

A Level Portuguese



Sample Assessment Materials

Pearson Edexcel Level 3 Advanced GCE in Portuguese
(listening, reading and writing) (9PG0)

First teaching from September 2018

First certification from 2020

Issue 1

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Introduction

The Pearson Edexcel Level 3 Advanced GCE in Portuguese (listening, reading and writing) is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- 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/indicative content will not be exhaustive. However different examples of responses will be provided at standardisation.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.

Please check the examination details below before entering your candidate information

Candidate surname

Other names

**Pearson Edexcel
Level 3 GCE**

Centre Number

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Candidate Number

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**Sample assessment material for first teaching
September 2018**

Time: 2 hours 30 minutes

Paper Reference **9PG0/01**

Portuguese

Advanced

**Paper 1: Translation into English, reading comprehension
and writing (research question) in Portuguese**

**You do not need any other materials.
Dictionaries are not allowed in this examination. Documentation
relating to the research is not allowed in this examination.**

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Section A and in Section B.
You must answer **one** question from Section C. Write between 300 to 350 words for questions in Section C.
- In Section B and C, you can answer the questions using either European Portuguese and/or Brazilian Portuguese.
- We recommend you spend 20 minutes on Section A: Translation into English, 45 minutes on Section B: Reading comprehension and 1 hour 25 minutes on Section C: Writing (research task).
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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SECTION A: TRANSLATION INTO ENGLISH

Write your answer in the space provided.

We recommend you spend around 20 minutes on this section.

- 1 Translate the following text from a music website about Kizomba into **English**.

Kizomba é um género musical e de dança originário de Angola, cujo nome provém da expressão linguística Kimbundo, que significa “festa”. Muito embora tenha nascido nos anos 80 em Luanda, resultou da fusão entre os ritmos africanos e a forma de dançar, a pares, importada da Europa.

É uma dança tão sedutora e contagiante que tem vindo a conquistar o mundo, em boa parte devido ao som inconfundível e à expressão sensual do corpo. Por último, a suavidade e a facilidade dos passos base permitirão a qualquer principiante evoluir rapidamente para movimentos mais complexos. A beleza da dança ganha vida na expressão exuberante de uma música apoiada nos sentidos.

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(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

SECTION B: READING

We recommend you spend around 45 minutes on this section.

Open-response questions do not have to be written in full sentences and you may respond using single words or phrases.

You may use words from the texts but you must not copy whole sections.

- 2 Leia este artigo de um jornal sobre a igualdade de género.

A Lei da Paridade é uma ilusão

Mesmo nas sociedades mais igualitárias do nosso planeta, as mulheres têm menos oportunidades do que os homens. Em Portugal, uma das soluções mais utilizadas para promover a igualdade entre sexos é a Lei da Paridade, que estabelece um número mínimo obrigatório de homens e mulheres em cargos públicos.

Em teoria, é uma ideia interessante: se homem e mulher correspondem a sensivelmente 50% das pessoas deste planeta, e se são iguais, então a distribuição do género em serviços do Estado deveria ser sensivelmente igual. Mas esta é uma solução para as consequências quando deveríamos, ao invés, estar a corrigir as causas.

Aliás, o problema só estará resolvido quando a percentagem de mulheres e de homens for irrelevante. Ou seja, é a nossa mentalidade que terá de mudar e o problema corrigir-se-á pela educação das crianças, para que não confundam género com competência, mérito ou capacidade.

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Escolha o final correto para cada frase. Assinale as **quatro** respostas corretas:

- (i) De acordo com o texto, em comparação com os homens, as mulheres têm... (1)
- A** as mesmas oportunidades.
 - B** um número superior de oportunidades.
 - C** um número inferior de oportunidades.
 - D** oportunidades distintas.
- (ii) A Lei da Paridade apresenta-se como... (1)
- A** a solução mais comum.
 - B** a solução menos adequada.
 - C** um sonho.
 - D** a solução menos frequente.
- (iii) Criada para solucionar o recrutamento dos cargos públicos, a lei impõe para as questões de género... (1)
- A** uma divisão ilusória.
 - B** uma divisão generalista.
 - C** uma divisão generosa.
 - D** uma divisão proporcional.
- (iv) Mais do que criar leis, a sociedade deveria investir antes na formação para... (1)
- A** que se encontrem outras soluções para a igualdade de género.
 - B** que as crianças distingam capacidade e género.
 - C** alterar os efeitos da lei no que respeita a competência.
 - D** manter o sistema atual.

(Total for Question 2 = 4 marks)

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3 Leia este extrato de um *Blog* sobre a nova geração de jovens.

A Geração Z

Em Portugal, tal como em outras sociedades ocidentais, depois da geração X e dos *Millennials*, chegámos à geração Z para caracterizar quem nasceu entre meados dos anos 90 e 2010.

São pessoas mais independentes e fazedoras, que utilizam a internet a seu favor para concretizar as suas iniciativas e para se manterem atualizados sobre o que se passa pelo mundo mas não são, contudo, dependentes de tecnologia. As redes sociais são das ferramentas mais utilizadas por esta geração para interações mas que ainda assim continua a privilegiar a comunicação não virtual.

A comunicação online pode fazer com que os jovens, que se sentem diferentes, cresçam menos isolados, e também mais preparados para as relações na vida real. Ou seja, a internet pode ser tanto um refúgio, como um passaporte para experimentar primeiro aquilo que ainda não se teve coragem de fazer na realidade.

Quais as frases corretas? Assinale as **quatro** respostas corretas:

- A** Fazem parte da geração Z os jovens nascidos no início da década de 90.
- B** O universo digital é um recurso importante para esta geração de cibernautas.
- C** Ser autónomo e criativo são elementos fundamentais que distinguem a geração atual.
- D** Os jovens da geração Z estão rodeados de tecnologia, sem a qual não podem viver.
- E** Esta geração cresceu com as tecnologias e, portanto, utiliza-as para tudo o que fazem.
- F** Os jovens usam as redes sociais, sem excluir o convívio com os outros.
- G** A internet possibilita a alguns jovens um meio de interagirem de forma mais efetiva.
- H** É um facto que a comunicação *online* promove a exclusão social.
- I** Graças à internet, os jovens já não precisam de passaporte para viajar virtualmente.

(Total for Question 3 = 4 marks)

- 4 Leia este artigo de um jornal, sobre a imigração em Portugal. Responda às perguntas em Português.

Portugal e o acolhimento aos imigrantes

Portugal atingiu o segundo lugar num estudo internacional, que avalia a integração dos imigrantes. Foi considerado um dos melhores países a promover a igualdade de direitos, embora existam ainda áreas para intervenção, da saúde à educação e ao trabalho.

A igualdade no acesso à saúde é onde persistem mais barreiras, devido sobretudo à crise económica. Em contrapartida, no mercado de trabalho, as estatísticas revelam uma taxa de desemprego baixa entre os imigrantes. Contudo, ainda é muito frequente encontrar imigrantes a trabalhar abaixo das suas qualificações, para além das dificuldades em beneficiar das regalias sociais.

Na área da educação, os filhos dos imigrantes acedem facilmente ao sistema, muito embora a capacidade de resposta seja, por vezes, insuficiente para as necessidades desses alunos, tendo em conta entraves como a língua. Um último desafio está em ajudá-los a ultrapassar melhor os obstáculos, de maneira a que a escola promova a plena integração de estudantes e pais, confirmando assim a importância da centralidade da família na sociedade portuguesa.

- (a) De acordo com o texto, que motivo têm os portugueses para se orgulharem do seu país? (1)
-
- (b) A crise económica dificultou a integração dos estrangeiros. Em que área? (1)
-
- (c) No mundo laboral, os imigrantes ainda encontram desafios. Mencione **dois** desafios. (2)
-
-
- (d) Qual o aspeto negativo apontado ao ensino em Portugal? (1)
-
- (e) Segundo o texto, a escola apoia a participação ativa de pais e filhos. Porquê? (1)
-

(Total for Question 4 = 6 marks)

- 5 Leia o extrato do romance *Ora Esguardae*, de Olga Gonçalves, onde se fala sobre o que aconteceu em Portugal imediatamente após o 25 de abril. Responda às perguntas **em Português**.

O depois da *Revolução dos Cravos*

«Abaixo o Fascismo!», sussurava-se ainda a medo, «Feriado Nacional no 1.º de Maio!», via-se escrito nos muros da cidade, e na primeira página do *Guardian*, lia-se: “Para o povo português este dia será essencial, este dia será um teste; o primeiro em liberdade!”

Qual teste, qual quê! Também o *Times*? Isso são tudo jornais lá de fora, bem nos importa a nós o que digam! Que cheguem à Alameda, que espreitem ali ao Martim Moniz, é ver o Dia do Trabalhador! O nosso povo vai portar-se bem e ser ordeiro. A Junta não vai arrepender-se de ter confiança. Ah pois! Pois, se a direita e os fascistas estão na esperança de que haja barulho, bem lhes podem dizer que errou, a malta vai portar-se que nem na procissão da Senhora da Saúde, que é a coisa que uma pessoa mais deseja!

Caça aos pides! Bem feito, que paguem por tudo! E ainda é pouco. Deviam era mandá-los para o Tarrafal, na «frigideira», assim é que elas lhes mordiam! Se há direito que deixassem fugir tantos!

‘SIM às Eleições Livres e à democracia!’, e não é inventado, desta feita vamos escolher, ‘Viva o Movimento das Forças Armadas que restituiu Portugal ao seu Povo!’

- (a) Segundo a imprensa, porque seria o dia 1 de maio importante? (1)
-
- (b) Que opinião tem o autor sobre o que é dito na imprensa estrangeira? (1)
-
- (c) Que comportamento deveriam ter os manifestantes para corresponderem às expectativas da Junta? (1)
-
- (d) Por que razão o tipo de comportamento desejado é associado ao que se deve ter numa procissão? (1)
-
- (e) Explica o que a autora quer dizer com a expressão “...assim é que elas lhes mordiam!”? (1)
-

(f) O que poderiam os portugueses escolher agora, pela primeira vez, desde a Revolução dos Cravos?

(1)

(Total for Question 5 = 6 marks)

TOTAL FOR SECTION B = 20 MARKS

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SECTION C: WRITING (RESEARCH TASK)

Respond to ONE question from this section.

We recommend that you spend around 1 hour 25 minutes on this section.

Write approximately 300 to 350 words

EITHER

6 A importância da educação após o ensino secundário em Portugal

Opções no ensino superior e técnico; estágios; voluntariado.

Leia o texto seguinte sobre as oportunidades para os jovens após o ensino secundário.

É um facto praticamente inegável que os jovens portugueses enfrentam um mercado de trabalho bastante severo, sobretudo para aqueles que procuram iniciar uma determinada carreira. Na generalidade dos casos, os recém-formados deparam-se com a falta de oportunidades que lhes permitam pôr em prática os conhecimentos que adquiriram durante anos. Reina a precariedade de emprego e os contratos laborais são substituídos por estágios que prejudicam uma inserção plena no mercado de trabalho.

Várias teorias são apontadas para explicar este problema. Uns argumentam que muitas empresas têm medo de contratar colaboradores mais jovens e que preferem oferecer estágios não remunerados. Outros alegam que os jovens têm agora demasiadas qualificações para as necessidades do país e que os jovens desempregados deveriam fazer mais trabalho voluntário para ganharem experiência relevante. E existem os que responsabilizam o governo, dada a inexistência de políticas que promovam a criação de emprego de forma permanente.

Analise criticamente a seguinte afirmação, relacionando-a com a pesquisa que realizou e o texto.

‘Os jovens portugueses precisam de estar melhor informados sobre as opções de formação disponíveis após o ensino secundário.’

(40)

OR

7 Lusofonia no mundo atual

Unindo os países de língua oficial portuguesa através da CPLP (Comunidade dos Países de Língua Portuguesa); Eventos culturais que celebram a *Lusofonia*; O enriquecimento da língua portuguesa através da diversidade linguística.

A sua pesquisa foi baseada em um país ou área de língua oficial portuguesa.

Leia o texto seguinte sobre a CPLP.

Em maio, aconteceu a X Reunião de Ministros da Cultura da Comunidade dos Países de Língua Portuguesa (CPLP) em S. Salvador da Bahia. O encontro, que teve o objetivo de aprofundar a cooperação cultural entre as nações lusófonas, contou com a presença de representantes dos nove membros da organização.

Os ministros tiveram a oportunidade de debater planos para eventos culturais e programas educativos.

‘É essencial que estes encontros não sejam só de confraternização, mas também um espaço para a afirmação da cultura e da variante da língua portuguesa de cada membro,’ declarou um dos ministros.

Durante o encontro, Salvador ganhou o título de Capital da Cultura da CPLP. A cidade brasileira é um bom exemplo dessa diversidade linguística e cultural por ter sido um importante ponto de confluência de culturas europeias, africanas e ameríndias, tendo a língua portuguesa da região sido enriquecida por essas influências variadas.

No entanto, há quem acredite que devemos manter uma língua unificada para garantir o conhecimento mútuo.

