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## Mark Scheme (Results)

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In Portuguese (9PG0/02)

Paper 2: 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

### 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	According to a recent report,	Segundo um relatório recente,	De acordo com um recente relatório, ...reportagem	<i>Em acordância...</i>	<b>(1)</b>
2	around 70% of young unemployed Portuguese	cerca de 70% dos jovens desempregados portugueses	por / à volta de	por cerca de...	<b>(1)</b>
3	are prepared to move	estão dispostos a mudar	estão preparados para mudar	...mover-se	<b>(1)</b>
4	to another city or country	de cidade ou de país	para outra cidade ou outro país		<b>(1)</b>
5	to find a job,	para procurar um emprego,	para buscar um emprego / trabalho,		<b>(1)</b>

6	more than any other young people in the European Union.	mais do que quaisquer outros jovens da União Europeia.	mais do que quaisquer outras pessoas jovens / ...qualquer outra pessoa jovem...		<b>(1)</b>
7	The reason is very simple:	A razão é muito simples:	A razão é muito simples, ...clara...		<b>(1)</b>
8	they want the same quality of life	desejam a mesma qualidade de vida	querem / eles querem...		<b>(1)</b>
9	their parents have already achieved.	que os pais já atingiram.	que (os) seus pais... conseguiram / alcançaram	'que' missing	<b>(1)</b>
10	But there are graduates	Mas há licenciados	tem / existem ...graduados	existe	<b>(1)</b>
11	who struggle to find a post	que acham difícil encontrar um posto	que têm dificuldade em encontrar... ...uma vaga ...arranjar emprego	que não podem encontrar...	<b>(1)</b>
12	matching their academic and professional qualifications,	de acordo com as suas habilitações académicas e profissionais,	adequado às suas qualificações profissionais e académicas, que combine (com)		<b>(1)</b>
13	or who are unhappy with salaries	ou que estão insatisfeitos com remunerações	...infelizes... com salários		<b>(1)</b>
14	below their expectations.	abaixo das suas expectativas.	abaixo das...	abaixo as suas expectativas. ...o que queriam	<b>(1)</b>
15	The more adventurous opt for	Os mais aventureiros optam por	...escolhem... ...ousados / aventureiros / aventureiros...	...optam para...	<b>(1)</b>
16	a job in the EU.	um trabalho dentro da UE.	um emprego na UE.		<b>(1)</b>

17	However, if Portugal doesn't have	Contudo, se Portugal não tiver	Mas / No entanto / Entretanto / Ainda assim... não possuir	...não tem / possui...	<b>(1)</b>
18	sufficiently attractive alternatives	alternativas suficientemente aliciantes	...opções tentadoras / atraentes ...o suficiente		<b>(1)</b>
19	for them to consider,	para eles considerarem,		por... para eles considerar,	<b>(1)</b>
20	it is unlikely they will return.	é provável que não voltem.	não é provável que voltem / regressem / retornem. é pouco provável... é improvável que...	'que' missing	<b>(1)</b>

## **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"> <li>• 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.</li> <li>• Limited ability to form arguments or draw conclusions.</li> <li>• Response relates to the work but limited focus on the question.</li> </ul>
5–8	<ul style="list-style-type: none"> <li>• Response relates to the work but often loses focus on the question.</li> <li>• 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.</li> <li>• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li> </ul>
9–12	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li> <li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li> </ul>
13–16	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li> <li>• Predominantly relevant response to the question.</li> </ul>
17–20	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Detailed, logical arguments and conclusions are made that consistently link together.</li> <li>• Relevant response to the question throughout.</li> </ul>



