author himself. Many of the articles feature episodes from Couto's past. For example, in <i>A China dentro de nós</i>, the author discusses his childhood, while in <i>As águas da biodiversidade</i> we learn about some of his work as a biologist. In this way, Couto becomes the protagonist, and over the course of the collection we get to know him better. • The writer's other job as a biologist provides the starting point for another unifying element: the natural world, especially that of Mozambique. For example, in <i>Pinturas de areia e vento</i> Couto likens the islands of Bazaruto to a human family, and this literary device draws us in and gives us a fascinating insight into the flora and fauna of the arquipélago. • A further unifying element is Mozambique itself. Almost all of the texts are set in either urban or rural areas of the country. For example, in <i>A cidade na varanda do tempo</i> Couto explores the cultural diversity of Maputo, drawing on the city's rich history, while in <i>Moçambique 25 anos</i> he takes a particular moment in the country's history to speculate about its future. <p>220</p>

Question number	Indicative content
6(b)	<p data-bbox="448 598 922 629"><i>Pensageiro Frequente</i> (Mia Couto)</p> <p data-bbox="448 658 1310 689">Explique a importância da água em, pelo menos, três crónicas.</p> <p data-bbox="448 719 1171 750">Students may refer to the following in their answers:</p> <p data-bbox="448 779 1417 853">Water is a significant element in many of the <i>crónicas</i> and is employed by the author for a variety of purposes.</p> <ul data-bbox="499 882 1422 1749" style="list-style-type: none"> <li data-bbox="499 882 1422 1115">• The natural world is a key theme in the collection, and Mozambique's rivers, lakes and coasts are an essential part of the country's biodiversity. For example, in <i>As águas da biodiversidade</i>, Couto mentions a local lake playing a part in the harvest ritual of those who live nearby, thus emphasising the way in which land, water and people work in harmony. <li data-bbox="499 1122 1422 1317">• In <i>Zambezeando</i>, the author uses a journey along the Zambeze river to highlight some of the natural beauties of the country, while reminding us that the river is not merely a river: 'É tudo em redor: a gente, os bichos, o verde.' This underlines the way the river supports life around it. <li data-bbox="499 1323 1422 1518">• Water is sometimes used by Couto as a backdrop to his stories. For example, in <i>Como se o mar tivesse outra margem</i>, the proposed boat journey to a nearby island is abandoned but the meal with Mamudo is likened to a 'viagem para a outra margem do mar'. <li data-bbox="499 1525 1422 1749">• The idea of the sea as a metaphor for diversity is developed in <i>Um mar de trocas, um oceano de mitos</i>, where Couto discusses the role the Indian Ocean has played in the history of Mozambique. For example, he points out that the country today is a result of 'mestiçagens antigas' created from the exchange not just of goods but also of ideas and cultures. 247

Question number	Indicative content
7(a)	<p><i>Abril Despedaçado</i> (Walter Salles)</p> <p>Analise as técnicas usadas no filme para mostrar as vidas limitadas das famílias Breves e Ferreira.</p> <p>Students may refer to the following in their answers:</p> <p>The film is rich in cinematic techniques and imagery that combine to emphasise how restricted and even dehumanised the lives of the Breves and Ferreira families are.</p> <ul style="list-style-type: none"> • Visual symbols are used to stress that there is apparently no alternative to the lives that they lead. For example, we frequently see the Breves family members working at the sugar mill, with the camera focusing on the circular motion of the oxen representing an unending and unchanging cycle. This suggests that there is no escape, no other future for Tonho and his brother. • The colour yellow is used to show how limited their lives are. For example, the dry yellow landscape seems almost lifeless, while the yellow colour of the dried blood on the shirt is a chilling sign that someone is about to have his life cut short in a revenge killing. • The weather is another key metaphor – the relentless heat of the sun symbolizes the oppressive nature of the honour code, while the rain at the end of the film suggests the possibility of change and a new life for Tonho. • Tonho's brother is known merely as 'Menino'. This shows how their lives are so dehumanised that the boy doesn't even have a name. When he is given both a name and a colourful book by Clara, his life changes – his imagination is freed, leading directly to the decision he makes at the end of the film. 237

