



Mark Scheme (Results)

Summer 2025

Pearson Edexcel GCE

In Portuguese (9PG0) Paper 02

Translation into Portuguese and written response
to works

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Paper 2 marking principles and mark scheme (2025)

Section A: mark scheme (translation into Portuguese)

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

Section A: marking principles

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

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

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

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

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

Accept responses in European Portuguese and / or Brazilian Portuguese.

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	During the dictatorship of Salazar,	Durante a ditadura de Salazar,		Na...	(1)
2	only one kind of family was acceptable.	só era aceitável um tipo de família.	apenas... ...foi... aceito / aceite / admitido / tolerado...	...aceitado (because this form can only be used with 'ter' or 'haver')	(1)

3	There was always a wedding in a church	Sempre havia um casamento numa igreja			(1)
4	between a man and a woman	entre um homem e uma mulher			(1)
5	who then had, on average, three children.	que depois tiveram, em média, três filhos.	...mais tarde...		(1)
6	In those days, it was very rare	Naqueles dias, era muito raro	Nessa época... / Naquela altura...		(1)
7	for married people to separate.	que os casados se separassem.	os casais separarem-se. as pessoas casadas...	<i>use of 'divorciar'; verb must be reflexive</i>	(1)
8	Nowadays, those who choose to marry	Hoje em dia, os que optam por casar-se	Atualmente... aqueles... ...decidem / escolhem...		(1)
9	typically do so	fazem-no normalmente	...típicamente		(1)
10	in a civil ceremony.	numa cerimónia civil.			(1)
11	However, it is probable that	Contudo, é provável que	Mas... / No entanto... / Entretanto...		(1)
12	over half of these unions	mais de metade de estas uniões	...essas... ...casamentos	sobre... ..sindicatos	(1)
13	will end in divorce.	acabem em divórcio.	terminem...	<i>Subjunctive required</i>	(1)
14	One-parent families	As famílias monoparentais			(1)
15	have become the new normal,	tornaram-se o novo normal,	têm-se tornado... /passaram a ser...	<i>Present / present continuous tenses</i>	(1)

16	while the number of childless couples	enquanto o número de casais sem filhos			(1)
17	continues to increase.	continua a aumentar.	...crescer / aumenta continuamente / continua aumentando.	<i>Singular verb required (to agree with 'number')</i>	(1)
18	The legalisation of same-sex marriages	A legalização de casamentos entre pessoas do mesmo sexo	...de casamentos do mesmo sexo...	...lei / legislação	(1)
19	shows how the Portuguese	mostra como os portugueses	demonstra...		(1)
20	have been adapting to modern values.	se têm adaptado aos valores modernos.	se têm vindo a adaptar... / foram se adaptando... <i>Accept also the present continuous, eg se estão adaptando</i>	<i>Reflexive required</i>	(1)

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

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

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

General guidance on using levels-based mark schemes

Step 1: Decide on a marking band

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

Step 2: Decide on a mark

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

Critical and analytical response (AO4)

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

Marks	Description
0	No rewardable material.
1–4	• 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	• 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	• 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	• 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	• Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. • Detailed, logical arguments and conclusions are made that consistently link together. • Relevant response to the question throughout.

Range of grammatical structures and vocabulary (AO3)

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

Marks	Description
0	No rewardable language.
1–3	• 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	• 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	• 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	• 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	• Consistent variation in use of grammatical structures, consistent variation in use of complex language, producing consistently articulate writing. • Consistent variation in use of vocabulary, allowing ideas to be conveyed in a variety of different ways. • Consistent use of terminology appropriate for literary and cinematic analysis.
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Additional guidance

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

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

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

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

Complex language is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of subordination
- using extended sentences to express abstract ideas / convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways

Straightforward language is considered to be:

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

Accuracy of language (AO3)

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

Marks	Description
0	No rewardable language.
1–2	• Limited sequences of accurate language, resulting in lapses in coherence. • Errors occur that often prevent meaning being conveyed.
3–4	• 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	• Frequent sequences of accurate language, resulting in generally coherent writing. • Errors occur that occasionally hinder clarity of communication.
7–8	• Accurate language throughout most of the response, resulting in mostly coherent writing. • Errors occur that rarely hinder clarity of communication.
9–10	• Accurate language throughout, resulting in consistently coherent writing. • Any errors do not hinder clarity of communication.

