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Mark Scheme (Results)

November 2021

Pearson Edexcel Advanced Level

In Portuguese (9PG0/02)

Paper 2: Translation into Portuguese and written
reponse 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	Over the last decade	Na última década	Ao longo da	Sobre	(1)
2	there has been an enormous increase	houve um aumento enorme	registou-se tem havido	há	(1)

3	in the number of music festivals in Portugal,	na quantidade de festivais de música em Portugal,	no número de		(1)
4	benefitting musicians, audiences and venues equally.	beneficiando os músicos, espectadores e locais igualmente.	beneficiando músicos, espectadores / público e locais igualmente / similarmente.		(1)
5	Before the music industry crisis	Antes da crise na indústria musical	da música		(1)
6	and the arrival of the age	e do aparecimento da era	da aurora		(1)
7	of the download,	da música baixada,	do download / da música descarregada		(1)
8	bands usually avoided these live performances.	as bandas geralmente evitavam estes espetáculos ao vivo.	dispensavam / evadiam essas apresentações	bandos	(1)
9	However, nowadays it is different:	Contudo, hoje em dia é diferente:	No entanto / Mas hoje / agora		(1)
10	for artists to make money	para os artistas ganharem dinheiro	fazerem dinheiro	as	(1)
11	they have to take part.	têm de participar.	têm que		(1)
12	Although these occasions attract	Embora estas ocasiões atraíam			(1)

13	mainly young people	maioritariamente e os jovens	maioritariamente jovens / principalmente / majoritariamente / especialmente		(1)
14	without much spending power,	sem grande poder de compra,	sem muito poder aquisitivo,		(1)
15	the memorable experiences they have	as experiências inesquecíveis que têm	memoráveis	'que' missing	(1)
16	encourage them to return later in life.	incentivam-nos a voltar mais tarde na vida.	encorajam-nos / persuadem-nos		(1)
17	When an event is a success	Quando um evento for um sucesso	tiver / tem êxito / for / é bem sucedido <i>(Present indicative equally acceptable)</i>		(1)
18	it builds a positive image	constrói uma imagem positiva	cria produz forma / gera <i>future tense acceptable</i>		(1)
19	of the host country,	do país anfitrião,	hospedeiro	apresentador	(1)
20	with long term consequences for tourism.	com efeitos de longo prazo para o turismo.	repercussões consequências		(1)

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

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

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (AO3).

General guidance on using levels-based mark schemes

Step 1: Decide on a marking band

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

Step 2: Decide on a mark

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

Critical and analytical response (AO4)

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

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

	<ul style="list-style-type: none"> • Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. • Predominantly relevant response to the question.
17–20	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. • Detailed, logical arguments and conclusions are made that consistently link together. • Relevant response to the question throughout.

Range of grammatical structures and vocabulary (AO3)

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

Marks	Description
0	No rewardable language.
1–3	<ul style="list-style-type: none"> • Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted. • Limited variation of straightforward vocabulary resulting in repetitive expression. • Limited use of terminology appropriate to literary and cinematic analysis.
4–6	<ul style="list-style-type: none"> • Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted. • Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive. • Occasional use of terminology appropriate for literary and cinematic analysis.
7–9	<ul style="list-style-type: none"> • Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing. • Some variation in use of vocabulary, resulting in variation of expression but this is not sustained. • Some use of terminology appropriate for literary and cinematic analysis.

10–12	<ul style="list-style-type: none"> • Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the response. • Frequently varied use of vocabulary, resulting in regular variation of expression. • Frequent use of terminology appropriate for literary and cinematic analysis.
13–15	<ul style="list-style-type: none"> • Consistent variation in use of grammatical structures, consistent variation in use of complex language, producing consistently articulate writing. • Consistent variation in use of vocabulary, allowing ideas to be conveyed in a variety of different ways. • Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

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

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

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

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

Complex language is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice

- subjunctive mood
- use of subordination
- using extended sentences to express abstract ideas / convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways

Straightforward language is considered to be:

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

Accuracy of language (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"> • Limited sequences of accurate language, resulting in lapses in coherence. • Errors occur that often prevent meaning being conveyed.
3-4	<ul style="list-style-type: none"> • Some accurate sequences of language, resulting in some coherent writing. • Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5-6	<ul style="list-style-type: none"> • Frequent sequences of accurate language, resulting in generally coherent writing. • Errors occur that occasionally hinder clarity of communication.
7-8	<ul style="list-style-type: none"> • Accurate language throughout most of the response, resulting in mostly coherent writing. • Errors occur that rarely hinder clarity of communication.
9-10	<ul style="list-style-type: none"> • Accurate language throughout, resulting in consistently coherent writing. • Any errors do not hinder clarity of communication.