Analise criticamente a seguinte afirmação, relacionando-a com a pesquisa que realizou e o texto. A sua resposta deve centrar-se em um país ou área de língua oficial portuguesa.

‘Os vínculos culturais entre os países e comunidades lusófonos são mais fortes do que nunca, por causa da CPLP.’

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OR

8 Movimento migratório em Portugal

O êxodo rural; as oportunidades de trabalho na cidade e no campo; o acesso à formação na cidade e no campo.

Leia o texto seguinte sobre o movimento migratório.

Hoje em dia, há muitos portugueses que saem do campo à procura de uma vida nova ou de um melhor acesso à educação de nível superior na cidade.

Contudo, este êxodo rural provoca problemas sociais. Cidades que recebem grande quantidade de migrantes, muitas vezes, não estão preparadas para os receber. Em Lisboa, por exemplo, as dificuldades em encontrar alojamento acessível são enormes. Os empregos não são suficientes e muitos migrantes acabam por trabalhar no mercado negro e por residir em habitações e condições precárias.

Além do desemprego, o êxodo rural causa outros problemas. Por exemplo, aumenta a população nos bairros de periferia dos grandes centros. A população destes locais sofre com esta pressão imposta aos serviços: escolas com excesso de alunos por sala de aula são uma consequência involuntária da migração.

As escolas rurais também estão a ser afetadas pelo êxodo dos jovens. Além do mais, devido à redução da população local, a receita de impostos diminui, o que leva muitos municípios a entrar em crise.

Analise criticamente a seguinte afirmação, relacionando-a com a pesquisa que realizou e o texto.

‘Os portugueses que saem do campo não têm necessariamente uma vida melhor na cidade.’

(40)

OR

9 Os Descobrimentos: a viagem de Vasco da Gama à Índia

A importância de assegurar uma rota comercial para a Índia; Lisboa, o centro de negócios da Europa no século XVI; o impacto dessa viagem na sociedade portuguesa da época.

Leia o texto seguinte sobre a viagem de Vasco da Gama à Índia.

Um espírito aventureiro e um desejo de estabelecer contactos com outras civilizações e de conquistar novas terras foram os aspectos que incentivaram os portugueses a viajar *por mares nunca dantes navegados* à descoberta do mundo. Da cidade de Lisboa, partiu Vasco da Gama, contornando a costa africana e aportando na Índia. Assim, as culturas do Ocidente e do Oriente deixaram de estar isoladas.

Lisboa pode, efetivamente, ser considerada a capital dos Descobrimentos. As rotas comerciais foram estabelecidas e, fruto das relações com os povos dessas terras longínquas, Lisboa tornou-se uma cidade cosmopolita, beneficiando de muitas riquezas que eram trocadas ou vendidas.

Estes contactos tiveram a sua vertente negativa e foi também por isso que, no século XVI, houve três epidemias de peste em Portugal.

Em contrapartida e em resultado destes contactos com culturas tão variadas, assistiu-se a uma aquisição mútua de novos conhecimentos e processaram-se mudanças nas mentalidades. Na verdade, é notório o desenvolvimento da sociedade portuguesa da época a nível científico, artístico e literário.

Analise criticamente a seguinte afirmação, relacionando-a com a pesquisa que realizou e o texto.

‘Os Descobrimentos mudaram Portugal para melhor.’

(40)

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Indicate your question choice on this page.

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ~~☒~~ and then indicate your new question with a cross ☒.

Chosen question number: **Question 6** **Question 7** **Question 8**
Question 9

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TOTAL FOR SECTION C = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

Source information**Title: Translation**

Sourced from: <https://www.maiskizomba.com/pt/kizomba>

Title: A lei da paridade é uma ilusão

Sourced from: <http://p3.publico.pt/actualidade/sociedade/23134/lei-da-paridade-e-uma-ilusao>

Title: A Geração Z

Sourced from: <http://observador.pt/especiais/geracao-z-os-jovens-que-nasceram-na-era-da-internet-da-crise-e-do-terrorismo/>

Title: Portugal e o acolhimento aos imigrantes

Sourced from: <http://observador.pt/2015/06/12/portugal-segundo-melhor-pais-a-acolher-e-integrar-imigrantes/>

Title: O depois da *Revolução dos Cravos*

© *Ora Esguardae*, author: Olga Gonçalves, 1989, Editorial Caminho

Title: Os jovens e o trabalho

Sourced from: http://aulp.org/Jovens_no_mercado_de_trabalho_escassez_de_oportunidades_ou_excesso_de_qualificacoes

Title: Lusofonia no mundo atual

Sourced from: <http://www.brasil.gov.br/cultura/2017/05/paises-de-lingua-portuguesa-se-reunem-em-salvador-ba>

Title: Movimento migratório em Portugal

Sourced from: <http://exodoruralemportugal.blogspot.co.uk/2010/11/consequencias.html>

Title: As Descobertas: a viagem de Vasco da Gama à Índia

Sourced from: http://www.ipv.pt/forumedia/fe_7.htm

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Paper 1: Translation into English, Reading Comprehension and Writing (research task)

Section A - Marking principles (translation)

Misspelling is tolerated as long as it does not lead to ambiguity, for example 'drought' misspelled as 'drowght' would be acceptable, but misspelled as 'draught', it would be unacceptable as this is a real word with a different meaning.

Learners are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the same intended meaning.

Translation is successful if an English speaker would understand the translation without having understood the text in its original language.

Section A - Mark scheme (translation)

Question number	Portuguese text	Acceptable answers	Mark
1	Kizomba é um género musical	Kizomba is a musical genre	(1)
2	e de dança originário de Angola,	and a dance which comes from Angola,	(1)
3	cujo nome provém da expressão linguística Kimbundo,	whose name derives from the linguistic expression Kimbundo,	(1)
4	que significa 'festa'.	which/that means 'party'.	(1)
5	Muito embora tenha nascido nos anos 80 em Luanda,	Although it was born in the eighties/80s in Luanda,	(1)
6	resultou da	it resulted from the	(1)
7	fusão entre os ritmos africanos	fusion between African rhythms	(1)
8	e a forma de dançar, a pares,	and the way of dancing, in pairs,	(1)
9	importada da Europa.	imported from Europe.	(1)
10	É uma dança tão sedutora e contagiante	It is such a/very seductive and contagious dance	(1)
11	que tem vindo a conquistar o mundo,	that has been conquering the world,	(1)
12	em boa parte devido ao som inconfundível	mostly due to the distinctive/unmistakable sound	(1)
13	e à expressão sensual do corpo.	and to the sensual expression of the body.	(1)
14	Por último, a suavidade	Finally/Lastly, the smoothness/smooth	(1)
15	e a facilidade dos passos base	and easiness of the/easy basic steps	(1)
16	permitirão a qualquer principiante evoluir rapidamente	will allow any beginner to evolve quickly	(1)
17	para movimentos mais complexos.	to more complex steps.	(1)

Question number	Portuguese text	Acceptable answers	Mark
18	A beleza da dança ganha vida	The beauty of the dance comes to life in/alive with	(1)
19	na expressão exuberante de uma música	the exuberant expression of a music	(1)
20	apoiada nos sentidos.	supported by the senses.	(1)

Section B - Marking principles (reading comprehension)

- For open-response questions, the candidate does not have to write in full sentences. If appropriate, they may respond using single words or phrases.

Example of short phrases with two or more words:

- Comer fruta/legumes (verb/noun)
 - Dieta saudável (noun/adjective).
- When responding to open-response questions, candidates may use words from the reading extract but they must not copy whole sections where the question requires them to manipulate the language in order to render the response accurate to the question.

Example:

Text:	Eu como principalmente fruta e legumes para ficar saudável.
Question:	Segundo o texto, em que consiste uma dieta saudável?
Rewardable answer:	Principalmente fruta e legumes.
Non-rewardable answer:	Eu como principalmente fruta e legumes para ficar saudável.

Candidates who copy the whole sentence, as exemplified above as the *Non-rewardable answer*, **would not be awarded marks** without manipulating the verb in the sentence. This is because it does not render an accurate answer to the question. However, as the exemplified *Rewardable answer* shows, candidates may still use words from the reading extract.

- There are no marks for quality of language in Section B, so errors and omissions in spelling and grammar will be tolerated as long as the message is not ambiguous or does not interfere with communication.
- Consider only as many elements as there are marks, for example for a 1-mark answer, the candidate's first response is taken for assessment, even if this response is incorrect but the correct information follows as a further element. Where 2 marks are available, award the individual marks discretely but apply the order of elements rule.
- All questions must be answered in either European Portuguese and/or Brazilian Portuguese.

Guidance to examiners on understanding and applying the mark scheme

- Alternative ways of giving the same answer are indicated with a slash (/) in-between the alternative responses, for example: *A Joana comeu/jantou legumes.*
- Where appropriate, responses have been separated with 'AND' for compulsory answers and 'OR' for possible answers, for example:

Cozinhou legumes (1)

AND

Porque não havia mais nada na cozinha/para cozinhar. (1)

Any **one** of:

A Joana/ela gostava de legumes (1)

OR

A Joana achava os legumes saudáveis. (1)

- Any parts of an answer that are not essential are bracketed for example: (A Joana) gostava de legumes.
- Candidates are likely to write variants on the acceptable answers listed and these should be considered acceptable if they convey the correct answer.
- All possible answers have the correct amount of marks appropriate for the information required indicated in brackets.
- Suggested incorrect answers are indicated in the '**Reject**' column.

Section B - Mark scheme (reading comprehension)

Question number	Answer	Mark
2(i)	C	(1)

Question number	Answer	Mark
2(ii)	A	(1)

Question number	Answer	Mark
2(iii)	D	(1)

Question number	Answer	Mark
2(iv)	B	(1)

Question number	Answer	Mark
3	Award 1 mark each for the answers below. Only four answers are required. One mark will be deducted for each additional answer. B, C, F, G	(4)

Question number	Answer	Reject	Mark
4(a)	segundo país a melhor acolher/ integrar imigrantes (1) OR Um dos países a promover melhor a igualdade de direitos (1)	O melhor país a acolher/ integrar imigrantes/ a promover a igualdade de direitos	(1)

Question number	Answer	Reject	Mark
4(b)	(No acesso à) saúde	Healthcare Segurança social	(1)

Question number	Answer	Reject	Mark
4(c)	Muitos trabalham abaixo das suas qualificações (1) AND sentem dificuldades em aceder a apoios sociais (1)	Muitos trabalham dentro das suas qualificações dificuldades em aceder a segurança social	(2)

Question number	Answer	Reject	Mark
4(d)	Não tem capacidade suficiente para responder às/ir ao encontro das necessidades dos filhos de imigrantes (1) OR (Incapacidade de dar resposta às) barreiras linguísticas/da língua (1)	Capacidade de responder às necessidades (on its own)/ de receber of filhos dos imigrantes	(1)

Question number	Answer	Reject	Mark
4(e)	(Porque) a família é central na sociedade portuguesa (1)	Para ser parte de uma família	(1)

Question number	Answer	Reject	Mark
5(a)	Era o primeiro feriado (nacional) em liberdade (1) OR Celebrava-se a derrota/fim ao fascismo (1) OR Seria um teste aos portugueses (e ao seu comportamento) (1)	Dia da Liberdade Dia do trabalhador without any reference to 'primeiro' and 'em liberdade'	(1)

Question number	Answer	Reject	Mark
5(b)	(Que) a opinião deles não importa/ não é importante (porque são estrangeiros).	Para os jornais irem ver a Alameda e o Martim Moniz	(1)

Question number	Answer	Reject	Mark
5(c)	Serem ordeiros/calmos (1) OR Portarem-se bem (1).	Com barulho	(1)

Question number	Answer	Reject	Mark
5(d)	(Devem) manifestar-se de forma silenciosa (e meditativa).	A rezar/orar	(1)

Question number	Answer	Reject	Mark
5(e)	Vão pagar e bem (pelo que fizeram)/ vão ser bem punidos (1) OR vão sofrer da mesma maneira que fizeram os outros sofrer (no Tarrafal/ na frigideira) (1).	Vão ser fritos	(1)

Question number	Answer	Reject	Mark
5(f)	Um novo governo/presidente.	'Votar' on its own	(1)

Section C – Marking principles (written research task)

There are three levels-based mark grids to be applied to this task. They are:

- knowledge and understanding of society and culture (AO4)
- understand and respond to written language in writing (AO2)
- accuracy and range of language (AO3).

The recommended word count for this task is 300 to 350 words, but the whole response must be marked regardless of length.

Accept responses in either European Portuguese and/or Brazilian Portuguese.

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 should 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 13–16 with a small amount of band 17–20 material, it would be placed in band 13–16 but be awarded a mark near the top of the band because of the band 17–20 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.