Additional guidance

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

Errors that **do not hinder clarity:**

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

Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood) / errors that force readers to re-read in

order to understand what is meant, for example inappropriate tense formation, (*falarão* / *falaram*, *e* instead of *é*).

- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed**:

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

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

Indicative content

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

Question number	Indicative content
2(a)	<i>A Cidade e as Serras</i> (Eça de Queiroz) Analise como o autor usa Jacinto para explorar o que é a felicidade. Students may refer to the following in their answers: A key theme in the novel is the pursuit of genuine happiness. Through the evolving character of Jacinto, the author explores this basic human desire. • At the beginning of the novel, Jacinto appears to be a man happily in control of his life. He is intelligent, wealthy, highly privileged and well-connected, and we are told that he has no cares to weigh him down. His youthful sense of happiness is crystallised by his friend's formula: <i>Suma ciência x Suma potência = Suma felicidade</i>. Thus, his happiness depends on his being fully immersed in 'civilisation', in a life of privilege in the city. • We learn in the first chapter that Jacinto is made unhappy by contact with the countryside. For example, his discomfort on his trip to Montmorency shows he is only really at home where anything 'natural' has been altered and processed, as with the artificial flower in his buttonhole. • When Zé Fernandes returns to Paris, he finds that Jacinto has changed. His apparent happiness has given way to boredom. For all his books and inventions, Jacinto is not truly happy because his life in the city is unfulfilled, shallow and self-deceiving. • However, when Jacinto himself returns to Portugal, he discovers true, mature happiness in enjoying simple, natural food, clean air and beautiful countryside. He also finds true love.

Question number	Indicative content
2(b)	<i>A Cidade e as Serras</i> (Eça de Queiroz) Explique o que o episódio da festa no 202 nos revela sobre a sociedade em que Jacinto vive. Students may refer to the following in their answers: The party episode reveals much about the false and superficial people amongst whom Jacinto lives - a narrow class of highly privileged individuals who contrast with the 'ordinary' people of Paris and Tormes. • The pretext for the party seems absurd: Jacinto feels obliged to host a dinner for the Grand-Duke out of deference to the latter's status. It becomes clear that some of the guests are social climbers who want to be seen in the Grand-Duke's company. • When the Grand-Duke arrives, we discover that he is less refined than his title and status imply. For example, at the dinner table he begins telling a suggestive story about a lady. This emphasises how merely superficial his 'class' is. • The guests concern themselves with trivial matters and engage in unpleasant one-upmanship. For example, the duque de Marizac's point about the black corset is meant to make him seem knowledgeable and superior, while showing him to be, in fact, crude and immoral. • The focal point of the dinner - the Grand-Duke's fish - provides the opportunity for the author to show how shallow and silly these high society people really are, as they crowd around the dumb waiter. • The party episode is narrated satirically by Zé Fernandes to characterise Parisian high society members as self-centred snobs. The 'maçada' of that evening is put into context by news of the genuine disaster in Tormes. Thus, the party episode helps us to appreciate Jacinto's growing disaffection with Paris life.

Question number	Indicative content
3(a)	<i>Capitães da Areia</i> (Jorge Amado) Explique porque Sem-Pernas é tão zangado e triste. Students may refer to the following in their answers: Although Sem-Pernas is in many respects a representative member of the <i>capitães</i>, he stands out as particularly emotionally damaged and prone to angry, violent behaviour and bitter introspection. • Physically, Sem-Pernas is disadvantaged - he is lame in one leg. He uses his disability to charm his way into rich people's houses in order to steal - for example, in the episode with Dona Éster. But each time he does so, he reminds himself, in his own words, of the characteristic that makes him unattractive to women. • Because he believes himself to be ugly and unappealing, he finds it difficult to have normal relationships. This is illustrated in the episode with Dona Joana: she uses him for her own gratification, and Sem-Pernas struggles to contain his own feelings, making him hate himself and the world. • The episode with Dona Éster leaves Sem-Pernas devastated. With her and her family he has the chance to escape the miserable world he lives in, but his loyalty to the <i>capitães</i> overcomes his personal desires and he rejoins the gang. He is, however, tormented by the thought of what he has given up, and he is saddened to think his life will never be good. • His physical and mental difficulties, as well as the painful experiences life has thrown at him, lead to his tragic suicide. Remembering how he was beaten by the police, for example, makes him determined to die rather than be captured again.