Additional guidance

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

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example some gender and adjectival agreements (e.g. *uma problema*)
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

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

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb (eg *Amanhã ele vou às compras*).
- mother-tongue interference.

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

Indicative content

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

Question number	Indicative content
2(a)	<p data-bbox="427 479 927 510"><i>A Cidade e as Serras</i> (Eça de Queiroz)</p> <p data-bbox="427 539 1150 571">Students may refer to the following in their answers:</p> <p data-bbox="427 600 1378 712">The first half of the novel is set in Paris, and the author recounts details from Jacinto's life there that, implicitly or explicitly, satirise the emptiness of city life for the privileged.</p> <ul data-bbox="480 741 1406 1570" style="list-style-type: none"><li data-bbox="480 741 1406 936">• Jacinto praises Paris as the height of civilisation and modernity. However, we soon become aware of the superficial nature of Jacinto's life. For example, his four-sided bookcase appears to highlight how learned he is, but we know he buys so many books that he cannot manage to read them.<li data-bbox="480 943 1406 1167">• Similarly, the many inventions acquired by Jacinto appear to suggest that life in Paris is more 'advanced' and so 'better' than elsewhere. But, with humorous examples such as the tickertape machine that overwhelms Jacinto with useless information, the author allows us to conclude that life is not necessarily better for being 'modern'.<li data-bbox="480 1173 1406 1368">• The author suggests that city life can be hypocritical. For example, Jacinto pays into a syndicate to keep a 'cocotte', while Zé Fernandes gives in to his baser instincts with the prostitute Mme Colombe. Thus we see both men outwardly espousing the highest of standards while also 'keeping' women.<li data-bbox="480 1375 1406 1570">• The author shows life in the city to be tedious and empty. For example, after he returns to Paris from Portugal, Zé Fernandes finds Jacinto bored and rundown – 'É uma seca!' - partly through having to keep up appearances. But he is eventually restored to health and happiness when he moves to Tormes. 235

Question number	Indicative content
2(b)	<p data-bbox="427 282 927 315"><i>A Cidade e as Serras</i> (Eça de Queiroz)</p> <p data-bbox="427 338 1150 371">Students may refer to the following in their answers:</p> <p data-bbox="427 398 1358 477">Although the overall impression of life in the country is positive, the picture is far from entirely rosy.</p> <ul data-bbox="480 517 1406 1458" style="list-style-type: none"> <li data-bbox="480 517 1406 730">• The loss of Jacinto’s luggage en route to Tormes at first suggests life there is frustrating and chaotic. But having to do without his belongings soon turns to Jacinto’s advantage. For example, without the many reminders of his life in Paris he intended to have with him, he learns to appreciate his new surroundings. <li data-bbox="480 734 1406 857">• Tormes is characterised as a place of diverse beauty. For example, Jacinto marvels at the starlit sky, something he could not appreciate in Paris. <li data-bbox="480 862 1406 1032">• The countryside is also somewhere where Jacinto is able at least to find peace of mind, putting down roots (for example, by marrying Joaninha). Thus he is able to reconnect with his past and begin to build a future. <li data-bbox="480 1037 1406 1205">• But the author also makes clear all is not perfect in the countryside. Tormes seems backward and bound by traditions. For example, some dream of a new D. Sebastião who will rescue the country from its ills. <li data-bbox="480 1209 1406 1458">• There is a sense of rural Portugal having been neglected and being in need of support. For example, Jacinto is brought face to face with inequality and hunger and resolves to do something. His introduction of some elements of modernity (eg the telephone) underlines the message that some change is necessary. 223