Mark grids

Knowledge and understanding of society and culture (AO4 – 20 marks)

- This mark grid assesses the content of the student's answer in relation to the knowledge and understanding of culture and society they have demonstrated, based on their research. It also assesses their ability to critically analyse by sustaining a line of argument and drawing conclusions about aspects of culture and society, based on the question related to the research subject. Students must base their response on **one** country/area only, where Portuguese is an official language (*see pages 8 to 9*). Students who choose Themes 1, 3 or 4 must base their response on Portugal only. However if students choose Theme 2, they must base their response on **one** country/area where Portuguese is an official language.
- If students refer to more than one country/area for Themes 1, 3 or 4, you will mark content based on Portugal only.
- If students refer to more than one country/area for Theme 2, you will mark positively by awarding marks for content based on the country/area that will gain the highest mark.
- If students do refer to more than one country/area in their response, they are likely to disadvantage themselves as they will waste time writing content that will not gain them any marks.

Understand and respond to written language (AO2 – 10 marks)

- This grid assesses students' understanding of the unseen text by their ability to use relevant information from it to contribute to the ideas, arguments and conclusions presented on society and culture.

The two mark grids for AO4 and AO2 are presented side by side. This is because of the connection between the information that the student is producing based on knowledge and understanding of society and culture and the information that they are using from the unseen text to contribute to this.

Indicative content

- When deciding how to reward the answer for content, you should consult both of these mark grids 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 indicative content shows that students are expected to place more emphasis on knowledge and understanding of society and culture (AO4) than on the text (understand and respond in writing to written language – AO2). This emphasis is reflected in the greater number of marks available for AO4 (20 marks) than for AO2 (10 marks).
- Students can demonstrate their knowledge and understanding of society and culture (research) by providing relevant ideas/information/references/examples related to aspects such as:
 - lifestyle/customs/events both current and historical
 - important figures both current and historical
 - public opinion, feelings, reactions and behaviour.

This list is not exhaustive. Such aspects are illustrated in the indicative content. The recommended word count for each essay is 300–350 words but the whole essay will be marked regardless of length.

Knowledge and understanding of society and culture (AO4)		Understand and respond to written language (AO2)	
Marks	Description	Marks	Description
0	No rewardable material.	0	No rewardable material
1–4	<ul style="list-style-type: none"> Limited, straightforward, predictable ideas expressed on culture and society; limited information/examples/references from the one country/area researched to support ideas; limited focus on the research subject. Limited evidence of critical analysis of culture and society; points of view have little justification; limited/brief conclusions on the one country/area researched that are frequently contradictory; frequently relies on description rather than analysis. 	1–2	<ul style="list-style-type: none"> Limited use of relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture from the one country/area researched; information used is frequently contradictory/irrelevant.
5–8	<ul style="list-style-type: none"> Occasionally relevant, straightforward ideas expressed about culture and society, mostly generalised, occasionally supported by information/examples/references from the one country/area researched; some loss of focus on the research subject. Occasional evidence of critical analysis of culture and society; points of view are given with occasional justification, arguments may be made but not developed, occasionally leading to straightforward conclusions from the one country/area researched that may include contradictions; some reliance on description rather than analysis. 	3–4	<ul style="list-style-type: none"> Occasionally uses relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture from the one country/area researched; sometimes information used is contradictory/irrelevant.

Knowledge and understanding of society and culture (AO4)		Understand and respond to written language (AO2)	
Marks	Description	Marks	Description
9–12	<ul style="list-style-type: none"> • Relevant, straightforward ideas expressed about culture and society, sometimes supported by information/examples/references from the one country/area researched; occasional loss of focus on the research subject. • Some critical analysis of culture and society is evident, with straightforward arguments and points of view, which are sometimes developed and justified, sometimes drawing straightforward conclusions on the one country/area researched; occasionally relies on description rather than analysis. 	5–6	<ul style="list-style-type: none"> • Sometimes uses relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture from the one country/area researched; occasionally information used is contradictory/irrelevant.
13–16	<ul style="list-style-type: none"> • Relevant, occasionally perceptive ideas expressed about culture and society, frequently supported by pertinent information/examples/reference from the one country/area researched; focus predominantly maintained on the research subject. • Critical analysis of culture and society demonstrated by frequently developed and justified arguments and viewpoints, often drawing convincing conclusions on the one country/area researched. 	7–8	<ul style="list-style-type: none"> • Mostly uses relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture from the one country/area researched.

Knowledge and understanding of society and culture (AO4)		Understand and respond to written language (AO2)	
Marks	Description	Marks	Description
17–20	<ul style="list-style-type: none"> Relevant, perceptive ideas expressed about culture and society, consistently supported by pertinent information/examples/references from the one country/area researched; focused on the research subject throughout. Critical analysis of culture and society demonstrated by consistently developed and justified arguments and viewpoints, drawing convincing conclusions on the one country/area researched. 	9–10	<ul style="list-style-type: none"> Consistently uses relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture from the one country/area researched.

Additional guidance

Perceptive: demonstrates an in-depth understanding by making connections between ideas and information; goes beyond the standard, predictable response; shows insight/originality.

Ideas include thoughts, feelings, impressions, opinions.

Straightforward *ideas, arguments, conclusions* are deemed to be those that give the standard, predictable response.

Accuracy and range of language mark grid (A03)

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately to produce articulate communication with a range of expression.

Marks	Description
0	No rewardable language
1-2	<ul style="list-style-type: none"> Limited variation of straightforward grammatical structures and vocabulary, with much repetition; repetitive expression, writing is often restricted and stilted. 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"> Occasional variation in the use of mostly straightforward grammatical structures and vocabulary, infrequent use of complex language; expression is frequently repetitive, writing is sometimes stilted. 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"> Some variation in the use of grammatical structures and vocabulary, some recurrent examples of complex language; variation of expression but this is not sustained; sections of articulate writing with occasionally stilted phrasing. 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"> Frequent variation in use of grammatical structures and vocabulary, including different types of complex language; regular variation of expression, writing is articulate throughout the majority of the response. 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"> Consistent variation in use of grammatical structures and vocabulary, consistent variation in use of complex language; conveys ideas in a variety of ways, consistently articulate writing. Accurate language throughout, resulting in consistently coherent writing; any errors do not hinder clarity of the communication.

Additional guidance

Complex language is considered to include the following:

- conceptually challenging indicative tenses such as the pluperfect, future perfect
- subjunctive mood
- personal/inflected infinitive
- passive voice
- 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
- all grammar and structures included in the grammar list that are specific to A Level.

Variation in use of grammatical structures/varied use of vocabulary: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. You should 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: a selection of different verbs, tenses, adjectives, vocabulary and complex language (see definition above) for a variety of purposes such as to present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to express themselves with ease for a number of different purposes. The more articulate the writing, the easier and more quickly the reader can progress through the writing without having to re-read to understand the message. If students are restricted to what they can express, they may not be able to use languages for all purposes, for example to justify arguments. The writing will become more difficult to read quickly and with ease as the reader has to stop and re-read to understand the message.

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 clarity.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example some gender and adjectival agreements, (for example, *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, wrong case endings (for example, *é/e* and *falarão/falaram*)
- 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 doing the action, i.e. using the incorrect person or the verb (e.g. using the incorrect person of the verb, for example, *Amanhã ela vou às compras*)
- mother-tongue interference.

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

Section C - Indicative content

In their response, students are expected to demonstrate knowledge and understanding of society and culture through their ideas, arguments and conclusions, supported by information, references and examples from their research. Students must refer to information in the text that contributes to their ideas, arguments and conclusions thereby showing understanding of the text.

The indicative content shows that students are expected to place more emphasis on knowledge and understanding of society and culture (AO4) than about the text (understand and respond in writing to written language – AO2). This emphasis is reflected in the greater number of marks available for AO4 (20 marks) than for AO2 (10 marks). Students can demonstrate their knowledge and understanding of society and culture by providing relevant ideas/information/references/examples related to aspects such as:

- lifestyle/customs/events both current and historical
- important figures both current and historical
- public opinion, feelings, reactions and behaviour.

This list is not exhaustive. Such aspects are illustrated in the indicative content below.

It is possible for an answer to be constructed without mentioning some or all of the points given below, as long as students provide alternative responses that fulfil the requirements of the question.

Question number	Indicative content
6	<p>Students may include:</p> <ul style="list-style-type: none"> • Information from knowledge of culture and society (research) gathered by the student on the opportunities for volunteer work in Portugal: for example, <i>Banco do Tempo</i> (AO4); students may link this with the point of view in the text regarding the desirability of young unemployed engaging in volunteer work (AO2). • Reference from knowledge of culture and society (research) to opportunities for work placements, training and apprenticeships for young people in Portugal: for example, the <i>Instituto do Emprego e Formação Profissional (IEFP)</i> (AO4); students may make reference to the suggestion in the text that such placements and apprenticeships can be problematic (AO2). • Information from knowledge of culture and society (research) on the different academic routes young people can follow post-18: for example, the route to professional courses such as the CTeSP (Cursos Técnicos e Superiores Profissionais) (AO4). • Reference from knowledge of culture and society (research) to the national entrance exam to access University. (AO4). • Arguments and conclusions consistent with the students' ideas / information / references / examples included within the response (AO4).

Question number	Indicative content
7	<p>Students may include:</p> <ul style="list-style-type: none"> • Information from knowledge of culture and society (research) gathered by the student on the way in which the Portuguese language differs from one country or region to another: for example, the differences in vocabulary between European and Brazilian Portuguese (AO4); students may make reference to the development of the language in the Brazilian city of Salvador, mentioned in the text, to link to this point (AO2). • Reference from knowledge of culture and society (research) to the way in which the linguistic 'common ground' shared by CPLP members is being encouraged in the country/area they have researched: for example, the adoption of the <i>Acordo Ortográfico</i> (AO4); students may compare this with the point of view mentioned in the text regarding the need for the language to remain unified (AO2). • Information from knowledge of culture and society (research) on the cultural significance of the CPLP organisation for any of its member states: for example, the participation of the candidate's chosen country/area they have researched, in the CPLP Games (AO4). • Reference from knowledge of culture and society (research) to ways in which the CPLP fosters closer ties between Portuguese-speaking countries and communities: for example, the 'CPLP Audiovisual' initiative, overseeing the production of materials celebrating '<i>Lusofonia</i>' (AO4). • Arguments and conclusions consistent with the students' ideas / information / references / examples included within the response (AO4).

Question number	Indicative content
8	<p>Students may include:</p> <ul style="list-style-type: none"> • Information from knowledge of culture and society (research) on different levels of access to education in the city and the country in Portugal: for example, youth migration from the poorer rural south of Portugal to the larger cities in order to access a university education (AO4); students may compare this with references in the text to the way youth migration impacts on both rural and urban educational provision (AO2). • Reference from knowledge of culture and society (research) to reasons why migrating is not an ideal solution for some young Portuguese: for example, the demand for student accommodation in Lisbon outstrips supply and the average monthly rent risen by 10% since 2016 (AO4); students may make reference to the poor housing or black-market work mentioned in the text to link to this point (AO2). • Information from knowledge of culture and society (research) on the reasons why some Portuguese choose to migrate: for example, the need to find a job or the limited opportunities for work since the start of the financial crisis in regions such as Madeira (AO4). • Reference from knowledge of culture and society (research) to the attractions of migrating for some Portuguese: for example, the positive images of life in the 'big city' or better educational opportunities in places such as Oporto and Lisbon (AO4). • Arguments and conclusions consistent with their ideas/information/references/examples included within the response (AO4).

Question number	Indicative content
9	<p>Students may include:</p> <ul style="list-style-type: none"> • Information from knowledge of culture and society (research) gathered by the student on the growth and development of Lisbon as Europe's most significant commercial centre in the 1500s: for example, Lisbon's near-monopoly in the spice trade (AO4); students may make reference to the growing cosmopolitan aspect of the city, mentioned in the text, to link to this point (AO2). • Reference from knowledge of culture and society (research) to positive and / or negative consequences of the Discoveries for Portuguese society in the 1500s: for example, the Portuguese Renaissance was stimulated by wealth stemming from increased trade (AO4); students may compare this with the point of view mentioned in the text regarding changing attitudes (AO2). • Information from knowledge of culture and society (research) on the perceived need for Portugal to find a sea route to India: for example, to establish commercial supremacy within Europe (AO4). • Reference from knowledge of culture and society (research) to one or more of the driving forces behind the discovery of a sea route to India: for example, the role of King Manuel I in promoting Portuguese adventurism (AO4). • Arguments and conclusions consistent with the students' ideas / information / references / examples included within the response (AO4).

Please check the examination details below before entering your candidate information

Candidate surname

Other names

**Pearson Edexcel
Level 3 GCE**

Centre Number

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Candidate Number

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**Sample Assessment Material for first teaching
September 2018**

Time: 2 hours 40 minutes

Paper Reference **9PG0/02**

Portuguese

Advanced

**Paper 2: Translation into Portuguese and written
response to works**

**You do not need any other materials.
Dictionaries are not allowed in this examination.
Copies of works are not allowed in this examination.**

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer Question 1 in Section A. You must answer two questions from Sections B and C – this means either two questions from Section B or one question from Section B and one question from Section C. Write approximately 300 to 350 words for questions in Section B and Section C.
- You can answer the questions using either European Portuguese and/or Brazilian Portuguese.
- We recommend you spend 30 minutes on Section A: Translation.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 110.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

Respond to TWO questions. Choose EITHER TWO questions from Section B OR ONE question from Section B AND ONE question from Section C

SECTION B: WRITTEN RESPONSE TO WORKS (LITERARY TEXTS)

Write approximately 300 to 350 words for each question.