Question number	Indicative content
3(b)	<i>Capitães da Areia</i> (Jorge Amado) Avalie a importância do trapiche na narrativa. Students may refer to the following in their answers: The <i>trapiche</i> is a key 'space' in the novel and is used by the author as a vehicle for the themes and issues he wishes to convey to the reader. • The <i>trapiche</i> is the nearest that the <i>capitães</i> have to a home. It is an old, decaying, abandoned warehouse and yet, very early on in the novel, Amado describes it to the reader in poetic terms, giving it (and by extension, the <i>capitães</i> themselves) a nobility at odds with its actual state. For example, Amado mentions that '<i>Pelo teto viam o céu de estrela, a Lua que os iluminava.</i>' This gives a sense of the <i>trapiche</i> being the centre of the <i>capitães</i>' world. • There is a certain irony in the <i>trapiche</i> being the children's home. Amado tells us that it is also the place where the <i>capitães</i> have '<i>o depósito dos objetos</i>', the goods they have stolen during the day. The <i>trapiche</i> is thus a 'warehouse' business once again, mirroring its past use. • The <i>trapiche</i> is a run-down area isolated by the sea and the sands. It is thus a symbol of the attitude of the authorities towards the children. They have been abandoned and largely forgotten about. The <i>capitães</i> exist on the margins of society. • But the <i>trapiche</i> is also a refuge and a place of companionship. For example, Dora is made welcome by the <i>capitães</i> and she, in turn, becomes a kind of mother of the house. For example, she sews Gato's jacket for him.

Question number	Indicative content
4(a)	<i>Antes do Baile Verde</i> (Lygia Fagundes Telles) Analise até que ponto o conto-título "Antes do baile verde" é representativo da coleção de contos, referindo-se a, pelo menos, três deles. Students may refer to the following in their answers: The story <i>Antes do baile verde</i> gives its name to the collection and contains themes, ideas and devices that the author also employs in other stories in the book. • Fractured family relationships are a key theme in the collection. In the title-story there appears to be only a limited connection between Tatisa and her dying father, and she struggles to put her duty to him to the back of her mind. The breakdown of a relationship - often for reasons that are left unexplained - is explored in other stories, including <i>As pérolas</i>, where the dying Tomás is tormented by the widening gulf between him and his wife. • In <i>Antes do baile verde</i> we are bemused, and even shocked, by Tatisa's selfishness. She puts herself first, rushing out to the carnival rather than attend to her father. In <i>Apenas um saxofone</i>, we see the author examine the effect that Luisiana's self-centredness has on her life: she has acquired many riches and lovers, but ultimately at the expense of her relationship with the saxophonist. • There are also stylistic similarities between the title-story and others in the book. For example, much of <i>Antes do baile verde</i> consists of a conversation between Tatisa and Lu, through which the author draws out their characters. This may be compared with the conversation between Maria Camila and her maid in <i>Um chá bem forte e três xícaras</i>, where the maid's words force her mistress to confront reality while giving us deeper insight into Maria Camila's fears.