Question number	Indicative content
3(a)	<p data-bbox="432 282 863 315"><i>Capitães da Areia</i> (Jorge Amado)</p> <p data-bbox="432 338 1150 371">Students may refer to the following in their answers:</p> <p data-bbox="432 398 1366 517">The novel focuses on the lives of a group of severely disadvantaged children and their struggles to survive, thereby throwing into relief a markedly unequal society.</p> <ul data-bbox="480 539 1401 1451" style="list-style-type: none"> <li data-bbox="480 539 1401 808">• The ‘Cartas à redação’ at the start of the novel offer the urban elite’s point of view regarding children such as the Capitães. For example, they are described entirely negatively as ‘meninos assaltantes e ladrões que infestam a nossa urbe...’ The emphasis on ‘our city’ immediately sets up a clear dichotomy, an ‘us and them’, and suggests the children do not belong there. <li data-bbox="480 819 1401 1088">• The author then goes on to show how the Capitães inhabit the city but live apart, as a separate and neglected community, in an abandoned area by the bay. In contrast, the Comandante’s house and lavish lifestyle are reported positively in a newspaper column at the start of the novel. The Capitães’ ‘trapiche’ thus reflects their status on the very margins of society. <li data-bbox="480 1099 1401 1290">• The novel shows the unequal life chances within the city. For example, the episode when Boa Vida comes down with smallpox illustrates the divide between the poor, who sicken and die, and the rich, who can afford the vaccines to protect them. <li data-bbox="480 1301 1401 1451">• Towards the end of the novel some of the Capitães are recruited as a ‘brigada de choque’ in the fight for a social revolution, underlining the author’s intention to draw attention to inequality. 227

Question number	Indicative content
3(b)	<p data-bbox="432 398 863 432"><i>Capitães da Areia</i> (Jorge Amado)</p> <p data-bbox="432 461 1150 495">Students may refer to the following in their answers:</p> <p data-bbox="432 524 1390 591">Father José Pedro is a key figure in the narrative and in the lives of the Capitães.</p> <ul data-bbox="480 620 1422 1375" style="list-style-type: none"> <li data-bbox="480 620 1422 853">• His background is a humble one, placing him closer to the Capitães than any of the other ‘respectable’ members of society. He is also looked down upon by his superiors (for example, by the canon during his interview in the ‘Alestrim’ chapter). But the reader by this point knows him to be honest and sincere, and thus the hypocrisy of the Church is highlighted. <li data-bbox="480 864 1422 1095">• His mission is to try and help the Capitães, and his interventions in their lives attempt to show that they are not all bad and are worthy of society’s help. For example, he manages to ‘save’ Pirulito, who becomes a priest. José Pedro’s tireless efforts serve to underline how most of those in power are content to do nothing to help the poorest. <li data-bbox="480 1106 1422 1375">• He is labelled a communist by the canon, highlighting one of the key messages of the novel – that the children cannot be saved if those in power are distant and inflexible. For example, he admits to the canon that he has made concessions, bending the rules of the Church in order to gain the children’s trust, but the canon’s rejection of this approach exemplifies the enormous gulf between the dispossessed and the ruling classes. 218

Question number	Indicative content
4(a)	<p data-bbox="427 320 1021 353"><i>Antes do Baile Verde</i> (Lygia Fagundes Telles)</p> <p data-bbox="427 376 1153 409">Students may refer to the following in their answers:</p> <p data-bbox="427 443 1422 515">In many of the stories, selfish attitudes on the part of key characters are shown to impact on those around them.</p> <ul data-bbox="478 560 1430 1456" style="list-style-type: none"> <li data-bbox="478 560 1430 761">• In <i>Antes do baile verde</i>, Tatisa and Lu both put their plans ahead of their responsibility to the dying man. The author focuses on the hot, suffocating atmosphere in the room, highlighting the moral pressure the two women are under and the way they try to excuse their selfishness. <li data-bbox="478 772 1430 1108">• In <i>As pérolas</i>, we witness a similar act of selfishness, but this time from the point of view of the 'victim'. Tomás knows that when he dies his wife will take up with Roberto, but he is anguished by the fact she is already going out to dinner with him. The author emphasises Tomás's sense of powerlessness: for example, when he resorts to hiding his wife's pearls but realises how pointless this is we share his frustration and understand how his wife's attitude has worsened his already fragile state of mind. <li data-bbox="478 1120 1430 1456">• In <i>O menino</i>, we see a woman having a secret affair. The author tempers our possible appreciation of the woman's need for fulfilment with the impact that the affair has on her son. By showing in the opening paragraphs how the boy adores his mother unreservedly, the devastating effect of her betrayal is made all the more powerful. For example, when he tells her, ' não sou mais criança' we understand things will never be the same again for him. 241