2 A Cidade e as Serras (Eça de Queiroz)

- (a) Avalie o papel de Zé Fernandes como narrador. (45)

OR

- (b) Explique o que representam as invenções tecnológicas acumuladas por Jacinto. (45)

(Total for Question 2 = 45 marks)

3 Capitães da Areia (Jorge Amado)

- (a) Analise como Pedro Bala se desenvolve e amadurece ao longo da obra. (45)

OR

- (b) Explique como o sentimento de pertença é representado na obra. (45)

(Total for Question 3 = 45 marks)

4 Antes do Baile Verde (Lygia Fagundes Telles)

- (a) Analise como o fim dos relacionamentos é retratado em, pelo menos, três contos. (45)

OR

- (b) Avalie a imagem dada da sociedade brasileira da época em, pelos menos, três contos. (45)

(Total for Question 4 = 45 marks)

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5 A Viagem do Elefante (José Saramago)

(a) Analise como Saramago critica a religião. (45)

OR

(b) Analise o significado da viagem de Salomão na estrutura da obra. (45)

(Total for Question 5 = 45 marks)

6 Pensageiro Frequente (Mia Couto)

(a) Explique a importância do tema da infância em, pelo menos, três crónicas. (45)

OR

(b) Analise as impressões sobre Maputo em, pelo menos, três crónicas. (45)

(Total for Question 6 = 45 marks)

SECTION C: WRITTEN RESPONSE TO WORKS (FILMS)

Write approximately 300 to 350 words for each question.

7 *Abril Despedaçado* (Walter Salles)

- (a) Analise o tema da vingança no filme. (45)

OR

- (b) Explique o simbolismo das cores no filme. (45)

(Total for Question 7 = 45 marks)

8 *Os Gatos Não Têm Vertigens* (António-Pedro Vasconcelos)

- (a) Analise o papel da pobreza no filme. (45)

OR

- (b) Analise como o filme retrata a geração de Rosa. (45)

(Total for Question 8 = 45 marks)

9 *Que Horas Ela Volta?* (Anna Muylaert)

- (a) Avalie as razões que levam Val a demitir-se. (45)

OR

- (b) Analise o relacionamento entre Dona Bárbara e Fabinho. (45)

(Total for Question 9 = 45 marks)

10 *A Canção de Lisboa* (Pedro Varela)

- (a) Avalie o recurso a Lisboa como pano de fundo à intriga. (45)

OR

- (b) Analise a evolução da personagem Vasco. (45)

(Total for Question 10 = 45 marks)

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TOTAL FOR SECTIONS B AND C = 90 MARKS
TOTAL FOR PAPER = 110 MARKS

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Source information

Title: Translation

Sourced from: <http://blog.alertaemprego.pt/emigrar-para-inglaterra-conselhos-de-portugueses-que-la-vivem/>

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Paper 2: Translation into Portuguese and Written Response to Works

Section A - Marking principles and mark scheme

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.

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 misspellings are tolerated, for example *dezenhar/extracto* rather than *desenhar/extrato*, 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 either European Portuguese and/or Brazilian Portuguese.

Section	Text	Correct answer	Acceptable answers	Reject	Mark
1	With the growing difficulty	Com a crescente dificuldade			(1)
2	of finding work in Portugal,	em encontrar trabalho em Portugal,	de arranjar emprego		(1)
3	many people are opting to	Muitas pessoas estão a optar por	estão optando		(1)
4	emigrate to the UK.	emigrar para o Reino Unido.	Grã Bretanha.	Inglaterra.	(1)
5	But what is the best advice	Mas quais são os melhores conselhos	são can be omitted. Mas qual é o melhor conselho		(1)
6	that those Portuguese who have already made the move	que os portugueses que já emigraram	mudaram de país (instead of emigraram)		(1)

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
7	can offer them?	podem (lhes) oferecer/dar?		podem oferecer/dar-lhes?/lhes podem oferecer/dar	(1)
8	They all have the same opinion:	Eles têm todos a mesma opinião:	A opinião (deles/de todos) é a mesma:		(1)
9	good preparation and a willingness to adapt	uma boa preparação e uma vontade de adaptar-se	boa preparação e vontade de adaptar-se		(1)
10	are essential.	são essenciais.	são importantes.		(1)
11	They say it is important	(Eles) Dizem que é importante		(Eles) Dizem é importante	(1)
12	to draw up a plan of action.	traçar um plano de ação.	elaborar/ter um plano.		(1)
13	It will not be easy to fit in	Não será fácil integrar-se	Não vai ser	Não é	(1)
14	if you have a poor level of English,	se tiver um nível baixo de inglês,	nível fraco/pobre	se (tu) tiveres	(1)
15	so invest in more training	por isso invista em mais formação		investe	(1)
16	in this area, if necessary.	nesta área, se necessário.	se for necessário/se for preciso.		(1)
17	And when you arrive there?	E quando lá chegar?	E quando chega lá?		(1)
18	You'll need to get used	Vai precisar/terá de se habituar			(1)
19	to the British obsession	à obsessão britânica	à mania britânica	à obsessão/mania inglesa	(1)
20	with the weather!	pelo tempo!	com o tempo!		(1)

Sections B and C - Marking principles and mark schemes

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).

Accept responses in either European Portuguese and/or Brazilian Portuguese.

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 (A04)

- 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.• 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 (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">• 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 indicative tenses such as the pluperfect, future perfect
- subjunctive mood
- personal/inflected infinitive
- passive voice
- 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
- all grammar and structures included in the grammar list that are specific to A Level.

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 (For example, *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, wrong case endings (For example, *é/e* and *falarão/falaram*)
- 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 (for example, *Amanhã ela vou às compras*)
- mother-tongue interference.

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

Sections B and C - 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="427 434 1002 465"><i>A Cidade e as Serras (Eça de Queiroz)</i></p> <p data-bbox="427 497 1145 528">Students may refer to the following in their answers.</p> <p data-bbox="427 560 1289 624">As the narrator, Zé Fernandes performs a number of important functions in the novel.</p> <ul data-bbox="435 656 1401 1272" style="list-style-type: none"><li data-bbox="435 656 1401 819">• He interprets the story for the readers, giving them his own perspective: he is a calm, measured and intelligent narrator who draws out Jacinto's humanity. He admires and respects Jacinto and wants the reader to feel the same. Through his eyes, Jacinto progressively comes alive as a complex character.<li data-bbox="435 819 1401 1043">• The way he tells the story makes readers sympathetic towards Jacinto: he does not represent Jacinto in a negative way and shows that he is a true friend to him. Zé Fernandes acts as a positive filter, describing in a kindly way what Jacinto does and the way he lives his life. For example, he refers to Jacinto humorously and ironically as 'o meu Príncipe', helping us to accept and understand Jacinto's snobbery and naivety at the beginning.<li data-bbox="435 1043 1401 1171">• He is an honest and reliable narrator: we are drawn into his world and are made to feel we know both him and Jacinto. For example, when we learn about his affair it feels like he is sharing his secrets with us and we thereby trust him more.<li data-bbox="435 1171 1401 1272">• His is the final voice in the story: he confirms one of the novel's key messages when he returns to Paris – that life in the big city can be unsatisfying and superficial.

Question number	Indicative content
2(b)	<p data-bbox="411 304 983 327"><i>A Cidade e as Serras (Eça de Queiroz)</i></p> <p data-bbox="411 360 1126 383">Students may refer to the following in their answers:</p> <p data-bbox="411 427 1404 517">The technological inventions (both real and fictitious) that Jacinto collects represent his outlook on life in the city and, by extension, the writer's message for the reader.</p> <ul data-bbox="411 551 1404 1223" style="list-style-type: none"> <li data-bbox="411 551 1404 741">• The inventions represent Jacinto's way of thinking in the first half of the novel: he believes that city life is the finest example of human civilisation and so he has to immerse himself in it as fully as possible by acquiring as many new inventions as he can. The writer shows us how Jacinto's desire for the latest technology turns him into an obsessive consumer. <li data-bbox="411 752 1404 965">• According to Jacinto, technological advance is on a par with intellectual development: 'A felicidade dos indivíduos... se realiza pelo ilimitado desenvolvimento da mecânica e da erudição.' But, as the writer makes clear with the catalogue of absurd inventions (for example the theatre phone), Jacinto has lost the ability to judge what is useful and what is not, and they end up complicating his life and overwhelming him in a 'névoa de tédio'. <li data-bbox="411 976 1404 1099">• The inventions give the writer an opportunity for some comic moments: for example, the breakdown of the dumb waiter carrying the Grand Duke's fish. They are, therefore, a key component of the novel's humour and irony. <li data-bbox="411 1111 1404 1223">• The writer shows us how technology has distracted Jacinto from the realities of life: the technological inventions make him insensitive to others and self-centred. In the second half, Jacinto evolves into a caring human, concerned with the needy in his community.

Question number	Indicative content
3(a)	<p data-bbox="411 300 911 331"><i>Capitães da Areia (Jorge Amado)</i></p> <p data-bbox="411 360 1129 392">Students may refer to the following in their answers:</p> <p data-bbox="411 427 1326 517">Pedro Bala is one of the more well-rounded characters in the novel, whose path from childhood to manhood can be seen in the novel’s narrative arc.</p> <ul data-bbox="411 555 1406 1196" style="list-style-type: none"> <li data-bbox="411 555 1406 680">• Pedro Bala is still a child at the start of the novel: this is illustrated in the chapter ‘As Luzes do Carrossel’, where the gang members temporarily forget their struggles and enjoy the childish pleasures of the ‘carrossel’. <li data-bbox="411 687 1406 875">• Pedro starts to develop a growing social awareness in the chapter ‘Docas’: he learns that his father was a hero because he fought for the rights of others. Pedro is unsure what that means but he dreams of being a man and leading a strike too. However, at this stage in his life he is still immature. This is shown by his attack on a young girl on the sands, demonstrating no regard for her rights. <li data-bbox="411 882 1406 972">• Pedro learns not to see women as merely sex objects: he accepts Dora as part of the group and as an equal – this points to growing maturity. <li data-bbox="411 978 1406 1196">• Towards the end of the novel, he begins to turn from boy to man: for example at the young offenders’ institute, his ideas about rights and freedom begin to develop, as he compares the beatings he has taken from the police to protect his friends and with the bullet his father had taken in the struggle for the rights of the other dockworkers. The novel ends with an adult Pedro Bala involved in the struggle for workers’ rights.

Question number	Indicative content
3(b)	<p data-bbox="411 304 911 331"><i>Capitães da Areia (Jorge Amado)</i></p> <p data-bbox="411 365 1126 392">Students may refer to the following in their answers:</p> <p data-bbox="411 427 1347 492">The need to 'belong' that the gang members feel is a key theme that runs throughout the novel.</p> <ul data-bbox="411 526 1404 1171" style="list-style-type: none"> <li data-bbox="411 526 1404 680">• The 'Capitães da Areia' gang is the only place where the gang members experience any sense of 'belonging': the gang members are all children who have no real stability in their lives. They group together as a kind of surrogate family because they need to 'belong' to something. <li data-bbox="411 689 1404 844">• This sense of belonging to the gang contrasts with their sense of rejection by the rest of society, for example Sem Pernas reflects that when he is accepted by one of the wealthy families he plans to rob, he is usually made to eat in the kitchen, reminding him that even though he is being treated kindly, he does not really belong there. <li data-bbox="411 853 1404 1037">• The writer shows us that Sem Pernas is torn: he experiences the genuine warmth and affection of stable family life while with Dona Ester, something he has never known before but at the same time he does not want to betray his fellow gang members. He has to fight his growing sense of belonging with Dona Ester in order to carry out his mission. <li data-bbox="411 1046 1404 1171">• The idea of solidarity is key to understanding this novel, for example Sem Pernas returns to the Capitães out of loyalty instead of choosing a better life for himself. This solidarity, in the face of adversity, is a fundamental message of the novel.

Question number	Indicative content
4(a)	<p data-bbox="411 322 1094 353"><i>Antes do Baile Verde</i> (Lygia Fagundes Telles)</p> <p data-bbox="411 387 1126 418">Students may refer to the following in their answers:</p> <p data-bbox="411 452 1353 546">The end of relationships is a principal theme in the stories. The writer examines the inevitability of change in relationships and the different ways those involved respond.</p> <ul data-bbox="411 580 1390 1126" style="list-style-type: none"> <li data-bbox="411 580 1390 770">• In <i>Os Objetos</i>, the writer focuses on Miguel’s growing sense that he and Lorena have drifted apart: he fixates on objects around the room that remind him of the loving past he and his wife once had. When Lorena says he might break the objects, such as the glass paperweight, we realise he knows that something more important – their love – is already broken. <li data-bbox="411 777 1390 994">• The acceptance of a relationship breakdown is explored further in <i>Um Chá Bem Forte e Três Xícaras</i>: Maria Camila accepts her husband’s infidelity by inviting his young mistress to tea, an apparently civilised arrangement. But before the meeting, Maria Camila gazes at a butterfly and a rose. She recognises they are both symbols of the ephemeral nature of beauty and sadly acknowledges that the relationship, like her beauty, is over and there is no going back. <li data-bbox="411 1001 1390 1126">• The main male character in <i>Venha Ver o Pôr do Sol</i> is motivated by revenge: this extreme reaction to rejected love is explored through this chilling and tragic story. It is rich in symbolism, for example the setting sun, the abandoned cemetery and the tomb.