Question number	Indicative content
4(b)	<i>Antes do Baile Verde</i> (Lygia Fagundes Telles) Avalie o impacto da maneira pela qual a autora encerra cada conto, referindo-se a, pelos menos, três deles. Students may refer to the following in their answers: The ending of each story in the collection is designed to have a particular impact on the reader. • Some endings resolve the conflict or dilemma central to the story. For example, in <i>Antes do baile verde</i>, we wonder what course of action Tatisa will take - will she be persuaded by Lu to put her father first? The ending suggests her father will die alone, and the closing image of the sequins bouncing down the stairs emphasises how Tatisa has put frivolous pleasure ahead of her relationship with her father. • However, some stories end on a 'cliffhanger' - tension is built but we are left to imagine how things will turn out. For example, <i>Um chá bem forte e três xícaras</i> ends with Maria Camila about to meet her younger rival. We have witnessed her ponder the passing of her own youth in her comfortable, well-ordered home. Will she now accept her husband's infidelity and be 'civilised' about it? It appears so, but the author allows us to write our own dénouement. • Some stories end with a new beginning for the characters within. For example, in <i>A ceia</i>, Alice and Eduardo's relationship has come to an end, and each will now depart in different directions. • In some stories, the ending leaves us with a puzzle or conundrum. For example, we never really know the truth in <i>A caçada</i> or <i>A janela</i>. The author invites us to reflect on the mysteries and inner workings of the mind.

Question number	Indicative content
5(a)	<i>A Viagem do Elefante</i> (José Saramago) Examine o uso da sátira pelo autor. Students may refer to the following in their answers: Saramago's novel is clearly set in the past and satirises the peoples and societies of the time, but it satirises the modern world too. • Some targets of Saramago's satire are common to both eras. For example, organised religion in the 1500s is represented by a Catholic Church engaged in a fightback against Protestantism and, in the episode of the 'miracle' in Padua, it is seen to be dishonest and so a valid object of the author's criticism. But throughout the novel, Saramago also keeps referring satirically to, for example, present-day sayings and proverbs from Christianity as if to remind the reader of the continuing influence of the church on popular culture. • Some aspects of the story appear to be of their time. For example, the way that the Archduke speaks to and threatens Subhro seems at first sight a relic of the past, but we can also see their relationship as an observation on class differences and prejudices in modern society. • The author sometimes takes the opportunity to satirise aspects of modern society directly. For example, he links the elephant's two-week stay in Bressanone to an observation on the impact of mass tourism today on the Algarve. • The author's random and anachronistic references throughout to people and events across history (for example, Tolstoy, helicopters, Hannibal's army) means that the novel is never fully rooted in the just the story of Salomão's journey, and this allows the satire to be universal, relevant to any time or place.

Question number	Indicative content
5(b)	<i>A Viagem do Elefante</i> (José Saramago) Analise os relacionamentos de Subhro com os outros. Students may refer to the following in their answers: Subhro is a unifying figure in the novel. He has various relationships with other characters at different periods in the story. • Subhro's relationship with the Portuguese commanding officer is interesting in the way that it evolves. At first, their dealings with each other are transactional, and Subhro is respectful towards his 'superior', but we quickly see how Subhro is able to gain more autonomy by persuading the commanding officer to adopt his ideas and suggestions. Subsequent conversations between the two men convince the commanding officer that Subhro is a both decent and intelligent person and they grow in respect for each other. • In contrast, Subhro's relationship with the Archduke remains that of 'servant and master' throughout. Subhro is obliged to accept the name the Archduke gives him, for example, and they never become close. Even so, Subhro is able to get the better of his master thanks to his intelligence and quick-wittedness. Good evidence of this is Subhro's money-making scheme in Padua. • Subhro's relationship with Salomão is central to the story. He cares for the elephant - Salomão is always more than just his responsibility. Their relationship is symbiotic and a symbol of one of the key messages of the book - that if we treat each other decently and fairly, life for everyone might be better. This contrasts with the relationship between Subhro and the Archduke.