Question number	Indicative content
4(b)	<p data-bbox="427 282 1023 315"><i>Antes do Baile Verde</i> (Lygia Fagundes Telles)</p> <p data-bbox="427 338 1153 371">Students may refer to the following in their answers:</p> <p data-bbox="427 400 1422 591">Some stories contain supernatural, mysterious, or fantastical elements that create open-ended narratives obliging the reader to ponder what is real and what is not. These stories, dealing with strange and complex situations that are left unexplained, explore the inner workings of the mind.</p> <ul data-bbox="480 622 1430 1373" style="list-style-type: none"> <li data-bbox="480 622 1430 898">• In <i>A caçada</i>, the reader is presented with the mystery of a man who feels he ‘belongs’ within the scene portrayed in an old tapestry. The narrative crosses over from the real (the shop) to the imaginary (the hunt). We know that what he smells and hears within the forest can only be within his mind, but the way the real and the imaginary are fused together leave us wondering (and never knowing) just what his connection to the tapestry is. <li data-bbox="480 902 1430 1178">• <i>Meia noite em ponto em Xangai</i> is rooted in reality – the conversation between a singer and her friend after her concert performance. However, the author introduces a note of the supernatural towards the end, as the singer believes her servant is still nearby, and the narrative is left open. Her remark to Stevenson earlier that for her, the servant ‘não existe’ adds a note of irony. <li data-bbox="480 1182 1430 1373">• Again, in <i>A janela</i>, the author dwells on the mysteries of the mind. Just like the prostitute whose room he has gone to in order to recall his dead son, we wonder what is real and what is imaginary. For example, the rose bush he refers to is not there. Was the son? We never find out. 247

Question number	Indicative content
5(a)	<p data-bbox="427 282 935 315"><i>A Viagem do Elefante</i> (José Saramago)</p> <p data-bbox="427 342 1150 376">Students may refer to the following in their answers:</p> <p data-bbox="427 403 1318 555">Subhro is the principal representative of 'ordinary' people in the novel – which is ironic, given his extraordinary background and occupation – and he stands in marked contrast to the dignitaries around him.</p> <ul data-bbox="480 582 1385 1373" style="list-style-type: none"> <li data-bbox="480 582 1385 813">• We first meet Subhro shortly after the opening scenes at the court, and the pompous attitudes of the rich and powerful in those opening pages contrast with the squalid reality of Subhro's life, making us warm to him. For example, we are told he is wearing rags. This emphasises his lowly status, in common with the majority of the people. <li data-bbox="480 824 1385 1014">• Subhro has to do as he is told, a state of affairs most people can identify with, but the author exaggerates this to comic effect. For example, Subhro has to bear the indignity of having his name changed at the whim of the archduke. This strips him of his identity. <li data-bbox="480 1025 1385 1216">• However, we soon learn that Subhro is 'his own man', loyal, caring and devoted to Salomão. These qualities contrast with the vanity and hypocrisy of the nobility around him, making him seem nobler than they are. For example, his sitting atop Salomão symbolises his value and dignity in the author's eyes. <li data-bbox="480 1227 1385 1373">• His ending is unknown: Saramago stresses that he quietly 'fades away', his moment of fame over. In this way he represents the great majority of people who, unlike great dignitaries, are forgotten by history. 226