Question number	Indicative content
4(b)	<p data-bbox="408 300 1094 331"><i>Antes do Baile Verde</i> (Lygia Fagundes Telles)</p> <p data-bbox="408 360 1126 392">Students may refer to the following in their answers:</p> <p data-bbox="408 427 1390 521">Through the stories, the writer creates a memorable impression of mid-twentieth century Brazilian society. This is achieved through focusing on the thoughts and motivations of particular individuals.</p> <ul data-bbox="408 557 1407 1196" style="list-style-type: none"> <li data-bbox="408 557 1407 808">• In <i>Apenas um Saxofone</i>, the writer implicitly criticises social inequality and the hypocrisy of the upper classes. On the one hand, Luisiana looks back over her life and realises that love is more important than acquiring material possessions, while René’s relentless emphasis on image and luxury is seen to be false and pretentious. On the other hand, the poor musician’s only possession is his saxophone but it brings him genuine joy and contentment. Thus in this story, the writer explores the boredom and emptiness of the wealthier classes. <li data-bbox="408 815 1407 1032">• <i>O Menino</i> is an example of the writer’s focus on the urban middle class: the mother’s role is clearly that of a housewife. The writer exposes her unhappiness and frustrations with her role: she has a secret lover she meets in the darkness of the cinema, but then returns home as if nothing has happened. Here the writer shows how the mother is thus constrained by the social conventions and expectations of the time. <li data-bbox="408 1039 1407 1196">• <i>Antes do Baile Verde</i> hints at the changing role of women in society: young Tatisa is divided between enjoying herself at the once-in-a-year ball and fulfilling her duty as daughter to her dying father. In this story, the writer contrasts the ‘carnival’ image of Brazil with the small town social tensions beneath.

Question number	Indicative content
5(a)	<p data-bbox="408 302 999 331"><i>A Viagem do Elefante (José Saramago)</i></p> <p data-bbox="408 360 1126 389">Students may refer to the following in their answers:</p> <p data-bbox="408 423 1358 490">Criticism of religion, and particularly of Catholicism, runs through the novel. However, this criticism is delivered with wit, humour and irony.</p> <ul data-bbox="408 521 1406 1234" style="list-style-type: none"> <li data-bbox="408 521 1406 745">• The writer mocks manmade divisions within Christianity: an ideal backdrop to the writer’s criticism is provided by the period in which the novel is set, as the mid-sixteenth century is the time of the Reformation and the beginnings of the Counter-Reformation. For example, when the king wonders which branch of Protestantism the archduke sympathises with at the moment, the writer is highlighting the way Christianity has been confusingly subdivided. <li data-bbox="408 752 1406 909">• Saramago sets out to poke fun at the symbols and mysteries of organised Christianity: early in the novel Sobhro’s ladder is casually compared to a holy medal, one of many examples where the writer debunks the mystical and exposes what he sees as the absurdity of so much religious symbolism. <li data-bbox="408 916 1406 1106">• Religion is shown to be controlling: in the Padua sequence, the clergy are blatantly seen trying to engineer a miracle – the elephant kneeling in front of the basilica – to strengthen the faith of the people and to strike a blow for the Counter-Reformation. This episode complements the constant, humorous references to the Inquisition as a form of censorship and control. <li data-bbox="408 1113 1406 1234">• The writer criticises the way the Church panders to human fears and ignorance: this is shown, for example, in the episode where the local priest pretends to exorcise the elephant in order to please members of his congregation.

Question number	Indicative content
5(b)	<p data-bbox="411 300 999 331"><i>A Viagem do Elefante (José Saramago)</i></p> <p data-bbox="411 360 1126 392">Students may refer to the following in their answers:</p> <p data-bbox="411 427 1382 488">The journey of Salomão, the elephant, is the key component in the plot structure of the novel.</p> <ul data-bbox="411 524 1406 1102" style="list-style-type: none"> <li data-bbox="411 524 1406 748">• The journey provides the basic structure of the novel: the journey is a literal one – that of an elephant sent by the King of Portugal from Lisbon to Vienna. The novel tells the story of the journey from beginning to end. The writer has taken some basic historical facts and built a fictional narrative around it. The journey itself is a matter of historical fact – Salomão really existed and was given as a gift by Dom João III to his cousin Maximiliano of Austria. But the novel is essentially a work of fiction, with the writer imagining most of the detail and inventing some of the main characters. <li data-bbox="411 815 1406 972">• The journey is made up of a series of episodes or adventures: different people are encountered along the way and different reactions to the elephant’s passage are described, for example the episode in Valladolid. This provides an episodic narrative structure to the plot, breaking it into sections for the reader. <li data-bbox="411 981 1406 1102">• The elephant’s journey is a metaphor for human life in general: the plot structure mirrors life as a long and sometimes arduous journey (for example Salomão crossing the Alps) and life inevitably ends in death.

Question number	Indicative content
6(a)	<p data-bbox="411 300 927 331"><i>Pensageiro Frequente (Mia Couto)</i></p> <p data-bbox="411 360 1126 392">Students may refer to the following in their answers:</p> <p data-bbox="411 427 1385 555">Childhood, and in particular the writer’s own childhood, plays a significant part in many of the chronicles. The writer uses references to childhood to exemplify and reinforce ideas about belonging, change and identity.</p> <ul data-bbox="411 591 1385 1137" style="list-style-type: none"> <li data-bbox="411 591 1385 748">• Anecdotes from the writer’s own childhood are an important element in some chronicles: for example in <i>Terras de água e de chuva</i>, he tells us that one of his brothers used to threaten to run away, but that love always kept the family together. This helps the reader to identify and empathise with the writer. <li data-bbox="411 754 1385 972">• References to childhood are used as a springboard for exploring other recurring themes: for example, in <i>A cidade sonhada</i> he takes his childhood wonder at the apparent (to him) vastness of the city of Beira as a starting-point for exploring ideas of belonging and allegiance. Similarly, childhood perceptions of the local environment of Inhaminga at the start of <i>Terras de água e de chuva</i> trigger a bittersweet account of how change has come to the region. <li data-bbox="411 978 1385 1137">• Childhood relationships are a key feature in some chronicles, for example in <i>Fintado por um verso</i>, the writer tells us about a defining moment from his teenage years and links this to a key theme of the collection, discovery and acceptance of the self: ‘...o único treinador para as lides da Vida somos nós mesmos.’

Question number	Indicative content
6(b)	<p data-bbox="411 302 927 331"><i>Pensageiro Freqüente (Mia Couto)</i></p> <p data-bbox="411 360 1126 389">Students may refer to the following in their answers:</p> <p data-bbox="411 427 1401 490">Maputo features in many chronicles, where the writer examines what the capital city represents for the people of Mozambique.</p> <ul data-bbox="411 528 1406 1240" style="list-style-type: none"> <li data-bbox="411 528 1406 712">• Maputo is used as a symbol of national identity: in <i>Moçambique 25 anos</i>, the writer discusses his emotional response to finding himself in the capital city at the very heart of the Independence Day celebrations. He contrasts the naivety of those emotions with the more sober response to the challenges faced by the country 25 years on. <li data-bbox="411 725 1406 976">• Maputo’s shifting identity is explored by the writer: in <i>A cidade na varanda do tempo</i>, he offers an example of this by discussing the city’s different names over time. The writer points out that the various names for the city bear witness to the multicultural identity that defines Mozambique and its citizens. He focuses on the positive effects of Maputo’s cultural and racial mix. This emphasises that Maputo is a place where its inhabitants draw strength and inspiration from its multicultural identity. <li data-bbox="411 990 1406 1142">• Maputo does not stand still but is organic: in <i>Os lugares voadores</i>, the writer uses a visit to Luanda to show that cities like Maputo are places of constant renewal and rebirth. The sense that cities such as Maputo are ‘living’, with personalities and identities that change like those of humans, is a common theme in the chronicles. <li data-bbox="411 1155 1406 1240">• Maputo is contrasted with the rest of the country: across many of the chronicles, the writer stresses Maputo’s primacy in comparison to the rest of the country –it is the place to be.

Question number	Indicative content
7(a)	<p data-bbox="408 331 928 360"><i>Abril Despedaçado (Walter Salles)</i></p> <p data-bbox="408 394 1126 423">Students may refer to the following in their answers:</p> <p data-bbox="408 456 1412 524">The theme of revenge is central to the narrative and it is the driving force for the whole film. It also shapes the destiny of the key characters.</p> <ul data-bbox="408 557 1412 1196" style="list-style-type: none"> <li data-bbox="408 557 1412 748">• Revenge is the defining feature of the relationship between the Breves and Ferreira families: the two families are locked in a feud whereby each family takes it in turn to kill a member of the other family; each killing being an act of revenge for the previous killing. The lives of members of both families are determined by their acceptance of the feud and their willingness to continue it. <li data-bbox="408 757 1412 904">• Revenge is seen as more important than the life or wishes of any individual: for example, Tonho is expected to accept his imminent death as part of his family duties, along with fixing the roof and taking the sugar to town. Thus, revenge is normalised until Pacu's death brings the feud to a tragic end. <li data-bbox="408 913 1412 1104">• The acts of revenge follow a strict code, for example Tonho's father says that each act of revenge must equal the previous one and that no more or no less blood may be taken than has already been spilt. Thus, the ongoing feud locks the two families into an apparently endless round of killing, whereby any member of either family who kills knows that he will then be killed too. <li data-bbox="408 1113 1412 1196">• Revenge is motivated by a sense of honour: both sides feel compelled to uphold their honour by continuing the feud about the land, with neither side prepared to back down.

Question number	Indicative content
7(b)	<p data-bbox="411 304 930 327"><i>Abril Despedaçado (Walter Salles)</i></p> <p data-bbox="411 360 1126 383">Students may refer to the following in their answers:</p> <p data-bbox="411 427 1257 483">The colours used by the director are often highly symbolic and complement the narrative in a number of ways.</p> <ul data-bbox="411 517 1406 1167" style="list-style-type: none"> <li data-bbox="411 517 1406 707">• The harsh colours of the land represent the uncompromising attitude of the two families (Breves and Ferreira): the dry, dusty yellows and browns of the landscape reinforce the extreme sense of honour and duty that characterises the feud. Also, these colours, set against the vivid blue of the sky, symbolise the harsh reality of life in the sertão, where people have to work very hard to have any kind of existence. <li data-bbox="411 719 1406 842">• Yellow is used to symbolise the resumption of the feud: when the blood on the shirts eventually turns yellow, then the traditions of the feud dictate another round of killing. Yellow is thus identified in the audience’s mind with murder. <li data-bbox="411 853 1406 1032">• The characters typically wear drab clothing: the absence of bright colours again represents the drabness of their lives. But the blood of the dead men’s shirts is a contrasting red; a recurring visual reminder of the deadly feud. Tonho’s black armband, a traditional symbol of mourning, also represents a temporary truce and so is a constant visual reminder of his fate. <li data-bbox="411 1043 1406 1167">• Colour is also used to represent joy and hope: the bright colours of the town of Ventura (for example the green grass, blue doors and the colourful clothing of the inhabitants) contrast with the drabness of the rest of the sertão and hint at a better life for Tonho.

Question number	Indicative content
8(a)	<p data-bbox="411 300 1294 331"><i>Os Gatos Não Têm Vertigens (António-Pedro Vasconcelos)</i></p> <p data-bbox="411 360 1126 392">Students may refer to the following in their answers:</p> <p data-bbox="411 427 1294 490">Poverty is a key theme in the film and is represented in a variety of ways.</p> <ul data-bbox="411 524 1406 1137" style="list-style-type: none"> <li data-bbox="411 524 1406 745">• Poverty is represented in the setting of many of the scenes in the film, for example Jó’s father’s house is small, shabby and in a rundown neighbourhood. Here, not having enough money to live comfortably is made apparent to the audience, especially given the relative affluence of Rosa and her family. The film thus uses physical setting to highlight the contrast between the poor and wealthier classes. <li data-bbox="411 752 1406 846">• Poverty is shown to impact negatively on people’s physical wellbeing, for example we see homeless people queuing at a soup kitchen and we are shown the squalid conditions of a rough sleeper Jó encounters. <li data-bbox="411 853 1406 1003">• Poverty is shown to impact negatively on people’s values and its effects are represented through specific characters, for example Jó’s father is characterised as an alcoholic who engages in shady deals and theft to make money, while Fintas’s mother has become a prostitute. <li data-bbox="411 1010 1406 1137">• Poverty is a key plot device: it is Jó’s friends’ need for money that leads them to steal Rosa’s bag, thus bringing her and Jó together. Rosa then shares what she has with Jó and, by recognising his talent as a writer, helps to lift him out of poverty.