Question number	Indicative content
6(a)	<i>Pensageiro Frequente</i> (Mia Couto) Analise a importância do meio ambiente nas crónicas, referindo-se a, pelo menos, três delas. Students may refer to the following in their answers: The author is also a biologist, and so the theme of the environment runs through most of the articles in the collection. • In <i>Zambezeando</i> we have the author's love-letter to the river Zambeze. Here he describes the different stages in the life of the river in human terms, while reminding us that it is more than just flowing water by comparing it to '<i>um corpo</i>' that supports all life around it. This observation illustrates the author's insistence throughout the book that the environment is organic. • In <i>As águas da biodiversidade</i>, the author gives us insight into the problems involved in protecting the environment while managing the need for development. For example, a villager contrasts his need to scare the hippos away from the crops with the author's intention to protect the animals. In this article, Couto urges man and nature to work together for mutual benefit. • Some articles focus on the man-made environment. For example, in <i>A cidade na varanda do tempo</i>, the author outlines the changes people have made to the Maputo area. As elsewhere in the book, Couto stresses the positive. For example, he mentions the beauty of some of the colonial buildings. This illustrates how man can adorn or improve his environment. But the author also makes references to trees and other natural elements, reinforcing the idea of man and nature coexisting.

Question number	Indicative content
6(b)	<i>Pensageiro Frequente</i> (Mia Couto) Explique como o formato da 'crónica' ajuda o autor a transmitir as suas ideias, referindo-se a, pelo menos, três crónicas. Students may refer to the following in their answers: The <i>crónicas</i> are a selection of Couto's articles written for an on-board flight magazine. He outlines his aims and ideas for the <i>crónicas</i> in his <i>Nota introdutória</i>. • Couto explains that the articles were designed as '<i>textos ligeiros</i>' to distract and entertain passengers. An example of this is <i>Como se o mar tivesse outra margem</i>, where the author engages the reader with a story that references his childhood and a boat journey that had to be cancelled. The account is light but interesting, with briefly sketched characters and a 'happy ending' to satisfy the reader. • Couto says his articles should '<i>fazer com que o meu país voasse</i>' for the reader. In, for example, <i>O doce travo da sura</i>, he offers a vivid description of the Bay of Inhambane and its varied wildlife and then adds 'human interest' with an account of a meeting with a local fisherman. Thus, the author achieves his aim of giving us a brief but intriguing glimpse of rural Mozambique. • Couto wants to present Mozambique as a place of '<i>múltiplas identidades</i>', and the <i>crónica</i> format allows him to offer different images and representations of the country. For example, in <i>A China dentro de nós</i> we are introduced to the cultural and ethnic diversity of Mozambique, while in <i>Zambezeando</i> we see the country's natural diversity. • The <i>crónica</i> format allows Couto to make a point (eg about treasuring our environment) in a short, personalised account without ever being 'heavy' or difficult to digest.

Question number	Indicative content
7(a)	<i>Abril Despedaçado</i> (Walter Salles) Examine o simbolismo dos objetos usados como acessórios ou adereços visuais. Students may refer to the following in their answers One of the outstanding features of the film is its visual imagery, and the director employs various props to highlight important themes and ideas. • The bolandeira is a key prop that is shown repeatedly. It represents the repetitive, boring lives of the Breves family. The giant cogs look like the innards of a watch, emphasising how their lives are ticking away as they do the same work over and over. A turning point in the film comes when Tonho sees the oxen circling the bolandeira even though the family is not working there. He realises that the oxen are resigned to their lives never changing, and he decides to try and escape this existence by running away. • The rope on which Clara swings is a powerful image. Although the circular motion of her swinging mirrors the circularity of the bolandeira, this is set against a bright blue sky, symbolising freedom, escape and expanded horizons. • Pacu's book is another potent symbol of change. The mermaid and the sea in the pictures open the young boy's mind to a different world to the harsh, dry and restricted one he inhabits. In the final scene of the film, we see Tonho reach the shore. Again, the sea - this time real, not in a book - is a symbol of freedom and escape.