Question number	Indicative content
5(b)	<p data-bbox="427 356 935 392"><i>A Viagem do Elefante</i> (José Saramago)</p> <p data-bbox="427 416 1150 452">Students may refer to the following in their answers:</p> <p data-bbox="427 477 1321 555">The author adopts a series of interesting stylistic techniques that arouse the interest of readers and keep them engaged.</p> <ul data-bbox="480 580 1401 1451" style="list-style-type: none"> <li data-bbox="480 580 1401 853">• From the outset, the narrator is an overt presence, a character in his own right. For example, within the first few lines he comments on his choice of particular words to refer to the king's bedroom. This has the effect of placing us alongside the author, sharing his particular 'take' on the events of the story, seeing it explicitly through his eyes rather than losing ourselves as we might in a more conventionally told narrative. <li data-bbox="480 860 1401 1211">• A key feature of the narrative style is the use of anachronisms. The narrator swings from past to present and back to past, as he refers to ideas and concepts that are clearly of the 21st century in order to interpret playfully the events of the 16th century. For example, when the priest addresses the villagers he ends by reminding them that the people united will never be defeated. This modern political slogan might otherwise jar, but it is a deliberate anachronism designed to 'connect' with the readers' experiences and to add humour and irony. <li data-bbox="480 1218 1401 1451">• The narrator continually digresses from the main story to dwell on a variety of philosophical issues. For example, he drifts from describing a town on the journey to a discussion about the anglicisation of the Algarve. These digressions might be compared to the way a traveller might turn off the beaten track for a while to explore and contemplate. 248

Question number	Indicative content
6(a)	<p data-bbox="427 277 879 309"><i>Pensageiro Frequente</i> (Mia Couto)</p> <p data-bbox="427 338 1150 369">Students may refer to the following in their answers:</p> <p data-bbox="427 398 1347 472">It is clear that the author’s intention in these <i>crónicas</i> is to offer the reader a wide range of positive images of his native country.</p> <ul data-bbox="480 501 1385 1487" style="list-style-type: none"> <li data-bbox="480 501 1385 808">• In <i>A cidade na varanda do tempo</i>, the author stresses the richness and diversity of the capital city. For example, he refers to the ‘passado colonial’ as exemplified by the city’s many beautiful buildings, and the faded slogans on other buildings that serve as a reminder of the ‘tempo da revolução’. Thus we get impressions of the country’s historical identity, with an emphasis on living together in harmony rather than highlighting potential conflict. <li data-bbox="480 819 1385 1010">• In many of the chronicles, Couto stresses the rich geographical and natural diversity of the country. For example, in <i>Zambezeando</i>, he takes us on a journey along the river Zambezi with a series of snapshots of the range of landscapes and wildlife. <li data-bbox="480 1021 1385 1328">• The collection offers a series of contrasting rural and urban settings that highlight the many cultural identities of the country. For example, in <i>O feitiço dentro de nós</i>, the author explores the apparent differences between modern doctors and scientists and the traditional <i>curandeiros</i>. He encourages us to see both as having their time and place, not as mutually exclusive. Again, the intention is to show different identities in harmony rather than in tension. <li data-bbox="480 1339 1385 1487">• The ‘múltiplas identidades’ can be said to be limited very largely to positive or neutral images. The author avoids detailing or dwelling on what might be wrong or unpleasant in Mozambique. 244

Question number	Indicative content
6(b)	<p data-bbox="432 282 879 315"><i>Pensageiro Frequente</i> (Mia Couto)</p> <p data-bbox="432 338 1150 371">Students may refer to the following in their answers:</p> <p data-bbox="432 398 1350 517">Many of the <i>crónicas</i> feature Mozambican characters both real and fictional that help to lend greater vividness to the images of the country that are presented to us.</p> <ul data-bbox="480 539 1401 1256" style="list-style-type: none"> <li data-bbox="480 539 1401 819">• A key ‘character’ in the collection is the author himself. As we read the <i>crónicas</i> we gradually build a picture of the man and gain some insight into his life. For example, in <i>Fintado por um verso</i>, we meet the author as a boy in love with football and a local girl. The honesty in the way Couto relates his disappointments warms him to us and gives the <i>crónica</i> a deeply personal touch that keeps us engaged. <li data-bbox="480 819 1401 1021">• In <i>Como se o mar tivesse outra margem</i>, in little more than a page and a half, Couto is able to sketch a picture of the <i>marinheiro</i> Mamudo that offers us a fascinating glimpse of a man who sails, cooks, conducts business and, most especially, can tell entertaining stories – rather like the author does. <li data-bbox="480 1021 1401 1256">• <i>Carta de Ronaldinho</i> is a short work of fiction whose protagonist is Filipão, an old man who spends his days in a bar dreaming about football. It is a touching story that deals with Filipão’s delusional daydreaming with humanity and compassion and invites us to think likewise. The surprise ‘twist’ at the end provides additional interest for the reader. 218

