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# **Mark Scheme (Results)**

Summer 2022

Pearson Edexcel Level 3 Advanced GCE  
In Portuguese (9PG0) Paper 02

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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 (2022)

### Section A: mark scheme, (translation into Portuguese)

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given directly above the grid.

### Section A: marking principles

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

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

Verb endings must be correct and will not be classed as spelling errors.

Adjective endings must be correct and will not be classed as spelling errors.

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

Accept responses in European Portuguese and / or Brazilian Portuguese.

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	Portugal's population is in decline,	A população de Portugal está em queda	Portugal está em queda / declínio demográfica / populacional <i>Accept the use of verbs of 'falling', eg cair, declinar, decrescer</i>	A população do país... O país está em...	<b>(1)</b>
2	due to a low birth rate	devido a um índice de natalidade baixo	com uma taxa de nascimentos baixa graças... ...nascença <i>Accept any reasonable rendering of 'due to'</i>		<b>(1)</b>

3	and many young people emigrating to look for work.	e a emigração de muitos jovens em busca de trabalho.	... para encontrarem / arranjam um emprego e porque muitos jovens emigram para procurarem trabalho.		<b>(1)</b>
4	So, the universities have invested considerably	Por isso, as universidades têm investido consideravelmente	Então... ...faculdades ...investiram enormemente		<b>(1)</b>
5	to attract students from abroad.	para atrair estudantes do estrangeiro.	em trazer estudantes do exterior / de outros países / estudantes estrangeiros / vindos de fora	'para' or 'em' missing where appropriate	<b>(1)</b>
6	Lately, though, rumours of discrimination,	Mas ultimamente, rumores de discriminação,	Ultimamente, no entanto / contudo, relatos / sinais	Embora discriminação	<b>(1)</b>
7	especially towards those from Portuguese-speaking countries,	especialmente em relação àqueles dos países lusófonos,	especificamente às pessoas / aos estudantes de países de língua / de expressão portuguesa	'países' missing	<b>(1)</b>
8	have begun to appear.	começaram a aparecer.	...vieram à tona / surgiram têm começado... / começaram a surgir		<b>(1)</b>
9	"It's essential for us to fight	"É essencial que lutemos contra	...que combatamos / ...combatermos / ...lutarmos <i>Accept use of lutar without contra</i>	brigar	<b>(1)</b>
10	any form of prejudice,	qualquer tipo de preconceito	...forma	...prejuízo	<b>(1)</b>
11	even if it's just	mesmo se forem só	mesmo / ainda que sejam somente <i>Accept use of até without explicit reference to just</i>	<i>rendering of 'just' missing</i>	<b>(1)</b>
12	apparently innocent jokes	piadas aparentemente inocentes	brincadeiras / gracejos		<b>(1)</b>

13	about how they speak the language,"	sobre como usam a língua,"	...falam ...a forma / maneira de falarem / usarem a língua / português		<b>(1)</b>
14	declared a student representative	afirmou um representante estudantil.	declarou / disse dos estudantes.	estudante representativo	<b>(1)</b>
15	However, a university spokesperson insisted:	Contudo, um/a porta-voz universitário/a insistiu:	Todavia / No entanto... ...representante da universidade		<b>(1)</b>
16	"We offer a welcoming atmosphere	"Oferecemos um ambiente acolhedor	"Fornecemos... "Proporcionamos... ...uma atmosfera ...de boas-vindas		<b>(1)</b>
17	and, thanks to the existence of rigorous policies	e, graças à existência de procedimentos rigorosos	políticas rigorosas ...regras		<b>(1)</b>
18	for such situations,	para tais situações,	essas		<b>(1)</b>
19	complaints about xenophobic behaviour	as queixas sobre comportamentos xenófobos	as reclamações ...o comportamento xenófobo / xenofóbico ...os comportamentos racistas	reclamos	<b>(1)</b>
20	are extremely rare."	são extremamente raras."			<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="448 434 967 465"><i>A Cidade e as Serras</i> (Eça de Queiroz)</p> <p data-bbox="448 488 1166 519">Students may refer to the following in their answers:</p> <p data-bbox="448 542 1358 609">Jacinto has amassed a huge number of books, and for much of the story they have a highly significant role in his life.</p> <ul data-bbox="496 631 1426 1323" style="list-style-type: none"><li data-bbox="496 631 1426 801">• Jacinto believes that, along with technological development, learning is essential for human happiness and wellbeing. For this reason, Jacinto fills his house in Paris with books. For example, we learn early on that he has amassed over 30,000 volumes, which serve as an apparent testament to his cultural education.</li><li data-bbox="496 808 1426 1048">• However, Zé Fernandes’s humorous description of Jacinto’s library suggests to us that much of what is in the library is for show – there are so many books that it seems impossible for Jacinto to have read them all. For example, Zé Fernandes refers to hills and mountains of books, implying that they are more of an obstacle than a pleasure, and this is reinforced by the way the books cover a window, blocking out ‘o ar e a luz do Senhor’.</li><li data-bbox="496 1055 1426 1323">• It is when Jacinto takes up residence in Tormes that he is able to put his book buying into perspective. For example, he says to Zé Fernandes that, despite owning so many books, he cannot tell what kind of tree he is looking at. This illustrates how Jacinto begins to realise the limitations of the kind of reading he has (or has not) been doing and, without turning his back on the cultural knowledge he has already acquired, focuses now on reading what will be useful for him in his new life on the land.</li></ul> <p data-bbox="544 1330 624 1361">(248)</p>