### Range of grammatical structures and vocabulary (A03)

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

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

## **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 (A03)

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

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

### 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="411 434 932 465"><i>A Cidade e as Serras</i> (Eça de Queiroz)</p> <p data-bbox="411 488 1129 519">Students may refer to the following in their answers:</p> <p data-bbox="411 542 1315 609">The title can be seen as significant in the way it neatly reflects the structure of the novel.</p> <ul data-bbox="464 631 1385 1357" style="list-style-type: none"><li data-bbox="464 631 1385 801">• The title is an explicit reference to the two-part structure of the story: 'a cidade' refers to the first half of the novel, dealing with Jacinto's life in Paris, while 'as serras' encompasses the second half dealing with Jacinto's return to his ancestral estate in Portugal.</li><li data-bbox="464 808 1385 909">• The 'and' ('e') in the title is also important in terms of structure: it joins the two halves, with Jacinto as the common factor, thus giving the novel a unity of purpose.</li><li data-bbox="464 916 1385 1115">• The structure of the novel points to clear differences between city and country life. The 'cidade' half of the novel stresses modernity and artificiality. For example, Jacinto's life is dominated by social conventions. The 'serras' half stresses simplicity and harmony with nature. For example, Jacinto's life now revolves more around the practical upkeep of his estate.</li><li data-bbox="464 1122 1385 1357">• The order of the two halves is significant in terms of Jacinto's character arc: his life goes from boredom and frustration to peace and fulfilment. He is able to find true purpose in the mountains after having also experienced the futility of life in the city, where he was overloaded with information and technology. Thus he 'rises' from the city to a 'higher' level of existence in the mountains.</li></ul>

Question number	Indicative content
2(b)	<p data-bbox="411 264 932 293"><i>A Cidade e as Serras</i> (Eça de Queiroz)</p> <p data-bbox="411 320 1129 349">Students may refer to the following in their answers:</p> <p data-bbox="411 376 1278 434">Jacinto is seen to undergo a fairly rapid, if sometimes reluctant, transformation when he moves to 'as serras'.</p> <ul data-bbox="464 472 1410 1234" style="list-style-type: none"> <li data-bbox="464 472 1410 607">• After a series of problems en route to Tormes station, Jacinto's annoyance is softened by the beautiful countryside on the way to the house. The reader sees this as an early sign that he is going to be changed by his new surroundings.</li> <li data-bbox="464 613 1410 748">• Jacinto's first dinner in his new home is a revelation to him. In Paris he was used to sophisticated menus in chic surroundings, but his hunger makes him appreciate the simple food set before him. In this way he learns to enjoy what is natural.</li> <li data-bbox="464 754 1410 889">• His horror at seeing how rundown the house is gives way to an appreciation of its peacefulness. Thus Jacinto, freed from the constant noise of city life, begins to relax and take stock of his life.</li> <li data-bbox="464 896 1410 1030">• On his first night he notices the stars, remarking that they cannot be seen in Paris because of all the street lighting. Thus he is able to reassess the apparent attractions of the city compared to his new surroundings.</li> <li data-bbox="464 1037 1410 1234">• As living in the country changes Jacinto, so Jacinto changes living in the country. For example, he sets in motion plans to improve the estate and he becomes aware of the poverty of those who live there. He resolves to do something about this. In this way, Jacinto's move to the country is seen as a change for the better – for everyone.</li> </ul>

Question number	Indicative content
3(a)	<p data-bbox="416 264 863 293"><i>Capitães da Areia</i> (Jorge Amado)</p> <p data-bbox="416 320 1131 349">Students may refer to the following in their answers:</p> <p data-bbox="416 376 1390 510">The 'Cartas à redação' are an important feature of the novel, serving as an introduction to both themes and characters as well as providing a better understanding of the novel as a whole and of the author's intentions.</p> <ul data-bbox="464 537 1390 1290" style="list-style-type: none"> <li data-bbox="464 537 1390 669">• The 'Cartas à redação' are fictional but they have the appearance of being real. Thus they introduce a journalistic style to the novel, underlining the author's intention to persuade the reader that his story is firmly rooted in reality.</li> <li data-bbox="464 674 1390 842">• The format of this section – a series of letters and newspaper articles – is a striking and unusual way of opening a novel, giving it a sense of immediacy and urgency: newspapers deal with current affairs, so the material in this section makes the ensuing novel seem fresh and exciting.</li> <li data-bbox="464 846 1390 1151">• The 'Cartas' set the tone of the novel: a story of conflict between various groups in society whose differing attitudes seem irreconcilable. For example, the letter from the Chief of Police rejects criticism of the police and calls for action from the Juiz de Menores, who in turn deflects criticism away from himself and on to others. Thus we glimpse in the 'Cartas' an inability to act effectively on the part of those with power and authority, leaving the 'Capitães' with no option but to fend for themselves.</li> <li data-bbox="464 1155 1390 1290">• While the 'Cartas' prepare us for the story to follow, they also establish the author's intention to expose the lies and hypocrisy of a society whose leaders and professionals have abandoned the most vulnerable.</li> </ul>