Question number	Indicative content
7(a)	<p data-bbox="427 277 879 311"><i>Abril Despedaçado</i> (Walter Salles)</p> <p data-bbox="427 338 1150 371">Students may refer to the following in their answers:</p> <p data-bbox="427 398 1378 477">Although most of the women characters occupy a secondary or supporting role, they make a significant contribution to the narrative.</p> <ul data-bbox="480 504 1378 1413" style="list-style-type: none"> <li data-bbox="480 504 1378 696">• Our initial impression is that women in the film have only a limited role. For example, the women at the Ferreira wake are seen dressed in black, praying and weeping, conforming to a more passive stereotype in a world where the men (here, the Breves and Ferreira patriarchs) make the decisions. <li data-bbox="480 701 1378 972">• Senhora Breves appears to be subordinate to her husband. For example, she says little and seems to accept her husband's cruelty and stubbornness. However, she does have an important part to play in the life of the family. For example, she works alongside her husband and son at the mill, suggesting that although women are denied a decisive voice they are expected to share the burden. <li data-bbox="480 976 1378 1211">• But senhora Breves is seen to accept the inevitability of the feud and even to support it. This is shown when she declares: 'a cada gota de seu sangue, sejam derramadas duas do inimigo'. However, at the end of the film she recognises that the feud is over and says so to her husband – a moment where she shows more wisdom than him. <li data-bbox="480 1216 1378 1413">• Clara is in clear contrast and represents an alternative to the lifestyle of other women in the film. For example, she has her own voice and talent in the circus. Her different way of thinking and being opens Tonho's eyes to a way out of the trap he is in. 250

Question number	Indicative content
7(b)	<p data-bbox="427 320 879 353"><i>Abril Despedaçado</i> (Walter Salles)</p> <p data-bbox="427 376 1150 409">Students may refer to the following in their answers:</p> <p data-bbox="427 443 1305 517">The film is rich in visual symbols that are used to emphasise the apparently unbreakable cycle of violence.</p> <ul data-bbox="480 544 1382 1294" style="list-style-type: none"> <li data-bbox="480 544 1382 936">• The sugar mill is a particularly powerful visual representation of the repetitive nature of life in the <i>sertão</i>. The Breves family is seen to do the same work, day in day out, as the oxen go round and round. Thus the members of the family are prisoners in an unending cycle where change appears to be impossible. In the same way, the feud goes on and on without ever getting anywhere. However, when Tonho watches the oxen going round in circles out of sheer habit, it makes him realise he needs to live a little before he dies, and so he goes off with Clara for a while. <li data-bbox="480 943 1382 1048">• The traditional hanging out of the dead man's shirt is another symbol of the inevitability of further killings – when the blood turns yellow it is time for the next murder. <li data-bbox="480 1055 1382 1167">• The pictures on the wall in the Breves home are a reminder of those who have already died in the feud and forewarn of further deaths to come. <li data-bbox="480 1173 1382 1294">• The oppressive landscape symbolises the pointlessness of the feud. The countryside is dry and barren, just like the feud itself, a constant reminder of impending death. 210

Question number	Indicative content
8(a)	<p data-bbox="432 282 1201 315"><i>Os Gatos Não Têm Vertigens</i> (António-Pedro Vasconcelos)</p> <p data-bbox="432 342 1150 376">Students may refer to the following in their answers:</p> <p data-bbox="432 403 1390 517">The film shows that loneliness and isolation are not confined to any one sector of society and that it is very much present in the midst of a bustling urban landscape.</p> <ul data-bbox="480 544 1406 1373" style="list-style-type: none"> <li data-bbox="480 544 1406 734">• Rosa is forced to confront the sudden loneliness that comes from losing her lifetime partner. For example, we see her ‘talking’ to her dead husband because she is afraid to go out. He responds by urging her to do so, highlighting the film’s message that people need the support of the wider community. <li data-bbox="480 745 1406 936">• Rosa’s isolation is made worse by the superficial attention given to her by her daughter and son-in-law. For example, they create the impression of having her interests at heart but by forcing her into an old people’s home they isolate her further from the life she has known. <li data-bbox="480 947 1406 1137">• Jó suffers from a different kind of isolation. He appears to have friends and family but they are seen to be of limited support. His parents have no real affection towards him and both reject his obvious need to ‘belong’. For example, his mother turns him away on his birthday. <li data-bbox="480 1149 1406 1249">• Jó’s friends are superficial too. For example, his girlfriend sees his new life in Rosa’s flat as something to take advantage of. This underlines his social and emotional isolation. <li data-bbox="480 1261 1406 1373">• The unlikely but touching friendship that develops between Jó and Rosa again points to the film’s message that individuals flourish with the support of others around them. 238