Question number	Indicative content
2(b)	<p data-bbox="448 264 967 293"><i>A Cidade e as Serras</i> (Eça de Queiroz)</p> <p data-bbox="448 320 1166 349">Students may refer to the following in their answers:</p> <p data-bbox="448 376 1442 465">Although both main characters are male, the few women there are in the novel have significant parts to play. These include Mme d’Oriol and Mme Colombe in the <i>cidade</i>, and Joaninha and Vicência in the <i>serras</i>.</p> <ul data-bbox="499 501 1449 1234" style="list-style-type: none"> <li data-bbox="499 501 1449 741">• Mme d’Oriol personifies the gentility of upper class urban life and is initially regarded highly by Jacinto. However, she comes to represent the false and hypocritical world Jacinto inhabits. For example, her husband expresses his anger that she has a lover of a lower class (rather than being annoyed she has a lover at all). This typifies the superficial, self-centred world that depresses Jacinto.</li> <li data-bbox="499 748 1449 846">• Similarly, Mme Colombe seduces Zé Fernandes but then abandons him. She is shallow, prostituting herself for money and leaving him feeling foolish and betrayed.</li> <li data-bbox="499 853 1449 981">• In contrast, Joaninha is portrayed as simple and unpretentious, an honest and healthy representative of life in the country. Thus, when Jacinto finally meets her, she is carrying a child in her arms. This suggests she is an example of motherhood and domesticity.</li> <li data-bbox="499 987 1449 1086">• Zé Fernandes’s aunt Vicência contrasts with the showy, glamorous women of Paris. For example, when Jacinto visits her she serves relatively simple yet delicious food that delights him.</li> <li data-bbox="499 1093 1449 1234">• Underlining the dominant male narrative is the discussion about women in Chapter XI. The humorous yet quite disparaging way in which Zé Fernandes describes the local women reminds us of their second-class status at the time the novel was written. (235)</li> </ul>

Question number	Indicative content
3(a)	<p data-bbox="448 264 895 293"><i>Capitães da Areia</i> (Jorge Amado)</p> <p data-bbox="448 320 1166 349">Students may refer to the following in their answers:</p> <p data-bbox="448 376 1353 472">Pedro Bala is a unifying presence in the novel, but he is a complex character with whom the reader may not necessarily immediately identify.</p> <ul data-bbox="499 499 1426 1151" style="list-style-type: none"> <li data-bbox="499 499 1426 667">• Early in the novel we know little of him other than that he is the smart leader of a gang of street children, but we do get a hint of his sense of justice when, for example, he stops a member of the gang from stealing from Pirulito. This helps us to begin to understand what motivates him.</li> <li data-bbox="499 672 1426 768">• We see a dark side to Pedro Bala when he forces himself on a girl on the sands. We are shocked at the ugliness and cruelty of this episode, which distances us from him.</li> <li data-bbox="499 772 1426 981">• Later in the novel, his relationship with Dora reveals a tender, caring side that the reader can more easily identify with. For example, we see him defend Dora from the rest of the gang, and later we learn of their dreams of a life together. We are aware that such a happy ending is unlikely in the circumstances, arousing the reader's sympathies.</li> <li data-bbox="499 985 1426 1151">• Throughout the novel, Pedro Bala's role as a natural leader is emphasised. He is shown to be protective and loyal. For example, he refuses to betray the gang even when tortured, and he eventually becomes a strike leader, reinforcing his image as a hero in the eyes of the reader. (228)</li> </ul>