Question number	Indicative content
3(b)	<p data-bbox="416 264 863 297"><i>Capitães da Areia</i> (Jorge Amado)</p> <p data-bbox="416 320 1134 353">Students may refer to the following in their answers:</p> <p data-bbox="416 376 1318 443">O Professor (João José) is one of the key 'Capitães' and he plays a significant part in the lives of the other children.</p> <ul data-bbox="464 465 1417 1081" style="list-style-type: none"> <li data-bbox="464 465 1342 600">• His nickname 'Teacher' or 'Professor' points to the regard the others in the gang have for him. It suggests knowledge and wisdom, and he provides the others with the nearest thing to education they will ever have.</li> <li data-bbox="464 607 1390 775">• His own informal education, gleaned from the books he steals, makes him a trusted member of the team: 'Pedro Bala nada resolvia sem o consultar.' Good evidence of this is the way his planning ensures the success of many of the Capitães' robberies. Thus he provides some focus and stability in their chaotic world.</li> <li data-bbox="464 781 1406 949">• O Professor awakens the imagination of the others when he tells them stories. This gives them some respite from the lives they lead and offers some hope for the future. His reading to them reminds us once again that they are mere children. His reading to the gang also reflects the fable-like tone of the novel.</li> <li data-bbox="464 956 1417 1081">• He eventually leaves the gang and trains as an artist. His works of art focus on the lives of poor boys and carry motifs relating to his own story. In this way, he fulfils his vocation – to hold the lives of the Capitães up to the nation, just as the author himself does.</li> </ul>



Question number	Indicative content
4(a)	<p data-bbox="411 300 1027 331"><i>Antes do Baile Verde</i> (Lygia Fagundes Telles)</p> <p data-bbox="411 353 1134 385">Students may refer to the following in their answers:</p> <p data-bbox="411 407 1377 506">In many of the stories, characters are focused or even fixated on various, often mundane, objects. The author uses this focus to explore the inner thoughts and feelings of the characters.</p> <ul data-bbox="464 539 1406 1193" style="list-style-type: none"> <li data-bbox="464 539 1406 707">• In <i>Os objetos</i>, Miguel considers various objects around the house and questions their usefulness. In this way he comes to question his own 'usefulness' in his relationship with Laura: 'Os objetos ... precisam ser olhados ... Se ninguém me ama, vivo uma vida mais triste do que essas.'</li> <li data-bbox="464 712 1406 987">• In <i>A caçada</i>, the protagonist becomes fixated by the old tapestry, which takes hold of him and takes over his thoughts. Here the author thus explores the mysterious inner workings of the mind. This story can be compared with <i>A janela</i>, in which the man is haunted by a rosebush that reminds him of his dead son. His state of mind is represented by an apparently innocent object, with the author inviting us to consider our perceptions of sanity and insanity.</li> <li data-bbox="464 992 1406 1193">• In <i>O moço do saxofone</i>, the instrument of the title acts as a vehicle for the sadness and resignation of the player, with the music giving him solace. When he is asked how he feels about his partner's infidelity, he replies, 'Eu toco saxofone' – his feelings remain unspoken, to be guessed at by both the narrator and the reader.</li> </ul>