Question number	Indicative content
8(b)	<p data-bbox="427 277 1203 311"><i>Os Gatos Não Têm Vertigens</i> (António-Pedro Vasconcelos)</p> <p data-bbox="427 338 1150 371">Students may refer to the following in their answers:</p> <p data-bbox="427 398 1398 472">The film can be said to contain obvious elements of sentimentality but there are also aspects that can be considered 'real'.</p> <ul data-bbox="480 517 1425 1458" style="list-style-type: none"> <li data-bbox="480 517 1425 808">• The handling of the relationship between Rosa and her dead husband Joaquim can be considered unrealistic and rather mawkish. For example, the scene where Rosa dies and is greeted by Joaquim with the syrupy words 'Demoraste tanto tempo ... um instante sem ti é uma eternidade' while romantic music plays is quite clearly meant to be tearjerking. This serves to underline the overall 'heartwarming' feel of the film. <li data-bbox="480 819 1425 1066">• The sequence showing Jó's rejection by each of his parents in turn is ultimately sentimental in tone too, with the emphasis on the coincidence of it being his 18th birthday intended to provoke feelings of sympathy in the viewer. This underlines the rather obvious ways in which the plot is manipulated for greater emotional effect. <li data-bbox="480 1077 1425 1200">• The way Jó's writing talent is brought to public attention in a 'happy ever after' ending where he also acquires a girlfriend just as Rosa dies can also be considered trite and sentimental. <li data-bbox="480 1211 1425 1458">• On the other hand, there is realism in Rosa's portrayal of a lonely woman having to come to terms with her new circumstances. For example, the way her family push her towards living in a care home does reflect reality for many in her situation, while Jó's wandering homeless through the streets at night also contains elements of realism. 236

Question number	Indicative content
9(a)	<p data-bbox="432 282 932 315"><i>Que Horas Ela Volta?</i> (Anna Muylaert)</p> <p data-bbox="432 342 1150 376">Students may refer to the following in their answers:</p> <p data-bbox="432 403 1342 477">The film can be considered an incisive exploration of the nature of class distinctions in Brazilian society.</p> <ul data-bbox="480 504 1406 1335" style="list-style-type: none"> <li data-bbox="480 504 1406 734">• Val is a valued member of the household but she is essentially a second-class citizen, superficially treated with some respect but expected to do the chores no-one else is prepared to do. A good example of this is when, dressed uncomfortably as a waitress, she has to serve Dona Bárbara’s guests at a party. This scene clearly sets up a class divide. <li data-bbox="480 745 1406 976">• We learn that Val has effectively abandoned her own child to earn money raising someone else’s. This is illustrated in the opening moments when we see Val snatching a few seconds of phone conversation with Jéssica. This scene draws out the marked social divisions in Brazilian society that lead to poor people like Val having to migrate to find work. <li data-bbox="480 987 1406 1133">• Dona Bárbara is often haughty and condescending with Val and Jéssica, with only a thin veneer of politeness to mask her belief that these two women are beneath her. This is illustrated when she has the pool drained because Jéssica has been in it. <li data-bbox="480 1144 1406 1335">• Jéssica’s arrival draws attention to the class divide because she openly questions it rather than accept it like Val. For example, her expectation that she should have the guest room – because she is a guest, not a servant – highlights the ingrained class attitudes in the household. 229