Question number	Indicative content
3(b)	<p data-bbox="448 264 895 293"><i>Capitães da Areia</i> (Jorge Amado)</p> <p data-bbox="448 320 1166 349">Students may refer to the following in their answers:</p> <p data-bbox="448 376 1378 441">Religion is a key feature of the narrative, and religious figures play a significant part in the lives of the Capitães at various points.</p> <ul data-bbox="499 468 1445 1256" style="list-style-type: none"> <li data-bbox="499 468 1445 667">• Both Catholicism and Candomblé are referenced throughout the novel, often in a way that suggests they are almost interchangeable. For example, Father José Pedro and Don'Aninha are mentioned together as calling in on the Capitães to tend to the sick. This illustrates the role religious figures have as carers in the lives of the Capitães.</li> <li data-bbox="499 672 1445 909">• Sometimes, however, the two religions are seen to preach different values. For example, in a Candomblé ritual, Pedro Bala hears that Omolu will bring smallpox to the rich in a day of vengeance, demonstrating the class divide in the city and the clear association between Candomblé and the poor. Pedro Bala then recalls that Father José Pedro said that the poor would go to heaven, emphasising equality in the after-life.</li> <li data-bbox="499 913 1445 1048">• Religion plays a life-changing part in Pirulito's life. He wants to become a priest and is encouraged by José Pedro. His open piety is respected by the other Capitães, and we learn that he is accepted by a monastic order.</li> <li data-bbox="499 1052 1445 1256">• Catholicism and Candomblé come together for the Capitães in Dora's funeral ritual. For example, while José Pedro says the 'Our Father', Don'Aninha says she has become a Candomblé saint. Pedro Bala is comforted by the thought that Dora has become a star – neither a Catholic nor a Candomblé belief but effectively a religious belief of Bala's own. (246)</li> </ul>



Question number	Indicative content
4(a)	<p data-bbox="448 297 1059 331"><i>Antes do Baile Verde</i> (Lygia Fagundes Telles)</p> <p data-bbox="448 353 1166 387">Students may refer to the following in their answers:</p> <p data-bbox="448 409 1342 506">Across the collection, men feature in most of the stories and are represented in a variety of ways, but there are particular traits or characteristics that the author tends to explore.</p> <ul data-bbox="499 539 1449 1234" style="list-style-type: none"> <li data-bbox="499 539 1449 741">• Some men are portrayed as weak or helpless, especially in their relationship with women. For example, in <i>As pérolas</i>, Tomás is physically weak and dying, but he also feels powerless to prevent his wife beginning a relationship with Roberto. He tries to hide her necklace but cannot go through with even this small act of defiance.</li> <li data-bbox="499 752 1449 987">• A different group of men are characterised as powerful, in control and thus wilful or cruel. For example, in <i>Venha ver o pôr do sol</i>, Ricardo refuses to accept that Raquel has moved on and asserts his control over her in a terrifying act, while, more prosaically, in <i>Helga</i>, Paul steals his wife’s artificial leg to sell it, and abandons her for a better life. The matter-of-fact way in which he recounts this bizarre story makes his heartlessness the more shocking.</li> <li data-bbox="499 999 1449 1234">• A recurring characteristic is the disturbed mind. In <i>Os objetos</i>, Miguel appears to be mentally unstable. For example, we see him trying to bite a glass paperweight. But the author uses his state of mind to illustrate the way he and his wife have somehow drifted apart. In different ways, in both <i>A caçada</i> and <i>A janela</i>, the author also explores disturbed mental states, with both men suffering the consequences of their fixations. (241)</li> </ul>