Question number	Indicative content
4(b)	<p data-bbox="411 264 1026 293"><i>Antes do Baile Verde</i> (Lygia Fagundes Telles)</p> <p data-bbox="411 320 1129 349">Students may refer to the following in their answers:</p> <p data-bbox="411 376 1390 441">The collection presents the role of women from a range of perspectives, highlighting and examining their diverse backgrounds and experiences.</p> <ul data-bbox="464 468 1401 1218" style="list-style-type: none"> <li data-bbox="464 468 1401 734">• Some stories focus on women having to come to terms with growing old. In <i>Um chá bem forte e três xícaras</i>, we see in Maria Camila a woman who is trying to hold herself together in the face of her husband's infidelity. She knows that she is being replaced by a 'younger model', and she muses on how beauty and youth are short-lived. But both the trembling of her hands and her internal monologue ('O que é que eu faço agora?') show her struggle to accept the situation.</li> <li data-bbox="464 745 1401 981">• This may be compared with <i>A ceia</i>. Alice is unable to accept that Eduardo has moved on and tries to argue her case. However, despite her tears and emotional upset, Alice does maintain some control. For example, it is she who decides where they sit and at the end of the story it is she who brings the meeting to an end, sending Eduardo away. Both stories depict vulnerable women sympathetically.</li> <li data-bbox="464 992 1401 1218">• Even in stories where a female is not the protagonist she dominates the narrative. Good evidence of this comes in <i>Eu era mudo e só</i>, where Fernanda is painted as an ideal, a perfect wife, cook and lover. But her vanity and expensive lifestyle leave Manuel feeling trapped and powerless. Thus in this story the author offers an example of an empowered but unsympathetic woman.</li> </ul>

Question number	Indicative content
5(a)	<p data-bbox="411 264 943 293"><i>A Viagem do Elefante</i> (José Saramago)</p> <p data-bbox="411 320 1129 349">Students may refer to the following in their answers:</p> <p data-bbox="411 376 1353 443">The archduke is the principal representative of the ruling classes who are a key target of the author's satire and criticism.</p> <ul data-bbox="464 465 1369 1256" style="list-style-type: none"> <li data-bbox="464 465 1369 707">• The archduke is depicted as arrogant and high-handed, using his position to lord it over others in ways that could, for example, be compared to the king and queen. Evidence of this comes when he first meets Subhro and Solimão: he changes their names for his own convenience, simply because he can. Thus the reader sees this representative of the ruling classes abusing his power in an absurd way.</li> <li data-bbox="464 707 1369 842">• He puts his own status and image ahead of his duty to others. For example, he switches from travelling by river to by land at Linz so as to maximise the impact of his arrival in Vienna. Thus we see him as vain and self-serving.</li> <li data-bbox="464 842 1369 1043">• He is slow to recognise merit in others. For example, his relationship with Subhro / Fritz is distant and sometimes frosty (contrasting with the respect and admiration eventually shown by the Portuguese Commander). His annoyance at Subhro's clever moneymaking scheme after the Padua miracle betrays his smallmindedness.</li> <li data-bbox="464 1043 1369 1256">• The author's intention is to satirise and ridicule the archduke, and by extension the ruling classes in general, but without making him a mere caricature. Thus he puts the archduke in situations that 'take him down' and show he is no different to other people. For example, he refers to the archduke and archduchess's discomfort travelling behind Solimão.</li> </ul>

Question number	Indicative content
5(b)	<p data-bbox="411 297 946 331"><i>A Viagem do Elefante</i> (José Saramago)</p> <p data-bbox="411 349 1134 383">Students may refer to the following in their answers:</p> <p data-bbox="411 409 1385 510">The first stages of Solimão's journey are set in Portugal and occupy the first half of the novel. The author takes the opportunity to offer some satirical criticism of the country.</p> <ul data-bbox="464 535 1385 1256" style="list-style-type: none"> <li data-bbox="464 535 1385 734">• Portugal is portrayed as a country ruled by inadequates, people interested primarily in themselves and their image. For example, the king is shown to be rather weak and easily led by his secretary. The king fusses over plans for Solimão's journey but is focused more on what the cortège will look like and less on the day-to-day practicalities.</li> <li data-bbox="464 741 1385 940">• Portugal is portrayed as rather backward in cultural terms. For example, the villagers are shown to be ignorant and superstitious figures of fun, while their priest has limited common sense and allows himself to be talked into an exorcism. Solimão's gentle kick can be seen as the author's playful rebuke to his country.</li> <li data-bbox="464 947 1385 1115">• Portugal is portrayed as poor and underdeveloped. Good evidence of this is seen in the way the author emphasises the fog and rain, the rocky landscapes and menacing wolves, to create an image of a country in need of a clear vision and investment.</li> <li data-bbox="464 1122 1385 1256">• In one of the author's anachronistic digressions, Portugal is criticised for allowing itself to be colonised by foreigners. For example, he describes the anglicisation of the Algarve and suggests it has gone too far.</li> </ul>