Question number	Indicative content
8(b)	<p data-bbox="411 300 1294 331"><i>Os Gatos Não Têm Vertigens (António-Pedro Vasconcelos)</i></p> <p data-bbox="411 360 1126 392">Students may refer to the following in their answers.</p> <p data-bbox="411 427 1246 490">Problems faced by the elderly are central to the story and are represented through the character of Rosa.</p> <ul data-bbox="411 524 1407 1167" style="list-style-type: none"> <li data-bbox="411 524 1407 680">• Loneliness is shown to be a significant issue for older people, for example Rosa’s distress at the loss of her husband is considered at length in the early part of the film. We see her suddenly lose direction and for a while she cuts herself off from the outside world. It is when she persuades herself to go out again that her life begins to change. <li data-bbox="411 687 1407 844">• The need for elderly people to feel ‘useful’ and to play a part in society is an important issue, for example Rosa finds fresh purpose when she realises that she can help Jó to gain recognition as a writer. The film suggests that Rosa’s wisdom and experience enable her to see what others in Jó’s life have not. <li data-bbox="411 851 1407 972">• The issue of care in old age is highlighted in the film, for example Rosa lives alone but her daughter and son-in-law want Rosa to move into a home for the elderly. The film shows how care in the family is giving way to a care-home system. <li data-bbox="411 978 1407 1167">• Prejudice against the elderly is a key issue, for example James (Jó’s friend) sees Rosa as an easy target and he makes disparaging remarks about old people while searching her bag. This insensitivity of the younger generation is contrasted with the way Jó and Rosa are willing to set aside generational prejudice, thus allowing their friendship to grow.

Question number	Indicative content
9(a)	<p data-bbox="411 300 983 331"><i>Que Horas Ela Volta?</i> (Anna Muylaert)</p> <p data-bbox="411 360 1126 392">Students may refer to the following in their answers.</p> <p data-bbox="411 421 1406 488">Val's resignation is a key turning point in the film's narrative. There are a number of reasons that motivate her to resign at this particular moment.</p> <ul data-bbox="411 517 1406 1131" style="list-style-type: none"> <li data-bbox="411 517 1406 683">• Val's relationship with her employer, Dona Bárbara, has become increasingly strained: Val has worked faithfully for her and her family for many years but the arrival of Val's daughter has created tensions in the household. Val is aware that Dona Bárbara resents Jéssica's presence. <li data-bbox="411 689 1406 846">• Val undergoes a gradual reassessment of her relationship with the family: after Jéssica leaves the house and succeeds in the entrance exam (while Fabinho fails), she begins to identify more with her daughter's position. This is shown in the scene where Val secretly dares to splash in the family pool. <li data-bbox="411 853 1406 907">• Val is no longer needed by Fabinho: he leaves to study in Australia and this is one less reason for her to stay. <li data-bbox="411 913 1406 1131">• Val is needed by her daughter: she confronts Jéssica over the photo she finds and learns that she has a grandson. When Jéssica explains how she felt at not having her mother with her as she was growing up, Val decides to resign so that she can live with Jéssica and look after little Jorge. This means that Val does not want Jéssica to suffer from Jorge's absence in the way that she suffered by not having Jéssica at her side.

Question number	Indicative content
9(b)	<p data-bbox="408 302 983 331"><i>Que Horas Ela Volta?</i> (Anna Muylaert)</p> <p data-bbox="408 360 1126 389">Students may refer to the following in their answers.</p> <p data-bbox="408 427 1374 517">The strained relationship between Dona Bárbara and Fabinho is partly determined by their respective characters but also by their relationship with Val.</p> <ul data-bbox="408 555 1394 1200" style="list-style-type: none"> <li data-bbox="408 555 1394 779">• Mother and son do not have a close relationship: as a mother, Dona Bárbara appears to be largely absent in Fabinho’s life, meaning that Val has to be a second mother to him. In the drug discussion scene, the camera positions Val as a central sympathetic character in Fabinho’s life and positions Dona Bárbara as distant. Significantly, Dona Bárbara is annoyed about his drug taking, whereas Val helps him to get the drugs back. <li data-bbox="408 786 1394 875">• They do not communicate well and appear happy with this situation: this is shown in the dining-room scene with the two on their phones instead of interacting. <li data-bbox="408 882 1394 1003">• Their relationship is affected by their own egos, for example after Dona Bárbara’s accident, Fabinho stays in the pool ignoring her, and when she complains, his response (‘Calma’) is lukewarm and lacks respect. This shows the distance between them. <li data-bbox="408 1010 1394 1200">• Val has a stronger relationship with Fabinho: this is seen when he fails his exam – Dona Bárbara tries to embrace him but he walks away and she is annoyed that he is more affectionate with Val. Later, he tries to hug her but she tells him that he has to study. This shows Dona Bárbara’s interest in Fabinho is cool and functional – she is less in tune with his needs and feelings than Val is.

Question number	Indicative content
10(a)	<p data-bbox="408 300 935 327"><i>A Canção de Lisboa (Pedro Varela)</i></p> <p data-bbox="408 360 1126 387">Students may refer to the following in their answers:</p> <p data-bbox="408 421 1406 521">The images we see of Lisbon help to establish the tone and genre. As befits a warm, romantic comedy the <i>mise-en scène</i> is light and fresh with no dark or negative imagery.</p> <ul data-bbox="408 555 1406 1261" style="list-style-type: none"> <li data-bbox="408 555 1406 779">• Lisbon is used as an attractive and colourful backdrop: the title sequence (approximately ten minutes from the start) introduces this image and remains throughout the film. As Vasco rushes to his exam, we see a montage of 'picture-postcard' type shots of the city – the Lisbon trams, busy streets and a rooftop panorama. These images serve to establish the city as a bustling metropolis; a typical setting for a romantic comedy. <li data-bbox="408 786 1406 936">• The setting also complements the plot: Vasco is a failing student, and when he arrives for his oral exam, we see the beautiful university campus of manicured lawns and ornate interiors, which emphasises culture and learning. The sober university setting contrasts with Vasco's frivolous attitude. <li data-bbox="408 943 1406 1133">• Attractive locations complement the upbeat, light-hearted tone of the film, for example after the aunts' arrival, the panoramic shot of a beautiful square (Praça do Comércio) against a blue sky is a deliberate 'tourist' image, again typical of the 'romcom' genre (this contrasts with Margot's humorous reminiscences of 'old Lisbon' with barefoot children playing on the streets of Alfama). <li data-bbox="408 1140 1406 1261">• It is an appropriate location for the film's upbeat, happy ending: the final, wedding party sequence uses an idyllic garden setting overlooking the city to end the film, showing us even more positive images of Lisbon as being vibrant, modern and wealthy.

Question number	Indicative content
10(b)	<p data-bbox="408 302 933 331"><i>A Canção de Lisboa (Pedro Varela)</i></p> <p data-bbox="408 360 1126 389">Students may refer to the following in their answers:</p> <p data-bbox="408 427 1382 521">Vasco is the protagonist in the film and as the story progresses, we see him change from a cheerfully immature student to a man ready to take on life's responsibilities.</p> <ul data-bbox="408 555 1406 1167" style="list-style-type: none"> <li data-bbox="408 555 1374 745">• Our first image of Vasco is comical: casually dressed, late for class and stumbling on the stairs. In the lecture theatre, bored and inattentive, he is interested only in a nearby female. This, together with his jokey, immature attitude towards the lecturer and the dead body, establishes him for the audience as a typically 'laid-back', unfocused student. The humour positions us on his side. <li data-bbox="408 752 1366 875">• He is self-confident from the outset: as the film progresses, we see Vasco handle the growing complications in his life with ingenuity, suggesting that he is talented but is channelling that talent in the wrong direction. <li data-bbox="408 882 1350 1005">• He begins to change when circumstances catch up with him, for example when his aunt Margot has a sudden heart problem, this causes him to admit that he is not a doctor and his elaborate plan unravels, forcing him to face reality. <li data-bbox="408 1012 1406 1167">• A further change in his character comes towards the end: while singing a song about Alice, he realises that singing is not enough – he now needs to act and take control of the situation. The film then fast forwards a year and we see a smartened-up Vasco pass his exam and marry Alice. He has been transformed by love and life's realities.

Pearson Edexcel Level 3 GCE

**Sample Assessment Material for first teaching
September 2018**

Morning/Aft (Time: 2 hours 15 minutes) Paper Reference **9PG0/03**

Portuguese

Advanced

Paper 3: Listening, Reading and Writing in Portuguese

Transcript (Questions 1 to 5(a))

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SECTION A: LISTENING

Extrato 1

O Festival da Bossa Nova

F1 Pelo quarto ano consecutivo será comemorado o Dia Nacional da Bossa Nova, que acontece no dia 25 de janeiro de 2017, data do aniversário do nascimento de António Jobim, um dos fundadores do movimento. A Bossa Nova nasceu em 1958, quando João Gilberto gravou o single “Chega de saudade”.

A incomparável batida, à guitarra, revolucionou para sempre a música brasileira. Este género, que completa 59 anos de vida, é património da humanidade pela sua importância, características e riqueza cultural. Esta iniciativa vai possibilitar que os jovens possam conhecer melhor a Bossa Nova, que atualmente passa por um natural processo de renovação da sua sonoridade.

O original permanece preservado mas tem recebido alguns ingredientes da modernidade, que dão um ar de frescura.

Extrato 2

Novas famílias

F1: O que fazer quando, depois de um processo de separação, há uma terceira pessoa que entra no seio familiar português?

M1: Eu aconselho os casais que se separam a não introduzir imediatamente lá em casa uma pessoa nova. Normalmente nisso os homens são mais rápidos que as mulheres.

F1: Para este especialista, os novos companheiros devem entrar no quotidiano da família de forma gradual e quase com o dom da invisibilidade.

M1: Eles pensam que vão ser os segundos pais mas isso é um disparate completo e absoluto, porque esta já não é uma família tradicional, é uma família nova, as regras são outras. Assim, é preciso que a nova pessoa seja uma não pessoa, isto é, que não interfira.

F1: Um papel difícil de desempenhar mas que pode ser benéfico para a relação entre adultos, e adultos e crianças.

Extrato 3(a)

Portugal: país de emigrantes

F1 Na última década, um milhão de portugueses partiu para o estrangeiro. Nesta vaga, seis em cada dez emigrantes estão na faixa etária dos 20 aos 39 anos. Embora a França continue a ter maior número total de emigrantes lusos, o Reino Unido tem sido o destino preferencial deste novo fluxo migratório. Não obstante o considerável número de emigrados, estes não têm evidenciado uma vontade de se fixarem definitivamente, nem sequer manifestado clara preferência pelos principais centros urbanos. As estatísticas referem que os portugueses têm estado a emigrar sobretudo por razões económicas. Segue-se a obtenção de novas qualificações e a necessidade de mudança de emprego, esta última resultado direto do mundo globalizado em que vivemos.

Extrato 3(b)

M1 Logicamente estamos a falar de uma geração que cresceu num espaço europeu e que pensa em carreiras a nível europeu. Se, por um lado, quem quiser trabalhar em Economia tem que trabalhar na Europa, sobretudo em Londres, porque em Lisboa há pouca oferta, por outro lado, estamos perante uma geração que quebrou barreiras à mobilidade. Por isso, sair do país é uma continuidade da sua formação. E qualquer carreira exigente, hoje em dia, é uma carreira internacional.

M2 Pelo contrário, estamos perante dois tipos de emigração. Um mais tradicional, com gente menos qualificada e que se dirige para a Europa. E agora acrescentou-se um outro grupo de emigrantes mais qualificados, dos quais nem todos são jovens e é importante perceber isso. É o caso dos engenheiros civis e dos arquitetos que, perante a ausência de trabalho na sua área em Portugal, foram forçados a sair.

Extrato 4

A saga do lápis azul

- M1** A censura procurava não deixar que as palavras prejudicassem o regime, a pretexto de que o Estado deve conduzir o seu povo pela estrada da moral e dos bons costumes. Valores que Salazar tanto defendia. Mas como atuava a censura?
- F1** A censura prévia funcionava como aparelho repressivo, a mando do Governo. Controlava a imprensa, o teatro, a rádio, o cinema e, mais tarde, a televisão, evitando a difusão de ideias socialistas ou comunistas e de qualquer movimento contra o regime. Todos os organismos que pretendessem tornar público determinado texto, obra ou programa, teriam de o submeter à aprovação prévia da censura que os analisava cuidadosamente. Todos os excertos politicamente incorretos eram riscados a azul, indicador de que teriam de ser suprimidos.
- M1** Quem estava por detrás da censura?
- F1** Os censuradores eram maioritariamente militares reformados que, tal como médicos, não permitiam que o veneno da palavra errada contaminasse o poder do Estado. Na prática, impediam que a população tivesse conhecimento daquilo que realmente acontecia já que passava sempre a ideia de uma paz tranquila.
- M1** Parece-me que mais do que médicos, os censores eram polícias!
- F1** Sim, na verdade, a Constituição de 33 que estabeleceu a censura, criou em simultâneo a polícia política posteriormente conhecida como Pide. Começou assim a saga do lápis azul. Era para tornar público? Então a censura lia e revia primeiro: aos funcionários da censura nada lhes escapava.