Question number	Indicative content
4(b)	<p data-bbox="448 264 1059 293"><i>Antes do Baile Verde</i> (Lygia Fagundes Telles)</p> <p data-bbox="448 320 1166 349">Students may refer to the following in their answers:</p> <p data-bbox="448 376 1390 439">Across the collection, a number of recurring themes and ideas can be identified.</p> <ul data-bbox="499 465 1445 1189" style="list-style-type: none"> <li data-bbox="499 465 1445 703">• Many of the stories deal with man-woman relationships, especially those in trouble or decline. For example, in <i>Um chá bem forte e três xícaras</i>, a woman contemplates what the future will hold now that her husband has taken up with a younger woman, while in <i>O moço do saxofone</i>, a young man plays the saxophone as a response to being cuckolded. Both stories are characterised by a melancholy resignation, an acceptance of betrayal.</li> <li data-bbox="499 707 1445 945">• The author is also interested in exploring other aspects of human behaviour, especially the darker side. In <i>Verde lagarto amarelo</i>, Rodolfo is dismayed that his more successful brother should choose to copy, and thereby 'steal' from him as if through envy, the one thing he feels proud of, his writing; while in <i>Venha ver o pôr do sol</i>, the author shocks the reader with the story of a man motivated by revenge.</li> <li data-bbox="499 949 1445 1048">• A number of stories dwell on the disturbances of the mind. These range from the mild fixations of Miguel in <i>Os objetos</i>, to stories of people more deeply troubled.</li> <li data-bbox="499 1052 1445 1189">• An abiding characteristic of the stories in the collection is that they are left unresolved – the author avoids presenting us with tidy solutions to the societal issues and problems that she explores. (219)</li> </ul>

Question number	Indicative content
5(a)	<p data-bbox="448 264 979 293"><i>A Viagem do Elefante</i> (José Saramago)</p> <p data-bbox="448 320 1166 349">Students may refer to the following in their answers:</p> <p data-bbox="448 376 1377 539">Early in the novel the author casually remarks upon who might be considered the second and third most important figures in his story while taking it for granted that Salomão is central. But these comments need to be seen in the context of the overall ironical tone of the novel.</p> <ul data-bbox="499 566 1401 1223" style="list-style-type: none"> <li data-bbox="499 566 1401 667">• It is obvious that the novel cannot exist without references to Salomão the elephant – he is the starting point and pretext for the story. Even the title of the novel makes this clear.</li> <li data-bbox="499 672 1401 804">• Salomão is also the key unifying figure in the story – it begins and ends with him, and the story is that of his journey from Lisbon to Vienna. Thus it can be argued that the elephant is indeed the ‘figura ... primeira’ in the novel.</li> <li data-bbox="499 808 1401 1081">• However, we never really get to know Salomão in the way we might expect. Rather, it is his handler Subhro whose thoughts and words are central. For example, in the episode of the miracle in Padua, we know almost nothing of what is going on in the elephant’s head – his moods and feelings (‘maldisposto’ in the mornings) are interpreted for us by Subhro, who trains Salomão to kneel. Thus we can consider Subhro to be the real protagonist, with Salomão as his prop or sidekick.</li> <li data-bbox="499 1086 1401 1223">• There is a case to be made for considering the author-narrator as the true protagonist, as he is the one who sets the tone, chooses the detail and manipulates our response to the story. (247)</li> </ul>

Question number	Indicative content
5(b)	<p data-bbox="448 264 979 293"><i>A Viagem do Elefante</i> (José Saramago)</p> <p data-bbox="448 320 1166 349">Students may refer to the following in their answers:</p> <p data-bbox="448 376 1394 439">The author has created a structure – Salomão’s journey – that serves as a vehicle for observing and criticising aspects of society.</p> <ul data-bbox="499 465 1422 1151" style="list-style-type: none"> <li data-bbox="499 465 1422 667">• The story involves various characters in positions of power, and these are usually portrayed in a negative light. For example, the Archduke is seen as pompous and given to ordering and threatening, as when he renames Subhro and refuses to back down. This illustrates a lack of consideration for others and shows how power is abused by political leaders.</li> <li data-bbox="499 672 1422 837">• In a similar way, the clergy are mocked for the way they exercise control over their flock. For example, the religious superiors at the basilica abuse the simple faith of the people by getting the elephant to appear to perform a miracle. In this way they seek to maintain their hold over the people.</li> <li data-bbox="499 842 1422 1008">• Saramago’s criticism is not simply reserved for the great and the good – he also shines a spotlight on ‘ordinary’ people, whose ignorance allows them to be manipulated. This is shown in the exorcism episode, where fear and superstition cloud the judgement of the village people.</li> <li data-bbox="499 1012 1422 1151">• These criticisms are very much aimed at modern-day society but, by using a historical context, the author’s observations are rendered ironic and humorous. We sense that little has changed since the 1500s. (210)</li> </ul>