Question number	Indicative content
6(a)	<p data-bbox="411 264 879 297"><i>Pensageiro Frequente</i> (Mia Couto)</p> <p data-bbox="411 320 1134 353">Students may refer to the following in their answers:</p> <p data-bbox="411 376 1342 443">Identity is a recurring theme in many of the <i>crónicas</i> and the author offers the reader a range of insights.</p> <ul data-bbox="464 465 1366 1155" style="list-style-type: none"> <li data-bbox="464 465 1366 701">• In <i>A cidade na varanda do tempo</i>, the author discusses the history of Maputo and stresses the multicultural history and identity of the city. For example, he refers to areas where 'a mestiçagem cultural' has helped to forge the city's rich cultural heritage. Thus for the author identity is not defined by a single characteristic such as race but by a complex interweaving of different influences.</li> <li data-bbox="464 707 1366 981">• In <i>Um mar de trocas, um oceano de mitos</i>, the author takes the case of the Indian Ocean to develop his ideas on identity. For example, he discusses the many different races and peoples that have criss-crossed the ocean for trade, always leaving behind traces of themselves wherever they have gone. This leads to what the author calls a 'desidentidade' that helps to break down barriers and makes other peoples seem 'menos outros' – less different.</li> <li data-bbox="464 987 1366 1155">• In <i>A China dentro de nós</i>, the author uses a personal anecdote to illustrate his ideas on identity. A good example is where he mentions the way the Chinese community in Beira would switch from speaking Cantonese to Portuguese to Chissena, demonstrating the different strands of their cultural identity.</li> </ul>

Question number	Indicative content
6(b)	<p data-bbox="416 300 879 331"><i>Pensageiro Frequente</i> (Mia Couto)</p> <p data-bbox="416 353 1134 385">Students may refer to the following in their answers:</p> <p data-bbox="416 407 1358 510">Many of the <i>crónicas</i> deal with aspects of the flora and fauna of Mozambique. The author creates a positive image of a country rich in animal and plant life.</p> <ul data-bbox="464 533 1385 1256" style="list-style-type: none"> <li data-bbox="464 533 1385 734">• In <i>Outras formas de voar</i>, the author stresses the 'património precioso' of Mozambique's bird populations and tells stories about particular species in which he explicitly refers to characteristics that could be considered human, for example the community spirit of the 'abelheiros'. Thus he suggests we can enrich our own lives by knowing more about theirs.</li> <li data-bbox="464 741 1385 981">• In <i>O dedo sobre uma província</i>, the author narrates a journey through the Mozambican interior. Here he focuses on the mythical and spiritual characteristics of the natural world. For example, he recalls seeing an 'embondeiro' tree and his guide explaining its cultural significance. The author thus feels in touch, both physically and spiritually, with something of Mozambique's past as well as its present.</li> <li data-bbox="464 987 1385 1256">• In <i>O doce travo da sura</i>, the author discusses Inhambane Bay and creates an impression of the natural world and man in peaceful coexistence. Good evidence of this comes when he refers to sura, the wine made from the local palm trees, and how the drink once provided a local source of income. Nhalane knows each of his palm trees by name. Thus the reader is left with a sense of the cultural as well as economic importance of the country's flora and fauna to its people.</li> </ul>

Question number	Indicative content
7(a)	<p data-bbox="411 264 877 297"><i>Abril Despedaçado</i> (Walter Salles)</p> <p data-bbox="411 320 1133 353">Students may refer to the following in their answers:</p> <p data-bbox="411 376 1284 477">O senhor Breves can be seen as partly responsible for his sons' deaths, but there are also other factors to consider, such as the conventions of the society in which he lives.</p> <ul data-bbox="462 499 1372 1261" style="list-style-type: none"> <li data-bbox="462 499 1372 701">• The father is portrayed as stubborn and uncompromising. For example, he insists that his family accept the ongoing feud and he nominates Tonho to carry it on. When he attends the Ferreira funeral he makes no attempt to negotiate or compromise. Thus he can be considered directly instrumental in his sons' deaths.</li> <li data-bbox="462 712 1372 913">• O senhor Breves accepts the feud because he is motivated by a sense of family history and honour, and this blinds him to the futility of it all. He puts the family name above the family members. Although we can understand that he is trapped in the feud, we can still hold him responsible for involving his sons in it rather than trying to protect them.</li> <li data-bbox="462 925 1372 1126">• On the other hand, we can see how the father is restricted socially: feuding appears to be woven into the fabric of the society in which he lives and by whose rules all are expected to abide. The feud is just one manifestation of the harsh lifestyle endured by the inhabitants of the <i>sertão</i>, and so the father cannot be held solely responsible.</li> <li data-bbox="462 1137 1372 1261">• The sons, too, must take some responsibility by accepting the father's wishes. However, when Pacu sacrifices himself for Tonho, the latter is then able to break the cycle of violence by escaping.</li> </ul>