SECTION B: LISTENING, READING AND WRITING

Extrato 5(a)

A internet está a ameaçar a televisão

M1 Durante décadas, a televisão era praticamente a única maneira pela qual os portugueses podiam ver, em tempo real, o que estava a acontecer em Portugal e no mundo. No entanto, 20 anos depois da chegada da internet, parece-me que a TV está a cair em desuso e que as pessoas preferem passar mais tempo online do que a ver televisão.

Considero que os espectadores não querem ter de esperar pelos seus programas favoritos e que os programas já não têm tanta qualidade como antes. Segundo estudos recentes, o nível de violência tem vindo a aumentar na televisão. A verdade é que, embora já se possa escolher o programa que se quer assistir na televisão, acredito que esta nos torna muito mais preguiçosos. Concluindo, a internet oferece possibilidades que a televisão jamais proporcionará.

Please check the examination details below before entering your candidate information

Candidate surname

Other names

**Pearson Edexcel
Level 3 GCE**

Centre Number

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Candidate Number

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**Sample Assessment Material for first teaching
September 2018**

Morning/Aft (Time: 2 hours 15 minutes)

Paper Reference **9PG0/03**

Portuguese

Advanced

Paper 3: Listening, reading and writing in Portuguese

You must have:

Listening equipment, CD/MP3.

Dictionaries are not allowed in this examination.

Total Marks

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Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided – *there may be more space than you need.*
- Candidates are recommended to start with Section A: Listening Comprehension and work through each question as presented in the question paper.
- You can answer the questions using either European Portuguese and/or Brazilian Portuguese.
- We recommend you spend 45 minutes on Section A: Listening Comprehension and 1 hour 30 minutes on Section B: Listening, Reading and Writing.
- You must **not** use a dictionary.

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets – *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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SECTION A: LISTENING

Answer ALL questions.

Write your answers in the spaces provided.

We recommend you spend no more than 45 minutes on this section.

Multiple-choice questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

Open-response questions do not require full sentences and you may respond using single words or phrases. You may use words from the listening passages, but you must not transcribe whole sections.

You are going to listen to five passages in Section A. The duration of each passage is approximately:

Passage 1 = xx minutes xx seconds

Passage 2 = xx minutes xx seconds

Passage 3a = xx minutes xx seconds

Passage 3b = xx minutes xx seconds

Passage 4 = xx minutes xx seconds

You will be in charge of the recording and you may listen to each passage as often as you wish, and write your answers whenever you wish to do so.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Extrato 1 – Festival da Bossa Nova

1 Escute a reportagem radiofónica sobre o Dia Nacional da Bossa Nova. Assinale com ☒ o final correto para cada uma das frases.

(i) O Dia Nacional da Bossa Nova celebra-se... (1)

- A a cada quatro anos.
- B há quarenta anos.
- C há quatro anos de forma intermitente.
- D há quatro anos sucessivamente.

(ii) João Gilberto toca a guitarra... (1)

- A de maneira ambígua.
- B de maneira única.
- C de maneira espontânea.
- D de maneira tradicional.

(iii) Esta comemoração vai promover a divulgação deste estilo musical junto... (1)

- A das gerações mais novas.
- B do público internacional.
- C de pessoas acima dos 59 anos.
- D de todas as faixas etárias.

(iv) Embora a Bossa Nova seja reconhecida como género musical próprio, ... (1)

- A ela tem vindo a deteriorar-se.
- B ela é impermeável à mudança.
- C ela é permeável à mudança.
- D ela modernizou-se gradualmente.

(Total for Question 1 = 4 marks)

Extrato 2 – Novas famílias

2 Escute o podcast radiofónico sobre os novos tipos de famílias, com o psiquiatra José Gameiro. Assinale com o final correto para cada uma das frases.

(i) De acordo com o especialista, é preferível... (1)

- A** apresentar o novo companheiro à família imediatamente.
- B** reunir a família toda o mais rápido possível.
- C** incluir o novo companheiro progressivamente.
- D** evitar a introdução de novos membros familiares.

(ii) Na sua larga experiência, José Gameiro refere que... (1)

- A** os homens tomam a iniciativa mais cedo do que as mulheres.
- B** os homens preferem esperar pelas mulheres.
- C** ambos demoram muito tempo a levar alguém novo para casa.
- D** as mulheres esperam pouco tempo para apresentar um novo companheiro.

(iii) No que concerne aos novos companheiros, estes devem... (1)

- A** adotar uma postura pacífica.
- B** adotar um comportamento discreto.
- C** manifestar a sua presença sem receios.
- D** ter o cuidado de se apresentarem diariamente.

(iv) Os padrastos e as madrastas não podem cometer o erro de pensar que... (1)

- A** as crianças vão acolhê-los imediatamente.
- B** os enteados vão aceitar as novas regras.
- C** vão determinar outras regras no seio familiar.
- D** vão dar continuidade ao papel do progenitor ausente.

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(v) Para ser bem acolhido no seio familiar, é necessário que o novo companheiro...

(1)

- A** tome as devidas precauções.
- B** não perturbe a dinâmica familiar já existente.
- C** se envolva em todos os assuntos familiares.
- D** desempenhe o árduo papel de mediador familiar.

(Total for Question 2 = 5 marks)

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Extrato 3(a) – Portugal: país de emigrantes

3 (a) Escute o seguinte debate sobre as razões que levam os portugueses a emigrarem. Responda às perguntas em **Português**.

(i) O que se passou em Portugal na última década? (1)

(ii) Qual é o perfil comum da maioria dos recém emigrados? (1)

(iii) Que tendências se constataam na nova vaga de emigração para o Reino Unido? Mencione **dois** aspetos. (2)

(iv) Qual é a principal razão para emigrar? (1)

(v) Que consequências trouxe a globalização às pessoas, em termos profissionais? (1)

(Total for Question 3(a) = 6 marks)

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Escute a segunda parte do debate. Resuma o que vai ouvir. Não tem de escrever frases completas. Indique três aspetos para a questão 3(b)(i) e três aspetos para a questão 3(b)(ii).

Extrato 3(b) – Portugal: país de emigrantes

(b) Escute a continuação do mesmo debate sobre a emigração portuguesa. Responda em **Português**.

(i) Resuma o que o primeiro interveniente diz sobre:

- A atual geração (1)

- Empregos na área da Economia (1)

- Trabalhar além fronteiras (1)

(ii) Resuma o que o segundo interveniente diz sobre:

- Primeiro grupo de emigrantes (1)

- Segundo grupo de emigrantes (1)

- Situação dos engenheiros civis e arquitetos (1)

(Total for Question 3(b) = 6 marks)

(Total for Question 3 = 12 marks)

Extrato 4 – A saga do lápis azul

4 Escute a entrevista sobre um dos aspetos marcantes na história da ditadura em Portugal. Responda às perguntas **em Português**.

(a) Em que princípios se centrava o governo de Salazar? (1)

(b) Qual o objetivo do Governo ao criar a censura? Mencione **dois** aspetos. (2)

(c) Como é que os censores atuavam? Mencione **dois** procedimentos. (2)

(d) Antes de se tornarem censores, qual a atividade profissional a que se dedicavam? (1)

(e) Por que é que os censores eram associados a médicos? (1)

(f) Como conseguiu o regime manter uma paz tranquila em Portugal? (1)

(g) Como se sabia que a censura era rigorosa? (1)

(Total for Question 4 = 9 marks)

TOTAL FOR SECTION A = 30 MARKS

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SECTION B: LISTENING, READING AND WRITING

Answer ALL questions.

Write your answers in the spaces provided.

For this task, you must summarise information in response to a spoken source (5(a)) and a text (5(b)). You must also answer a question on the two sources (5c).

For Question **5(a)** you are going to listen to one passage. The duration of Passage 5(a) is approximately:

Passage 5(a) = xx minutes xx seconds

You will be in charge of the recording and you may listen to the passage as often as you wish. For this question, you do not have to write in full sentences, you may respond using short phrases. You may use words from the listening passage, but you must not transcribe whole sections.

For Question **5(b)**, you are going to read one text. For this question, you do not have to write in full sentences, you may respond using short phrases. You may use words from the text but you must not transcribe whole sections.

For Question **5(c)**, you must answer a question on both the spoken passage and the text. For this question, **you must write in full sentences**. Write approximately 200-250 words.

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- 5 (a) Escute o extrato do podcast, que fala sobre a forma como a televisão está a perder terreno face à internet.

Resuma os pontos de vista de Paulo Macedo, que apresentam os motivos da perda de predominância da televisão face à internet. Deve indicar **quatro** aspetos.

(i)

(1)

(ii)

(1)

(iii)

(1)

(iv)

(1)

(Total for Question 5(a) = 4 marks)

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- (b) Leia o extrato do comentário que Sofia Sousa escreveu em resposta ao que Paulo Macedo referiu em 5(a).

É um erro comum dizer que a televisão está a morrer graças à internet. Com a chegada da televisão interativa a Portugal, os telespectadores podem agora intervir num programa em direto e, inclusivamente, escolher os programas que querem ver. Considero que se trata da forma de entretenimento mais acessível. Apesar da rapidez com que se acede à informação online, acho que a televisão continua a educar e a alargar os horizontes, independentemente da faixa etária a que um programa se destina.

Além disso, numa era em que provalvemente os portugueses se sentem cada vez mais sós, muitos ligam o televisor apenas para terem companhia. Finalmente, para mim, o pequeno ecrã continua a unir gerações visto que em quase todas as casas há um e proporciona momentos agradáveis a toda a família.

Resuma os pontos de vista que Sofia Sousa expressa sobre a relevância da televisão atualmente. Deve indicar **quatro** aspetos.

(i)

(1)

(ii)

(1)

(iii)

(1)

(iv)

(1)

(Total for Question 5(b) = 4 marks)

(c) Avalie os pontos de vista em ambas as fontes. Indique aqueles com que está de acordo, justificando. Escreva aproximadamente entre 200 e 250 palavras.

(22)

Area for writing the answer, consisting of multiple horizontal dotted lines.

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(Total for Question 5(c) = 22 marks)

TOTAL FOR SECTION B = 30 MARKS

TOTAL FOR PAPER = 60 MARKS

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Paper 3: Listening, reading and writing

Marking principles for Section A and Section B, Questions 5(a) and 5(b)

- For open-response questions, candidates do not have to write in full sentences; they can respond using single words or phrases where appropriate.

Examples of short phrases with two or more words:

- Comer fruta/legumes (verb/noun)
 - Dieta saudável (noun/adjective).
- When responding to open-response questions, candidates can use words from the listening passage or reading extract, but they must not transcribe or copy whole sections where the question requires them to manipulate the language in order to give an accurate response.

Example:

Text:	Eu como principalmente fruta e legumes para ficar saudável.
Question:	Segundo o texto, em que consiste uma dieta saudável?
Rewardable answer:	Principalmente fruta e legumes.
Non-rewardable answer:	Eu como principalmente fruta e legumes para ficar saudável.

Candidates who copy the whole sentence, as exemplified above in the *Non-rewardable answer*, **would not be awarded marks** without manipulating the verb in the sentence. This is because it does not render an accurate answer to the question. However, as the exemplified *Rewardable answer* shows, candidates can still use words from the listening passage or reading extract.

- There are no marks for quality of language in Section A or in Questions 5(a) and 5(b) in Section B. Therefore, errors and omissions in spelling and grammar will be tolerated as long as the response is not ambiguous or does not interfere with communication.
- Consider as many elements only as there are marks, for example for a 1-mark answer, the candidate's first response is taken for assessment even if this response is incorrect but the correct information follows as a further element. Where 2 marks are available, award the individual marks discretely, but apply the order of elements rule.
- All questions must be answered in either European Portuguese and/or Brazilian Portuguese

Guidance to examiners on understanding and applying the mark scheme

- Alternative ways of giving the same answer are indicated with a slash (/) in-between the alternative responses, for example *A Joana comeu/jantou legumes*.
- Where appropriate, responses have been separated with 'AND' for compulsory answers and 'OR' for possible answers, for example:

Cozinhou legumes (1)

AND

Porque não havia mais nada na cozinha/para cozinhar (1)

Any **one** of:

A Joana/ela gostava de legumes (1)

OR

A Joana achava os legumes saudáveis (1)

- Any parts of an answer that are not essential are bracketed, for example:
(A Joana) gostava de legumes.
- Candidates are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the correct answer.
- All possible answers have the correct amount of marks appropriate for the information required indicated in brackets.
- Suggested incorrect answers are indicated in the '**Reject**' column.