Question number	Indicative content
6(a)	<p data-bbox="448 264 911 293"><i>Pensageiro Frequente</i> (Mia Couto)</p> <p data-bbox="448 320 1166 349">Students may refer to the following in their answers:</p> <p data-bbox="448 376 1305 441">Many of the articles in the collection deal with, or have as their starting point, memories of episodes from the author's past.</p> <ul data-bbox="499 468 1406 1256" style="list-style-type: none"> <li data-bbox="499 468 1406 801">• Some of the chronicles can be considered autobiographical and focus on particular moments in the author's life that arouse the reader's interest and empathy. For example, in <i>Fintado por um verso</i>, Couto writes about when he was a football-mad fifteen year-old falling in love with a girl. By sharing with us his failures – to score goals and to have a relationship with Laura – he creates a touching story that most readers can readily relate to. Couto's reminiscences here would have the effect of triggering readers' memories of their own childhood or adolescence.</li> <li data-bbox="499 813 1406 1048">• In <i>Moçambique 25 anos</i>, Couto uses the memory of where he was on Independence Day 1975 to reflect upon the country's fortunes since then and his hopes for the years to come, linking past, present and future. Again, this device – recalling where he was at a significant moment for the whole country – 'connects' with readers who are likely to have their own personal memories of momentous events.</li> <li data-bbox="499 1059 1406 1256">• In many of the chronicles, Couto recalls particular places he has visited or people he has met that, taken together, create a varied, vivid and highly personal picture of his country. For example, in <i>Um barco no céu na Munhava</i>, we are absorbed by Couto's childhood memories of both the Fernandes family and the land they lived on. (239)</li> </ul>

Question number	Indicative content
6(b)	<p data-bbox="448 264 911 293"><i>Pensageiro Frequente</i> (Mia Couto)</p> <p data-bbox="448 320 1166 349">Students may refer to the following in their answers:</p> <p data-bbox="448 376 1398 510">In his '<i>Nota introdutória</i>', Couto reminds us that his articles were originally written for aeroplane passengers wanting to kill time and perhaps assuage their fears of flying, so he has created 'light' texts to take readers out of themselves.</p> <ul data-bbox="499 537 1425 1294" style="list-style-type: none"> <li data-bbox="499 537 1425 741">• All of the texts take the reader somewhere else, away from the confines of the aeroplane cabin. For example, in <i>As águas da biodiversidade</i>, we are transported to a unique, off-the-beaten-track area of Mozambique, where different cultures meet. This kind of text seems appropriate in the context of an aeroplane journey but works equally well for the reader on the ground.</li> <li data-bbox="499 745 1425 949">• The reader is diverted and entertained by the imagination and attention to detail contained within each short article. For example, in <i>Os lugares voadores</i>, Couto effectively presents interesting detail of an aeroplane journey, a travelling companion and a city, woven together with philosophical reflections that elevate the text without seeming 'heavy'.</li> <li data-bbox="499 954 1425 1122">• Two of the texts are fictional short stories that nevertheless maintain the mood and coherence of the collection as a whole. For example, <i>Carta de Ronaldinho</i> is a charming story rooted in Mozambican culture, in which a memorable character is sketched with empathy and affection.</li> <li data-bbox="499 1126 1425 1294">• The articles are always 'light' and yet thoughtful and introspective. There is very little that is 'negative' or too serious, and even where a more sombre note is struck – the tragedy in <i>A cidade sonhada</i>, for example – the author is able to draw out something positive. (242)</li> </ul>