Question number	Indicative content
7(b)	<p data-bbox="411 331 877 365"><i>Abril Despedaçado</i> (Walter Salles)</p> <p data-bbox="411 387 1133 421">Students may refer to the following in their answers:</p> <p data-bbox="411 443 1276 544">Pacu is given a book of stories by Clara. The book is rich in symbolism, and it opens Pacu's mind to possibilities beyond the <i>sertão</i>.</p> <ul data-bbox="462 566 1356 1328" style="list-style-type: none"> <li data-bbox="462 566 1356 701">• The book serves to emphasise to the viewer the limitations of the <i>sertão</i>. Pacu is fascinated by it but he cannot read it – reminding us that, given the life of monotonous work that apparently lies ahead for him, he has no need to read.</li> <li data-bbox="462 705 1356 840">• The book, with its fantasy pictures and stories, is a direct contrast to the drabness of the <i>sertão</i>. It symbolises other, happier worlds, with the mermaid in the picture representing freedom.</li> <li data-bbox="462 844 1356 978">• The book has been given to Pacu by an outsider, Clara, and just as Pacu is enchanted by the book, so Tonho is enchanted by Clara herself. Thus the book and Clara both represent alternative futures for the Breves brothers.</li> <li data-bbox="462 983 1356 1151">• The book awakens Pacu's imagination. The brightly coloured pictures enable him to invent stories of his own, and for the first time the audience sees him happy and smiling. Thus the book begins to change him, something his father recognises as a threat.</li> <li data-bbox="462 1155 1356 1328">• The book is a catalyst for succeeding events. Pacu's yearning for some adventure in his life parallels Tonho's feelings for Clara, and they both become reluctant to simply accept their fate. Pacu thus encourages Tonho and becomes involved in his brother's plans, leading to his own death.</li> </ul>



Question number	Indicative content
8(a)	<p data-bbox="416 264 1203 293"><i>Os Gatos Não Têm Vertigens</i> (António-Pedro Vasconcelos)</p> <p data-bbox="416 320 1129 349">Students may refer to the following in their answers:</p> <p data-bbox="416 376 1342 441">The director employs a range of locations that help us to see Jó as a young man without any clear direction in his life.</p> <ul data-bbox="464 468 1382 1189" style="list-style-type: none"> <li data-bbox="464 468 1382 566">• We first see him lying on the ground with his friends. The industrial dockland setting by the water's edge suggests a life 'on the edge'. Thus this first location establishes Jó as aimless.</li> <li data-bbox="464 571 1382 703">• Seeing him jump off the moving tram with Tita suggests a streak of rebelliousness and nonconformity, although when he asks if he can go to her house the director is hinting at a desire within him for some sort of stability.</li> <li data-bbox="464 707 1382 875">• This is confirmed for us in the next scene – Jó's neighbourhood is poor and rundown, while his father's flat is uncared for and strewn with empty bottles. This, together with his father's obvious lack of affection for him, makes clear to the viewer that Jó has limited structure in his life.</li> <li data-bbox="464 880 1382 978">• We then see him walking through a graffiti-daubed rundown area and phoning Tita for somewhere to stay, further highlighting his lack of stability.</li> <li data-bbox="464 983 1382 1189">• His rooftop refuge above Rosa's flat also illustrates his precarious situation. Again, the location is on the margins, with just a few pieces of abandoned furniture to give the semblance of a home. However, it is here we see him write, which shows he has talent, while the rooftop views over the city hint at new horizons and a fresh start for him.</li> </ul>