Question number	Indicative content
7(b)	<i>Abril Despedaçado</i> (Walter Salles) Analise a ideia de que o filme se passa num mundo de homens onde as mulheres e crianças são de menor importância. Students may refer to the following in their answers: The narrative is in large part driven by the men who keep the feud and the cycle of revenge going, but a woman and a child are responsible for breaking that cycle. • The world of the sertão is macho, hard and bloody. The feud between the two families is governed by the male head of each household, and it is the male members who are obliged to kill and be killed. For example, Tonho accepts that he must kill a Ferreira son and then has to die himself. • In this patriarchal society the women appear to have little control. For example, the Ferreira women at the funeral mourn and weep in the background - it is the men who speak and decide what happens next. • Senhora Breves does have lines to say, but she is expected to support and echo what her husband has decided should happen. • Clara, however, is different: she acts rather than acquiesces - for example, by giving Pacu the book. She has the leading role in the circus act, and she represents a life free from the patriarchal traditions of the sertão. Her arrival in the lives of Tonho and Pacu move the narrative in a different direction. • Pacu's decision to take Tonho's place in the final killing is ironic - he dies at the point he finally breaks free - but this self-sacrifice allows Tonho to escape. Thus, Clara and Pacu have shown there is an alternative to the 'man's world' of the sertão.

Question number	Indicative content
8(a)	<i>Os Gatos Não Têm Vertigens</i> (António-Pedro Vasconcelos) Avalie até que ponto Jó é influenciado pelas pessoas à sua volta. Students may refer to the following in their answers: Over the course of the film, we see various influences that steer Jó in particular directions; equally, we recognise just how far Jó is 'his own man', making life-changing decisions for himself. • When we first see Jó he is clearly influenced by the values of the delinquents he mixes with. For example, he joins in the theft of Rosa's bag. But his misgivings when he later argues with James about the theft show that he has a moral code independent of the rest of the gang. • Jó's parents have neglected him, and he is understandably resentful. For example, he complains to his father and is thrown out of his home. This suggests an independence of spirit, but he is still young and finds himself slipping back under his father's influence temporarily later in the film. • Jó's girlfriend appears to be a bad influence on him, and at one point she jeopardises his growing friendship with Rosa, but he again shows his independence later by rejecting her values. • When Jó first meets Rosa, he is very reluctant to let her in to his life - like a cat wary of a new mistress, as suggested by the film's title. But, again like a cat, having strayed and returned, he becomes more trusting and open, allowing her decency and humanity to steer him away from his past life for good.

Question number	Indicative content
8(b)	<i>Os Gatos Não Têm Vertigens</i> (António-Pedro Vasconcelos) Analise como Vasconcelos usa diferentes locais em Lisboa para representar as vidas de Jó e Rosa. Students may refer to the following in their answers: Jó and Rosa both live in Lisbon but Vasconcelos uses mise-en-scène to illustrate the differences in their lives. • Rosa comes from a reasonably well-off and cultured background. For example, we first see her and her husband at an afternoon dance where everyone appears well-dressed and economically secure; her apartment is in a quiet and settled part of the city. • Later in the film, Rosa is seen living in a pleasant old people's home, implying she and her family have the money to fund a comfortable lifestyle. • In contrast, we first see Jó with his friends in a dockland setting, suggesting a working-class background. This is later reinforced by images of the poor and run-down district he lives in and of the small and very poorly maintained apartment he and his father have. • When Jó and Rosa's lives collide, the director stresses their different backgrounds with Rosa living comfortably inside her flat while Jó sleeps on the roof terrace above. There is some interesting symbolism here: Rosa's life is currently contained and restricted within her 'four walls', while the possibility for change and new life is suggested by the city horizons Jó can see from the rooftop. • In a key scene in the film, Jó comforts Rosa as they cross the river on a ferry. The river represents neutral territory where their lives draw closer together.

Question number	Indicative content
9(a)	<i>Que Horas Ela Volta?</i> (Anna Muylaert) Explique as diferentes atitudes e perspectivas de Fabinho e Jéssica. Students may refer to the following in their answers: Although they are of similar age, the contrasting backgrounds and personalities of Fabinho and Jéssica go a long way to explaining their quite different outlooks. • Our first impression of Fabinho is that he is a privileged young man accustomed to being looked after. For example, we first see him being served his breakfast on a tray by Val. This underlines his higher status in society and helps us to understand the sense of entitlement his mother has on his behalf. • Val unwittingly reinforces his sense of privilege by mollycoddling him rather than encouraging him to take more responsibility. For example, she gives him back the drugs his mother had confiscated. This encourages him to believe life for him is 'easy'. • Jéssica, on the other hand, is far more focused on what she wants in life. Both she and Fabinho are applying to university, but she is the one who is more serious about it and prepared to study hard to achieve her goal. Fabinho, however, seems to focus more on enjoying himself - for example, in the swimming pool sequence with his friend. • Jéssica is driven by a strong sense of social justice and equality. Her background is poor, but she does not see that as a barrier. For example, she declines to accept inferior accommodation at the house. This illustrates her determination not to let class or social differences hinder her progress.