Question number	Indicative content
7(a)	<p data-bbox="448 264 911 293"><i>Abril Despedaçado</i> (Walter Salles)</p> <p data-bbox="448 320 1166 349">Students may refer to the following in their answers:</p> <p data-bbox="448 376 1331 472">Clara occupies a significant role in the story – she is the one who disturbs the equilibrium of the narrative, ushering in a change in direction for Tonho and Menino / Pacu.</p> <ul data-bbox="499 499 1401 1151" style="list-style-type: none"> <li data-bbox="499 499 1401 629">• Her arrival marks a key turning point in the narrative. For example, she gives Menino a book, which opens his eyes to a quite different world, while she and Salustiano also give him a name, suggesting things now will never be the same.</li> <li data-bbox="499 640 1401 770">• Clara’s arrival also impacts Tonho’s life significantly. Thus, when he sees her at the circus show, he begins to fall in love, setting up a tension between his apparent destiny (to be the next to die in the feud) and a new alternative.</li> <li data-bbox="499 781 1401 943">• When Clara asks Tonho if he knows ‘Ventura’, the double meaning (the name of the town and ‘happiness’) signals another turn in the narrative. Thus, Tonho travels with her to Ventura and has his eyes opened to the possibility of a different life.</li> <li data-bbox="499 954 1401 1050">• Clara’s life, too, is changed. While in Ventura the episode on the rope seems to free her from her ties with Salustiano and she begins to develop feelings for Tonho.</li> <li data-bbox="499 1061 1401 1151">• Clara’s night with Tonho helps to break the vicious circle of the feud: when Pacu sees how happy Tonho can be, he takes his brother’s place, freeing Tonho from his fate. (221)</li> </ul>

Question number	Indicative content
7(b)	<p data-bbox="448 264 911 293"><i>Abril Despedaçado</i> (Walter Salles)</p> <p data-bbox="448 320 1166 349">Students may refer to the following in their answers:</p> <p data-bbox="448 376 1362 441">The Breves and Ferreira families are governed by traditions that tie them to the past.</p> <ul data-bbox="499 468 1406 1151" style="list-style-type: none"> <li data-bbox="499 468 1406 633">• The two families cling to a rigid and unquestioned code of honour that robs them of any lasting happiness or stability. For example, each is obliged to continue the feud even though it is obvious to the spectator that the dry and hostile land they are fighting over does not seem worth the trouble.</li> <li data-bbox="499 640 1406 837">• Tradition dictates that, after a killing, the victim's funeral be attended by the other family. Thus, when Breves visits the Ferreira house and asks for a truce, the bizarre nature of the feud is exposed: no opportunity to end it is taken, and Tonho is, ironically, safe at the Ferreira house but a marked man afterwards.</li> <li data-bbox="499 844 1406 976">• The Breves family in particular seems to be trapped by tradition: their farming methods, for example, appear to be outdated, stuck in the past. This is perfectly illustrated by the endless circular motion of the oxen.</li> <li data-bbox="499 983 1406 1151">• The film narrative does show that the traditions that bind the families may not last forever. For example, when Breves visits the village store he hears a warning that times are changing; and the arrival of Clara and Salustiano indirectly hastens the end of the traditional feud. (208)</li> </ul>



Question number	Indicative content
8(a)	<p data-bbox="448 264 1238 293"><i>Os Gatos Não Têm Vertigens</i> (António-Pedro Vasconcelos)</p> <p data-bbox="448 320 1166 349">Students may refer to the following in their answers:</p> <p data-bbox="448 376 1393 439">Jó's character appears to be shaped by the influences around him; as those influences change, so his character changes too.</p> <ul data-bbox="499 465 1422 1014" style="list-style-type: none"> <li data-bbox="499 465 1422 600">• When we first meet Jó he is in bad company: he and his friends appear to be antisocial (eg one of them is publicly urinating into the river) and they go on to steal Rosa's bag. This shows that Jó is on the margins of society and is behaving accordingly.</li> <li data-bbox="499 604 1422 739">• We can understand his disaffection and frustration when we meet his parents: his father's house is squalid and he is failing to care properly for Jó, while his mother has no time for him. These scenes explain why Jó feels isolated and rejected.</li> <li data-bbox="499 743 1422 842">• Jó is therefore wary when Rosa begins to try to look after him (eg by leaving food out for him), and although they begin to get on, he finds it too easy to slip back into his old ways.</li> <li data-bbox="499 846 1422 1014">• It is Rosa's trust and perseverance that bring about a lasting change in Jó. For example, she has faith in his writings and the effort she makes to get him published secures his future. Thus the film ends with a much happier, stable Jó, in contrast with the troubled youth at the start of the film. (208)</li> </ul>