Question number	Indicative content
7(b)	<p><i>Abril Despedaçado</i> (Walter Salles)</p> <p>Explique a importância do circo na narrativa.</p> <p>Students may refer to the following in their answers:</p> <p>The travelling circus show plays a crucial role in the lives of both Tonho and Pacu and is a crucial element in the narrative.</p> <ul style="list-style-type: none"> • The arrival of the travelling circus is a key turning point in the narrative structure. The circus is something fresh and new in the area that, up to this point in the film, has been characterised by monotony and unchanging ritual. Thus, for example, the smiling and apparently carefree faces of Clara and Salustiano contrast with the careworn appearance of the Breves family members. • The circus brings excitement and colour into the lives of Tonho and his younger brother. This awakens in them a sense that things could be different. For example, Tonho travels with the circus for a while to experience some freedom before he returns to die. This brings home to the viewer the senselessness of the honour code. • The circus changes Pacu's life. He now has a name, and the book he receives from Clara alters his outlook to such an extent that he is prepared to sacrifice his own life to save Tonho's. • Clara leaves Salustiano, showing Tonho that change is possible and urging him to make that change happen. The implication at the end of the film is that neither the circus nor the cycle of revenge will ever be the same again, but that breaking with the past is necessary to find one's own future. <p>235</p>

Question number	Indicative content
8(a)	<p><i>Os Gatos Não Têm Vertigens</i> (António-Pedro Vasconcelos)</p> <p>Analise como o realizador, Vasconcelos, aborda problemas sociais no filme.</p> <p>Students may refer to the following in their answers:</p> <p>A wide range of social problems are referenced in the film, putting the lives of many of the characters into a wider context and helping the viewer to gain deeper insight into their actions and motivations.</p> <ul style="list-style-type: none"> • Rosa represents the elderly in society whose circumstances leave them feeling lonely and forgotten. For example, while it is true that she has some superficial contact with her daughter, she lives alone in a world that is changing around her. This makes her new friendship with Jó important to her, and we can understand why she wants to keep it. • Jó, on the other hand, represents disaffected and delinquent young people, and the film attempts to explain why he behaves as he does. For example, Jó appears to be a victim of the breakdown in his parents' relationship, with neither of them prepared to give him the love and security he needs. He is also a victim of domestic abuse. This wider context explains why he resorts to hanging around with other youths in comparable circumstances, and why he resorts to stealing and even violence. • The filmmaker alludes several times to the difficulties created by the economic crisis in the country. For example, Rosa's neighbour has to leave the city to move back in with his parents. This unsettling backdrop makes the supportive relationship between Rosa and Jó all the more relevant. 228

Question number	Indicative content
8(b)	<p data-bbox="451 792 1246 826"><i>Os Gatos Não Têm Vertigens</i> (António-Pedro Vasconcelos)</p> <p data-bbox="451 853 1145 887">Explique o que move Rosa a tornar-se amiga de Jó.</p> <p data-bbox="451 913 1171 947">Students may refer to the following in their answers:</p> <p data-bbox="451 974 1401 1048">A friendship between two people so different in age and background may seem unusual, but the film shows us how and why this happens.</p> <ul data-bbox="499 1095 1442 1906" style="list-style-type: none"> <li data-bbox="499 1095 1442 1256">• Rosa is recently widowed, and her loneliness is apparent in, for example, the way she talks to her husband's 'ghost' and in the invitation to lunch for her neighbour. These scenes early in the film show us that she needs companionship. <li data-bbox="499 1267 1442 1429">• Rosa's family don't really understand her situation. For example, her son-in-law wants her to move to a home for the elderly, even though she feels she can look after herself. This isolates her further. <li data-bbox="499 1440 1442 1601">• When Jó appears on her rooftop, she senses he needs help. For example, she begins to leave food for him, as she might for a stray cat. In this way, she has someone new to focus attention on and give her fresh purpose. <li data-bbox="499 1612 1442 1731">• Jó, initially distant and distrustful, comes to recognise and value the care and attention Rosa is willing to give him, unlike his parents, and he gradually changes, as she believed he would. <li data-bbox="499 1742 1442 1906">• Later in the film, we learn that Rosa was a political victim of the dictatorship. It becomes clear, then, that her sense of solidarity, of wanting to fight for a better life for all, also motivates her to help Jó and to bring out the best in him. 222