Question number	Indicative content
9(b)	<i>Que Horas Ela Volta?</i> (Anna Muylaert) Analise o significado da demissão de Val para ela mesma e para outras personagens do filme. Students may refer to the following in their answers: Val's resignation is a key turning point in the plot, near the end of the film, and it has a profound impact both on Val herself and on those around her. • It is clearly a shock to Dona Bárbara that Val wants to leave. We see her disconcerted and confused, as she tries to persuade Val to stay. Dona Bárbara's life will, at least in the short term, run less smoothly as she 'breaks in' a new maid but, given her reaction to the resignation - she tries to offer Val more money - we can assume that she will be as class-conscious as ever. • For Jéssica, the impact is significant. Val has been absent from almost all her life so far, but she will now move in with her daughter and - as we learn in the final scene - play her part as grandmother to Jéssica's son. Jéssica will therefore have the loving support she needs to cope with university. • Val's post-resignation life is very different too. Although she will, ironically, be doing all over again what she has been doing for Fabinho and family - raising a child and running a household - this time it is for her own family, where she will be on equal terms, in marked contrast to her previous role.

Question number	Indicative content
10(a)	<i>A Canção de Lisboa</i> (Pedro Varela) Avalie até que ponto o filme depende de o público gostar de Vasco. Students may refer to the following in their answers: The plot revolves around Vasco and his adventures, and it is important that the audience be on his side from the outset. But the film's success does not necessarily depend entirely on his likeability - there are other factors too. • Vasco's appeal for many in the audience lies in his 'ordinariness' - he seems so easy to relate to. For example, at the start of the film he arrives late, hurrying up the university steps. This makes him seem 'one of us', as we recall being in similar situations ourselves. • He is almost always smiling, sunny and cheerful. For example, on the many occasions things go wrong for him, he quickly sees a way out, finding the positive in any situation. We find this endearing and warm to him even more. • Vasco makes us laugh. For example, in the sequence with the dead body, his inappropriate answers to the doctor's boringly serious questions are humorous and we root for him, even though we know it will do him no good. • As things go increasingly awry for Vasco, we find ourselves cheering him on: his positive outlook and ingenious schemes are hard to resist, in the context of an entertaining rom-com. We know that, despite his lies and deceptions, there is no malice in him. • But the film's success also depends to some extent on aspects such as the well-chosen musical score, the humour from the range of supporting and minor characters, and the beautifully photographed Lisbon mise-en-scène.

Question number	Indicative content
10(b)	<i>A Canção de Lisboa</i> (Pedro Varela) Analise algumas das mensagens principais que o filme oferece ao seu público. Students may refer to the following in their answers: The film is a light-hearted rom-com, not a serious 'message' film, but there are, nevertheless, some thoughts for us to take away from it. • Given that the plotline consists largely of a series of lies and deceptions, it is easy to see a key message of the film is 'truth will out'. For example, Vasco's claim to be a qualified doctor is eventually exposed as false when his aunt feigns a heart attack. On the other hand, not all deceptions are uncovered - we are simultaneously amused and appalled to see José Caetano succeed in his bid to become prime minister. • The rom-com genre involves a love story of some kind, and in this film we see, for reasons we do not yet know, Alice take a dislike to Vasco. But once Vasco's amnesia is understood, they are reunited and so, as in so many films of this nature, 'love conquers all' is a comforting message for the audience. • The final scene brings all the main and most of the minor characters together for a celebration and a song together. Their many misunderstandings and deceptions appear to have been set aside and so, as befits the genre, we have the message 'all's well that ends well' to round off our enjoyment. • We might also identify the way the film embraces diversity (for example, racial and sexual) as an underlying value of significance.