Question number	Indicative content
8(b)	<p data-bbox="448 264 1238 293"><i>Os Gatos Não Têm Vertigens</i> (António-Pedro Vasconcelos)</p> <p data-bbox="448 320 1166 349">Students may refer to the following in their answers:</p> <p data-bbox="448 376 1437 465">Although the film deals principally with the growing relationship between Jó and Rosa, the difficult and uncertain economic situation in Portugal at the time of production forms a significant backdrop.</p> <ul data-bbox="499 501 1449 1196" style="list-style-type: none"> <li data-bbox="499 501 1449 674">• Jó's situation is shown to be precarious financially. For example, early in the film we hear that his father is in debt, while we later learn that his friend Fintas's mother is struggling to make ends meet as a prostitute because there are 'cada vez menos clientes'. These scenes help us to interpret Jó's behaviour.</li> <li data-bbox="499 678 1449 846">• Rosa appears to be better off economically, but even she is affected by the country's economic difficulties. For example, she finds the local butcher has shut down, with the greengrocer's likely to follow. This gives us a snapshot of the problems even in her better-off neighbourhood.</li> <li data-bbox="499 851 1449 1019">• A wider picture comes from Rosa's neighbour. He says that, 'nos tempos que correm', he is left unemployed with nobody wanting to buy his flat. When he says he will move back in with his parents, we have a hint of what is to come – the arrangement involving unemployed Jó moving in with Rosa.</li> <li data-bbox="499 1023 1449 1196">• The film also shows us apparently real TV footage of protest marches in Portugal, emphasising the difficult economic context. When we see Rosa and Jó on one of the marches, the point is made that people of all backgrounds need to come together to get through the problems. (233)</li> </ul>

Question number	Indicative content
9(a)	<p data-bbox="448 264 963 293"><i>Que Horas Ela Volta?</i> (Anna Muylaert)</p> <p data-bbox="448 320 1166 349">Students may refer to the following in their answers:</p> <p data-bbox="448 376 1401 472">A striking visual feature of the film is the use of rooms and spaces, both within and outside the house, to underpin the key theme of class division.</p> <ul data-bbox="499 499 1410 1256" style="list-style-type: none"> <li data-bbox="499 499 1410 633">• Dona Bárbara says that Val is ‘almost’ a member of the family, but Val’s only private space – her bedroom - is tiny and cramped. This contrasts markedly with the spacious living quarters of the family.</li> <li data-bbox="499 640 1410 842">• Val’s main working area is the kitchen, where early on we see her preparing breakfast for Fabinho, underlining her position as servant. Later, this same space is used to show Dona Bárbara’s thinly disguised annoyance at having to serve Jéssica – a reversal of the ‘master / servant’ roles that have been quietly accepted up to the point of Jéssica’s arrival.</li> <li data-bbox="499 848 1410 983">• The guest room is a source of class conflict. Jéssica expects to sleep there, seeing herself as both a guest of and equal to the family. This further upsets the ‘master / servant’ balance within the household.</li> <li data-bbox="499 990 1410 1124">• For Dona Bárbara, the pool is a symbol of the family’s status. Thus, when first Jéssica and then Val, in an audience-pleasing act of defiance, splashes about in the pool, we know that the class divide in the house is under threat.</li> <li data-bbox="499 1131 1410 1256">• When José Carlos takes Jéssica to the top of a tall building we realise that the panorama from the building symbolises the broader horizons she believes are hers, contrasting with the restricted, menial role Val has had to accept. (241)</li> </ul>