Question number	Indicative content
9(a)	<p data-bbox="450 280 963 315"><i>Que Horas Ela Volta?</i>(Anna Muylaert)</p> <p data-bbox="450 338 1161 374">Analise o relacionamento entre Val e Dona Bárbara.</p> <p data-bbox="450 398 1171 434">Students may refer to the following in their answers:</p> <p data-bbox="450 459 1382 539">The relationship between Val and Dona Bárbara is highly significant, underscoring the key theme of class division.</p> <ul data-bbox="499 562 1417 1509" style="list-style-type: none"> <li data-bbox="499 562 1417 797">• Although Dona Bárbara says that Val is ‘praticamente família’ early in the film, it is already apparent that this is not the case. Bárbara is superficially affectionate, but she sees Val as a servant, not as a member of the family. For example, when Val says she needs to talk to Bárbara, the latter shows no interest and asks about the lasagne. <li data-bbox="499 801 1417 1115">• Val ‘knows her place’ and is respectful of Bárbara’s position as mistress of the house, but she is aware of Bárbara’s limitations as a mother to Fabinho. For example, in the cannabis episode she quietly defies Bárbara’s wishes by pointing out to Fabinho where his drugs are. This, ironically, shows how Val is more of a family member than Bárbara realises. This point is further underlined in close-up when we see Fabinho being ‘mothered’ by Val. <li data-bbox="499 1120 1417 1272">• The birthday party sequence confirms the ‘mistress/servant’ relationship. Bárbara is annoyed that Val serves the guests using the coffee set Val gave to her. The clear message is that Val’s taste is too lower class for Bárbara. <li data-bbox="499 1276 1417 1509">• The relationship between the two women changes as Bárbara, exasperated by Jéssica’s effect on the household, becomes more abrupt with Val, letting the ‘family’ façade slip. In turn, Val reassesses her situation and, by entering the pool for the first time, shows that she no longer accepts her second-class status. <p data-bbox="547 1480 600 1509">242</p>