Question number	Indicative content
8(b)	<p data-bbox="411 322 1203 353"><i>Os Gatos Não Têm Vertigens</i> (António-Pedro Vasconcelos)</p> <p data-bbox="411 376 1134 407">Students may refer to the following in their answers:</p> <p data-bbox="411 430 1414 524">Daniel's part in the film is relatively small but quite significant in terms of narrative development and themes such as the importance of having empathy for others.</p> <ul data-bbox="464 562 1414 1218" style="list-style-type: none"> <li data-bbox="464 562 1414 730">• Daniel is a hardnosed businessman interested in making money. For example, we first see him looking bored in the chapel where Joaquim's body lies, and he leaves to take a business call. This suggests he is less concerned with Rosa than he is with financial matters, setting him up in the narrative as an antagonist.</li> <li data-bbox="464 734 1414 938">• He has no time for Rosa's needs and is only superficially sympathetic towards her new situation as a widow. Good evidence of this is seen when he repeatedly tries to get her to move to an old people's home, temporarily getting his way later in the film. He can thus be seen as rejecting traditional Portuguese family values.</li> <li data-bbox="464 943 1414 1037">• He acts as a key antagonist in the narrative. For example, in his argument with Jó outside Rosa's apartment, his callousness is evident and contrasts with Jó's genuine concern for Rosa.</li> <li data-bbox="464 1041 1414 1218">• Daniel is a middle-class, superficially urbane version of Jó's father: both in their own way fail to live up to their family obligations. Both, we can conclude, represent a threat to the traditional values of caring for the most vulnerable in society – one of the key messages in the film.</li> </ul>

Question number	Indicative content
9(a)	<p data-bbox="411 264 930 293"><i>Que Horas Ela Volta?</i> (Anna Muylaert)</p> <p data-bbox="411 320 1134 349">Students may refer to the following in their answers:</p> <p data-bbox="411 376 1362 443">Jéssica's arrival is a key turning point in the narrative: she upsets the relationships that have grown during Val's time with the family.</p> <ul data-bbox="464 465 1385 1120" style="list-style-type: none"> <li data-bbox="464 465 1385 667">• Jéssica is Val's daughter, and her presence leads Val to question her hitherto unswerving loyalty to the family and to Fabinho in particular – she has always treated him as if he were her own son. For example, early in the film we see he still gets into bed with her for a cuddle, but by the end of the film Val has chosen to leave the family in order to support her own daughter.</li> <li data-bbox="464 674 1385 808">• Jéssica provokes a rift between Dona Bárbara and Val. Dona Bárbara dislikes having to share Val with anyone else and so is torn between tolerating Jéssica's intrusion and asserting her authority in a way she has not needed to before.</li> <li data-bbox="464 815 1385 981">• Jéssica openly questions the clearly poorer living conditions that Val has put up with for so long. Good evidence of this is seen when she lays claim to the guest bedroom, refusing to accept the status of 'staff' held by her mother and so undermining the accepted hierarchy in the household</li> <li data-bbox="464 987 1385 1120">• Jéssica's aspirations similarly ruffle Dona Bárbara's sense of hierarchy. For example, she sees a university place for her son almost as a right but resents Jéssica's own sense of entitlement because she is from a lower social class.</li> </ul>

Question number	Indicative content
9(b)	<p data-bbox="411 264 930 297"><i>Que Horas Ela Volta?</i> (Anna Muylaert)</p> <p data-bbox="411 320 1134 353">Students may refer to the following in their answers:</p> <p data-bbox="411 376 1342 443">The swimming pool is a recurring motif that features prominently at several key points in the narrative.</p> <ul data-bbox="464 465 1394 1081" style="list-style-type: none"> <li data-bbox="464 465 1394 667">• In the opening scene the pool is used as a setting that establishes both the attachment between Val and Fabinho and the differences between them. Fabinho as a little boy is unaware that Val's sense of deference and social inferiority prevent her from joining him in the pool. We also see Val make a phone call that lets the viewer know she has a daughter.</li> <li data-bbox="464 674 1394 842">• The pool features in a key turning point in the narrative when Dona Bárbara returns home after her accident. Jéssica's transgression by being in the pool is seen by Dona Bárbara as a step too far and she determines to remove her from the house. Thus the pool is a catalyst for what is to follow.</li> <li data-bbox="464 848 1394 949">• The emptied pool underlines the now obvious gulf between Dona Bárbara and Jéssica, with the reference to a rat in the pool a metaphor for Jéssica's social inferiority in Dona Bárbara's eyes.</li> <li data-bbox="464 956 1394 1081">• The pool is used to mark the moment Val finally rebels against the rules of the household by getting in it herself, and it is there in the background when Val resigns, reminding us that it is a powerful symbol of the class division in the house.</li> </ul>