Question number	Indicative content
9(b)	<p data-bbox="432 678 932 707"><i>Que Horas Ela Volta?</i> (Anna Muylaert)</p> <p data-bbox="432 741 1150 770">Students may refer to the following in their answers:</p> <p data-bbox="432 804 1254 833">The relationship that Fabinho has with Val is a complex one.</p> <ul data-bbox="480 866 1406 1693" style="list-style-type: none"> <li data-bbox="480 866 1406 1055">• For Fabinho, Val is a surrogate mother, because his relationship with his true mother is strained and distant. For example, early on in the film we see Fabinho go to Val's room late at night because he cannot sleep. This shows his dependence on Val and the extent to which he trusts her and even loves her. <li data-bbox="480 1066 1406 1294">• This episode also highlights a certain weakness or immaturity in Fabinho's character, as the viewer is likely to regard him as too old to need to climb into his nanny's bed. This is emphasised by Val's reluctance at first, although it is clear she also derives some comfort from it (not least because her own daughter is many miles away). For her, Fabinho is a surrogate son. <li data-bbox="480 1305 1406 1574">• The relationship is an open one, with Fabinho unafraid to broach personal issues with Val. For example, after his girlfriend has left him he asks her whether she thinks he will die a virgin. This humorous moment illustrates how comfortable he is with her company and how valuable he considers her opinion. The relationship apparently transcends the employer / servant reality. <li data-bbox="480 1585 1406 1693">• That reality is nevertheless a part of their relationship, as seen in the way she waits on him – for example, in the scene where she brings him a breakfast tray. 226

Question number	Indicative content
10(a)	<p data-bbox="427 277 887 311"><i>A Canção de Lisboa</i> (Pedro Varela)</p> <p data-bbox="427 338 1150 371">Students may refer to the following in their answers:</p> <p data-bbox="427 398 1366 517">José Caetano is used by the director as a deliberately exaggerated example of the career politician who manipulates the system to his own advantage, caricaturing a popular view of politicians as corrupt.</p> <ul data-bbox="480 544 1406 1335" style="list-style-type: none"> <li data-bbox="480 544 1406 663">• Even before we meet him we imagine him to be insincere in his politics, when Vasco refers to him as someone who ran for president of the Portuguese FA. <li data-bbox="480 663 1406 853">• When we get to know him our impression is of a man who is self-absorbed. For example, he admires himself in the mirror, noticing how raising his waistband like Napoleon makes him look taller. The casual reference to a famous dictator makes him sound ridiculous. <li data-bbox="480 853 1406 1055">• Varela satirises the cheery self-confidence of some politicians with Caetano’s speech to his guests at the campaign launch. For example, he litters his speech with clichés and vague promises, such as a ‘Portugal mais justo’. This underlines the emptiness of his words. <li data-bbox="480 1055 1406 1335">• After the speech we see him crudely asking his guests for money (eg asking the Count of Ericeira to show him his chequebook), exposing his true values underneath the veneer of respectability and ‘class’ he tries to cultivate (eg by focusing on the status of his guests, addressing his Angolan visitor as ‘General’ and Vasco as ‘Doutor’, even though he knows Vasco is not qualified). 213

Question number	Indicative content
10(b)	<p data-bbox="427 555 890 591"><i>A Canção de Lisboa</i> (Pedro Varela)</p> <p data-bbox="427 613 1153 649">Students may refer to the following in their answers:</p> <p data-bbox="427 672 1347 792">The news that Vasco's two aunts are making an unexpected visit to Lisbon is a crucial turning point in Vasco's story and their presence eventually obliges him to reappraise his life so far.</p> <ul data-bbox="478 815 1433 1608" style="list-style-type: none"> <li data-bbox="478 815 1433 1093">• Vasco's playboy lifestyle depends upon his aunts believing he has been a model student and is forging a successful career as a doctor. Their arrival threatens to expose his deception and so the narrative now focuses on his efforts to hide the truth. The story thus becomes a series of comic episodes in which he tries to fool them with decreasing success, as Maria José begins to suspect all is not right. <li data-bbox="478 1093 1433 1330">• The aunts themselves are engaged in their own deception as they attempt to hide their poverty from Vasco. For example, Margot pretends to want to stay in a more 'authentic' part of town, to avoid paying for a smart hotel, and so they end up in a brothel. This points to a clear message in the film, that deceit can have unintended consequences. <li data-bbox="478 1330 1433 1451">• Another key turning point in the narrative is Margot's sudden faint, which finally exposes Vasco's lies. This leads to Vasco and his aunts having to admit the reality of their situations. <li data-bbox="478 1451 1433 1608">• As a lesbian couple, the aunts add to the film's portrayal of Lisbon as a modern and diverse society as well as providing opportunities for humour (for example, the stereotypically 'masculine' costume of Maria José). 234