Question number	Indicative content
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9(b)	<p><i>Que Horas Ela Volta?</i> (Anna Muylaert)</p> <p>Avalie até que ponto se pode considerar <i>Que horas ela volta?</i> um filme feminista.</p> <p>Students may refer to the following in their answers:</p> <p>There are certainly aspects of the film that lend themselves to feminist interpretations and debates.</p> <ul style="list-style-type: none"> • The three protagonists – Val, Jéssica and Bárbara – are all women, and their ‘screen time’ is significantly greater than that of the two main male characters, José Carlos and Fabinho. Moreover, all three women, in different ways, are strong, outspoken personalities. It is <u>their</u> lives we are interested in. • On the other hand, we are less engaged by José Carlos, who often appears weak and henpecked, or by Fabinho, who seems rather immature. In a reversal of what happens in much mainstream cinema, the male roles are subordinate to the female roles. • Jéssica rejects the class divisions exemplified in the household. She does not want to be the daughter of a maid and aims to be an architect, a field often considered to be predominantly male. It is she who wins a place at university, while Fabinho is rejected. We can interpret this as suggesting a more equal society in the future. • Jéssica also rejects the superiority often assumed by some men. For example, she finds it ludicrous that José Carlos makes advances towards her. This shows her to be confident and assured of her equal status. • Bárbara at first glance appears to be a role model for women: she is famous and successful, with a high-profile career. However, it is ironic that, in her television interview, she talks about ‘style’, an aspect of her work that might be considered ‘feminine’ and less serious. 248
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Question number	Indicative content
10(a)	<p data-bbox="448 280 922 315"><i>A Canção de Lisboa</i> (Pedro Varela)</p> <p data-bbox="448 338 1414 414">Avalie alguns dos meios que o realizador, Varela, usa para envolver os espetadores.</p> <p data-bbox="448 439 1171 474">Students may refer to the following in their answers:</p> <p data-bbox="448 499 1406 575">There are several features that ensure that this film appeals to a wide range of viewers.</p> <ul data-bbox="499 600 1425 1711" style="list-style-type: none"> <li data-bbox="499 600 1425 792">• The storyline is quite simple and is mostly told in linear fashion, making it straightforward to follow. The plot structure is not without some complexity, however: the flashback sequence towards the end serves as a satisfying 'reveal' for the audience, explaining the mystery of Alice's annoyance with Vasco. <li data-bbox="499 801 1425 994">• The genre – a 'romcom' – is a popular one and is readily identifiable, giving the film immediate appeal. The key 'boy meets girl' element is given an interesting twist: we quickly realise that Vasco and Alice are quite different in temperament, making their relationship an initially difficult one. <li data-bbox="499 1003 1425 1155">• Humour is a key element of the film, and a range of types of humour are employed throughout. For example, there is a slapstick sequence when Vasco and Alice gatecrash a wedding party. <li data-bbox="499 1164 1425 1317">• There are some interesting social observations woven into the story. For example, Caetano's election campaign provides the opportunity for some gentle but effective criticism of political corruption. <li data-bbox="499 1326 1425 1518">• The attractive setting – present-day Lisbon – is used to good effect, providing an appropriately bright and colourful backdrop to the story. For example, in some sequences, appropriate lighting and camerawork capture much of the city's architectural beauty. <li data-bbox="499 1527 1425 1711">• Varela uses music, both diegetic and non-diegetic, to complement the tone of the film and engage the audience. For example, the ensemble singing in the closing minutes leaves viewers with an appropriately cheerful and upbeat image of the film as a whole. 249

Question number	Indicative content
10(b)	<p data-bbox="448 517 922 551"><i>A Canção de Lisboa</i> (Pedro Varela)</p> <p data-bbox="448 577 1310 651">Avalie até que ponto a ação do filme depende de uma série de enganos.</p> <p data-bbox="448 678 1171 712">Students may refer to the following in their answers:</p> <p data-bbox="448 739 1425 853">The storyline consists largely (but not exclusively) of a web of lies and deceptions from various characters and on which much of the humour in the film depends.</p> <ul data-bbox="499 880 1449 1671" style="list-style-type: none"> <li data-bbox="499 880 1449 1111">• The starting point of the story is Vasco's pretence that he is a success in medicine, but we quickly realise that his success is in lying. For example, he charms a fellow student into believing that she can revise with him. This means that, later, Vasco is trapped into further deceptions when he is required to demonstrate his medical skills. <li data-bbox="499 1122 1449 1234">• Vasco's aunts are also living a lie: they have little money and need to stop funding their nephew, but they can't bring themselves to admit this, leading to the farcical scenes in the brothel. <li data-bbox="499 1245 1449 1391">• The film shows how one lie leads inevitably to another. For example, Vasco enlists Murilo in the plan to deceive his aunts, and in return, Murilo obliges Vasco to pretend to be a wealthy donor in José Caetano's campaign. <li data-bbox="499 1402 1449 1514">• Caetano's deception is of a different nature. He uses media spin to persuade voters that he is sincere. For example, his television interview is funny because it is clearly 'stage-managed'. <li data-bbox="499 1525 1449 1671">• However, the narrative does not rely entirely on lies and deceptions. For example, Alice's attitude towards Vasco is based on a misunderstanding – she, and we, don't find out till near the end of the film that Vasco was suffering from amnesia. 232