Question number	Indicative content
9(b)	<p data-bbox="448 297 963 331"><i>Que Horas Ela Volta?</i> (Anna Muylaert)</p> <p data-bbox="448 351 1166 385">Students may refer to the following in their answers:</p> <p data-bbox="448 407 1362 474">José Carlos plays an important role in the narrative, especially with regard to his relationships with women.</p> <ul data-bbox="497 499 1417 1220" style="list-style-type: none"> <li data-bbox="497 499 1417 701">• José Carlos is characterised from the outset as a fragile and sickly man, in contrast with his overtly dynamic wife, who appears to be the one 'in charge'. This contrast is underlined, for example, by the fact that she has a high-profile job whereas he doesn't work much, being a rich failed artist. But this does not mean that he is less important in narrative terms.</li> <li data-bbox="497 705 1417 947">• He appears to have a largely passive presence in the house and depends on Val. For example, she administers his medication, and he leaves Dona Bárbara to deal with matters concerning Fabinho. But he believes he is still in control – 'Aqui todos dançam como querem, mas quem toca a música sou eu.' And this is true in that it is his money that supports the family's lifestyle.</li> <li data-bbox="497 952 1417 1220">• Nevertheless, José Carlos is at odds with a society where men are no longer automatically considered superior to women. This is exemplified in his advances towards Jéssica: he seems to think that it is appropriate for him to proposition her, but Jéssica's self-confident response obliges him to back off. His insistence that his proposal is just a joke makes him seem weak and comfortably resigned to his domestic situation, contrasting with the more assertive women around him. (227)</li> </ul>

Question number	Indicative content
10(a)	<p data-bbox="448 264 919 293"><i>A Canção de Lisboa</i> (Pedro Varela)</p> <p data-bbox="448 320 1166 349">Students may refer to the following in their answers:</p> <p data-bbox="448 376 1394 441">As the two important Brazilians in the narrative, Murilo and Alice both add significantly to the impact of the film on the spectator.</p> <ul data-bbox="499 468 1410 1151" style="list-style-type: none"> <li data-bbox="499 468 1410 600">• Murilo is portrayed initially as a stereotype: he is highly emotional and given to flamboyant speech and mannerisms, as in the scene when he says he is gay. This representation serves as a contrast to the much more laid-back Vasco.</li> <li data-bbox="499 604 1410 736">• Alice is immediately characterised as loud, argumentative and assertive, again contrasting deliberately with the more placid Vasco. For example, at the fundraising party, the angrier Alice becomes, the less Vasco takes her seriously.</li> <li data-bbox="499 741 1410 907">• However, Alice and Murilo are not simply two-dimensional. For example, Alice eventually softens into a more rounded and sensitive character, as when she begins to establish a rapport with her father, while Murilo finds himself falling in love with Alice. Both characters thus rise above the merely stereotypical.</li> <li data-bbox="499 911 1410 1043">• Both Brazilian characters are vehicles for humour. For example, Alice's over-the-top threats to Vasco are funny, while Murilo's tears during Caetano's speech underline the silliness of what Caetano is saying.</li> <li data-bbox="499 1048 1410 1151">• They are a recognition of the significant Brazilian cultural presence in Portugal, as well as adding to the cosmopolitan representation of modern Lisbon in the film. (200)</li> </ul>

Question number	Indicative content
10(b)	<p data-bbox="448 264 919 293"><i>A Canção de Lisboa</i> (Pedro Varela)</p> <p data-bbox="448 320 1166 349">Students may refer to the following in their answers:</p> <p data-bbox="448 376 1334 472">The film is light in tone and humorous in intention. It succeeds in creating humour through a combination of techniques, including characterisation, situations and complications.</p> <ul data-bbox="499 499 1449 1189" style="list-style-type: none"> <li data-bbox="499 499 1449 629">• Many of the characters are funny in their own right. For example, Vasco's appearance raises a smile, while his constant refusal to take things seriously (as with the lecturer at the start of the film) generates a lot of the humour.</li> <li data-bbox="499 640 1449 808">• The film contains a series of set pieces or sketches specifically designed to be funny. For example, the discussion with the medical lecturer at the start of the film is humorous because Vasco is completely out of his depth, using inappropriate language for what ought to be a serious situation.</li> <li data-bbox="499 819 1449 1043">• A key feature of the narrative is the piling up of deceptions and misunderstandings that are a rich source of humour. For example, the way the aunts cover up their poverty by pretending to want to stay in an authentically Portuguese hotel leads to the funny scene in the brothel. Here, the humour stems largely from the airs and graces of the aunts contrasting with the earthy language of the Spanish madam.</li> <li data-bbox="499 1055 1449 1189">• Exaggeration is used to comic effect throughout the film. Many of the characters are exaggerated stereotypes: for example, Caetano is an amusing take on self-serving politicians, his words so obviously insincere, as in the television interview. (224)</li> </ul>