Question number	Indicative content
10(a)	<p data-bbox="411 264 884 297"><i>A Canção de Lisboa</i> (Pedro Varela)</p> <p data-bbox="411 320 1134 353">Students may refer to the following in their answers:</p> <p data-bbox="411 376 1337 443">There are a number of stereotypes and caricatures in the story that add to the humour and playfulness of the film.</p> <ul data-bbox="459 465 1393 1294" style="list-style-type: none"> <li data-bbox="459 465 1393 674">• Vasco's love interest at the start of the film is an Asian stereotype. She is portrayed as typically studious and ambitious, contrasting with Vasco to comic effect, while the drug she gives Vasco suggests a caricature of the 'mysterious Orient'. She also serves to characterise Lisbon as a welcoming, cosmopolitan city.</li> <li data-bbox="459 674 1393 808">• Murilo is a Brazilian caricature, depicted as an emotional and highly-strung gay man. For example, we see him more than once emotionally upset in the kitchen of Vasco's apartment. He is used as a foil to Vasco's cool and laidback image.</li> <li data-bbox="459 808 1393 1016">• José Caetano is a caricature of the stereotypically ambitious politician and is used by the director to poke fun at politicians as self-serving and corrupt. Good evidence of this is found in the scene where he cries on television: this, the audience can conclude, is an overt criticism of the way politicians feign sincerity.</li> <li data-bbox="459 1016 1393 1151">• The aunts are lesbian caricatures: Margot is artistic and otherworldly, while Maria José dresses in a masculine way. These caricatures are used for comic effect but they also serve to illustrate a tolerant and more inclusive Portugal.</li> <li data-bbox="459 1151 1393 1285">• Other stereotypes (for example the doddery aristocrat and the matter-of-fact Spanish madam) are included in set-piece comedy scenes that add to the overall comic lightness of the film.</li> </ul>

Question number	Indicative content
10(b)	<p data-bbox="411 331 884 365"><i>A Canção de Lisboa</i> (Pedro Varela)</p> <p data-bbox="411 387 1129 421">Students may refer to the following in their answers:</p> <p data-bbox="411 443 1390 544">Pedro Varela, the director, makes music an integral element of the film, as suggested by the title, and it performs a number of important functions.</p> <ul data-bbox="464 566 1410 1294" style="list-style-type: none"> <li data-bbox="464 566 1410 808">• The opening sequence, from Vasco's arrival on screen to the end of the medical class, has light, instrumental music in the background, establishing the breezy comedy tone of the film and emphasising Vasco's lack of serious attitude. These characteristics of the film are further reinforced by the light, bouncy, rhythmic music over the opening titles that follow. Similar background music plays many times throughout, adding to the comedy tone.</li> <li data-bbox="464 808 1410 981">• In contrast, the background music is more sentimental at moments of tenderness, as in the scene where José Caetano tells Alice that she can abandon his campaign and return to Brazil if she wants to. Here the music underscores the thaw in their relationship.</li> <li data-bbox="464 981 1410 1223">• Vasco is a musician and the audience sees him sing and play guitar at several points in the film. For example, when he is singing a melancholy song in the club he suddenly works out a way to mock up a clinic for his aunts, and when he is singing later ('Coração, quem te acordou?') he realises what he needs to do to save his relationship with Alice. Thus his music is a source of inspiration for Vasco.</li> <li data-bbox="464 1223 1410 1294">• The film ends with an upbeat love song with funny lyrics, the music providing a fitting coda to the rom-com we have just seen.</li> </ul>