Section A - Mark scheme (listening comprehension)

Question number	Answer	Mark
1(i)	D	(1)

Question number	Answer	Mark
1(ii)	B	(1)

Question number	Answer	Mark
1(iii)	A	(1)

Question number	Answer	Mark
1(iv)	C	(1)

Question number	Answer	Mark
2(i)	C	(1)

Question number	Answer	Mark
2(ii)	A	(1)

Question number	Answer	Mark
2(iii)	B	(1)

Question number	Answer	Mark
2(iv)	D	(1)

Question number	Answer	Mark
2(v)	B	(1)

Question number	Answer	Reject	Mark
3(a)(i)	Um milhão de portugueses emigrou/foi para o estrangeiro.	Emigrantes (on its own)	(1)

Question number	Answer	Reject	Mark
3(a)(ii)	Têm entre 20 e 39 anos.	Têm 20 e 39 anos	(1)

Question number	Answer	Reject	Mark
3(a)(iii)	Não se fixam permanentemente (1) AND Não manifestam preferência pelos principais centros urbanos (1)	Vivem nas cidades	(2)

Question number	Answer	Reject	Mark
3(a)(iv)	Por motivos/razões económicos.	para obter novas qualificações.	(1)

Question number	Answer	Reject	Mark
3(a)(v)	A (facilidade em) mudança/mudar de emprego é cada vez mais comum.		(1)

Question number	Answer	Reject	Mark
3(b)(i)	One of: cresceu num espaço europeu (1) OR pensa em trabalhar a nível europeu (1) OR quebrou barreiras à emigração (1) AND há pouca oferta de trabalho em Lisboa/Portugal (1) OR tem de trabalhar na Europa/Londres (1) AND é uma continuidade da formação (1)		(3)

Question number	Answer	Reject	Mark
3(b)(ii)	menos qualificados (1) OR vão para a Europa (1) AND mais qualificados (1) OR mais jovens (1) AND têm de emigrar por falta de emprego/trabalho em Portugal (1)	dirigem-se para a Europa.	(3)

Question number	Answer	Reject	Mark
4(a)	A moral (1) OR Os bons costumes (1)		(1)

Question number	Answer	Reject	Mark
4(b)	Para evitar a difusão de ideias socialistas/ comunistas (1) AND para evitar movimentos contra o regime (1)		(2)

Question number	Answer	Reject	Mark
4(c)	Analisavam textos (cuidadosamente) (1) AND Riscavam /suprimiam informação a azul (1)	Usavam um lápis azul	(2)

Question number	Answer	Reject	Mark
4(d)	Eram (sobretudo) militares		(1)

Question number	Answer	Reject	Mark
4(e)	(Porque) não permitiam que palavras venenosas contaminassem o poder (do Estado) (1)	Envenenavam os textos	(1)

Question number	Answer	Reject	Mark
4(f)	(O regime) escondia a verdade dos portugueses (1) OR (O regime) impedia que o povo soubesse da verdade (1)		(1)

Question number	Answer	Reject	Mark
4(g)	(aos funcionários) nada lhes escapava (1) OR Tudo era revisto antes de se tornar público (1)		(1)

Section B - Mark scheme (listening, reading and writing)

Question number	Answer	Reject	Mark
5(a) (i), (ii), (iii), (iv)	<p>Any four of the following:</p> <p>His views are:</p> <p>A televisão está a cair em desuso (1)</p> <p>OR</p> <p>As pessoas preferem passar mais tempo online do que a ver televisão (1)</p> <p>OR</p> <p>Os espectadores não querem esperar pelos seus programas favoritos (1)</p> <p>OR</p> <p>Os programas de televisão já não têm tanta qualidade como antes (1)</p> <p>OR</p> <p>A televisão torna as pessoas mais preguiçosas (1)</p> <p>OR</p> <p>A televisão jamais proporcionará as mesmas possibilidades que a internet oferece (1)</p> <p>Any other appropriate phrasing of the above points is acceptable.</p>	<p>Specific factual details that do not express what he thinks about television, e.g.</p> <p>A televisão foi durante décadas a única maneira de saber o que acontecia no Brasil e no mundo</p> <p>OR</p> <p>A internet chegou há 20 anos</p> <p>OR</p> <p>O nível de violência na televisão aumentou</p> <p>OR</p> <p>É possível escolher o programa que se quer assistir na televisão.</p>	(4)

Question number	Answer	Reject	Mark
5(b) (i), (ii), (iii), (iv)	<p>Any four of the following:</p> <p>Her views are:</p> <p>A televisão não está a morrer graças à internet (1)</p> <p>OR</p> <p>A televisão é a forma de entretenimento mais acessível (1)</p> <p>OR</p> <p>A televisão continua a educar e a alargar os horizontes das pessoas (1)</p> <p>OR</p> <p>A televisão faz companhia às pessoas que se sentem sós (1)</p> <p>OR</p> <p>A televisão continua a unir gerações (1)</p> <p>OR</p> <p>A televisão proporciona momentos agradáveis a toda a família (1)</p> <p>Any other appropriate phrasing of the above points is acceptable.</p>	<p>Specific factual details that do not express what she thinks about television, e.g.</p> <p>Os espectadores podem intervir num programa em direto (1)</p> <p>OR</p> <p>Os telespectadores podem escolher os programas que querem ver (1)</p> <p>OR</p> <p>É rápido aceder a informação online</p> <p>OR</p> <p>As pessoas sentem-se sós</p> <p>OR</p> <p>Em quase todas as casas há um televisor</p>	(4)

Marking principle for Section B, Question 5(c)

There are three levels-based mark grids applied to Question 5(c). The mark grids are:

- understand and respond to spoken language (AO1)
- understand and respond to written language (AO2)
- accuracy and range of language (AO3).

All questions must be answered in either European Portuguese and/or Brazilian Portuguese.

General guidance on using levels-based mark schemes

Step 1: Decide on a marking band

- First of all, you must consider the answer response 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 3–4 with a small amount of band 5–6 material, it would be placed in band 3–4 but be awarded a mark at the top of the band because of the band 5–6 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 both the band and the mark are appropriate.

Mark grids

Understand and respond to spoken language (AO1 – 6 marks)

- This mark grid assesses the student’s understanding of spoken language and how well they use information from it to evaluate and draw conclusions.

Understand and respond to written language (AO2 – 6 marks)

- This mark grid assesses the candidate’s understanding of written language and how well they use information from it to evaluate and draw conclusions.

The two mark grids for AO1 and AO2 are presented side by side. This is because of the interconnection of the task in that candidates need to compare information that they hear with the information that they read. They need to do this in order to weigh up the views in both sources to be able to write their evaluation and come to cohesive conclusions.

Indicative content

- When deciding how to reward answer you should consult these mark grids as well as the indicative content associated with the question (see below). Indicative content contains points that candidates 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 candidates provide alternative responses that fulfill the requirements of the question.

Understand and respond to spoken language (AO1)		Understand and respond to written language (AO2)	
Marks	Description	Marks	Description
0	No rewardable material	0	No rewardable material
1–2	<ul style="list-style-type: none"> • Occasionally relevant judgement expressed on the viewpoints in the spoken source; often strays into description of content without evaluation. • Limited conclusions drawn on spoken source, sometimes inconsistent with evaluation of viewpoints. 	1–2	<ul style="list-style-type: none"> • Occasionally relevant judgement expressed on the viewpoints in the written source; often strays into description of content without evaluation. • Limited conclusions drawn on written source, sometimes inconsistent with evaluation of viewpoints.
3–4	<ul style="list-style-type: none"> • Expresses some relevant judgements on the viewpoints in the spoken source, some of which are substantiated; occasionally strays into description of content without evaluation. • Draws straightforward conclusions on spoken source, occasionally inconsistency with evaluation of viewpoints. 	3–4	<ul style="list-style-type: none"> • Expresses some relevant judgements on the viewpoints in the written source, some of which are substantiated; occasionally strays into description of content without evaluation. • Draws straightforward conclusions on written source, occasionally inconsistency with evaluation of viewpoints.
5–6	<ul style="list-style-type: none"> • Expresses relevant and substantiated judgements on the viewpoints in the spoken source, showing clear evaluation. • Draws convincing conclusions on spoken source, consistent with evaluation of viewpoints. 	5–6	<ul style="list-style-type: none"> • Expresses relevant and substantiated judgements on the viewpoints in the written source, showing clear evaluation. • Draws convincing conclusions on written source, consistent with evaluation of viewpoints.

Accuracy and range of language mark grid (A03)

This mark grid assesses candidates' ability to use a range of grammatical structures and vocabulary accurately to produce articulate communication with a range of expression.

Marks	Description
0	No rewardable language
1-2	<ul style="list-style-type: none"> Limited variation of straightforward grammatical structures and vocabulary, with much repetition; repetitive expression, writing is often restricted and stilted. Limited sequences of accurate language; errors occur that often prevent meaning being conveyed.
3-4	<ul style="list-style-type: none"> Occasional variation in the use of mostly straightforward grammatical structures and vocabulary, infrequent use of complex language; expression is frequently repetitive, writing is sometimes stilted. Some accurate sequences of language; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5-6	<ul style="list-style-type: none"> Some variation in the use of grammatical structures and vocabulary, some recurrent examples of complex language; variation of expression but this is not sustained; sections of articulate writing with occasionally stilted phrasing. Frequent sequences of accurate language; errors occur that occasionally hinder clarity of communication.
7-8	<ul style="list-style-type: none"> Frequent variation in use of grammatical structures and vocabulary, including different types of complex language; regular variation of expression, writing is articulate throughout the majority of the response. Accurate language throughout most of the response; errors occur that rarely hinder clarity of communication.
9-10	<ul style="list-style-type: none"> Consistent variation in use of grammatical structures and vocabulary, consistent variation in use of complex language; conveys ideas in a variety of ways, consistently articulate writing. Accurate language throughout; any errors do not hinder clarity of the communication

Additional guidance

Complex language is considered to include the following:

- conceptually challenging, indicative tenses such as the pluperfect, future perfect
- subjunctive mood
- personal/inflected infinitive
- passive voice
- 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.

Variation in use of grammatical structures/varied use of vocabulary: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by candidates. You should judge in which mark band to place candidates 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 and complex language (see definition above) for a variety of purposes, such as to present and justify points of view, develop arguments, draw conclusions based on understanding and evaluating issues.

Articulate: articulate communication is fluent, effective and coherent as candidates control/manipulate the language to express themselves with ease for a number of different purposes. The more articulate the writing, the easier the reader can progress through the writing without having to re-read it to understand the message. If candidates are restricted to what they can express, they may not be able to use languages for all purposes, for example to justify arguments/interest the reader. The writing will become more difficult to read with ease as the reader has to stop and re-read to understand the message.

Errors: candidates are not expected to produce perfect, error-free writing in order to access the top band. The mark grid describes the frequency of errors and the impact that errors have on clarity.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example some gender and adjectival agreements (for example, *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, wrong case endings (for example, *é/e* and *falarão/falaram*)
- 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 (for example *Amanhã ela vou às compras*)
- mother-tongue interference.

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

Section B, Question 5(c) - Indicative content

Candidates must evaluate the points of view in both 5(a) and 5(b)

Question number	Indicative content
5(c)	<ul style="list-style-type: none"> Any answer that describes Paulo Macedo's point of view in positive or negative terms consistent with the information presented in the source material, for example agreement with the view that television makes people lazy. Any answer that describes Sofia's view in positive or negative terms consistent with the information presented in the source material, for example agreement with the view that television is company for those who feel lonely. Conclusions consistent with student's line of argument, for example the internet is overtaking the importance of television OR that television still plays a role in society.

Additional Guidance – example student answers to Question 5(c)

The examples below demonstrate what a student might include in their answer to 5(c) and how they may be structured. The *Comment* column demonstrates how the answer meets the requirements of the assessment criteria in the two mark grids *Understand and respond to spoken/written language*.

Example student answer	Comment
Os dois pontos de vista apresentados são muito diferentes. O senhor Macedo parece estar a par dos benefícios que a internet trouxe, especialmente pela maneira como as pessoas agora procuram respostas e veem o mundo, o que não podem fazer só através da televisão.	Expresses judgements on the viewpoints in the spoken source.
A Sofia, por outro lado, apresenta uma visão positiva e atualizada sobre as vantagens de ver televisão. Para além de fazer companhia às pessoas, a verdade é que a televisão continua a desempenhar o papel de educar e de expandir os seus horizontes e eu, de facto, penso que isto é importante nos dias de hoje.	Expresses judgements on the viewpoints in the written source.
De uma forma geral, eu concordo com a Sofia. O seu ponto de vista é mais relevante do que o ponto de vista do Paulo, relativamente ao papel da televisão na sociedade. Eu estou de acordo que se trata de uma forma de entretenimento relativamente barata e acessível, visto que nem todos podem permitir-se ter internet. Ela é muito convincente quando refere que as pessoas podem escolher o que querem ver na televisão quase da mesma forma que o fazem ao aceder a programas como o Netflix. Parece-me que a tv, tal como a rádio, irá permanecer por muitos anos.	Draws conclusions consistent with own viewpoints made about the spoken and written sources.

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