

Portuguese A: literature

Overall grade boundaries

Higher level

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 17	18 - 31	32 - 43	44 - 56	57 - 68	69 - 80	81 - 100

Standard level

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 15	16 - 28	29 - 40	41 - 54	55 - 67	68 - 80	81 - 100

Higher level internal assessment

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 5	6 - 10	11 - 13	14 - 17	18 - 21	22 - 25	26 - 30

Candidate performance against each criterion

Criterion A

The candidates generally showed good knowledge of the works studied; however they had difficulty situating the poem in the context from which it was taken. Candidates spent time commenting on superfluous aspects of the poet's life, or gave unnecessary information about the poet's work instead of focusing on the text. Few candidates were able to identify sub textual aspects of the extracts and their implication for overall understanding of the poem.

Criterion B

It was difficult for candidates to appreciate how language, structure, technique and style created the meaning of the poem. Many of them were able to identify a few literary features; however they found it

difficult to integrate these features into their analysis. Some candidates simply paraphrased or repeated ideas without developing a proper analysis.

Criteria C

Few candidates presented well-structured commentaries and, because most of the commentaries were over the time limit, too many did not have enough time to conclude their analysis.

Criteria D

Most of the candidates demonstrated a good knowledge and understanding of the work in discussion but only a few had a good insight and were convincing in their answers.

Criteria E

Some candidates were engaged in literary discussion and some answers were relevant, however most forgot to mention the writer's techniques which would have enabled them to demonstrate an independent understanding of the work.

Criteria F

In most of the commentaries, the language was clear and precise but, in some rare cases, candidates did not pay enough attention to their use of register and used colloquial language.

Further comments

Teachers should check all demands for the individual oral commentary given in the guide; time limit, length of extract, assessment criteria etc.

Whilst candidates should not be made aware of them, teachers should prepare questions beforehand to ask the students; this will enable a more fluid conversation and prevent lengthy pauses. Examples of questions can be found in the *Language A: Literature guide* and also in the Teacher Support Material.

The individual oral commentary should be practised intensively to allow the student to deliver the commentary whilst respecting the time limit.

Candidates should be trained to become confident in analyzing the text and avoid only paraphrasing it.

Teachers should choose a suitable extract to enable the students to deliver a good commentary.

Teachers should carefully read the *Language A: Literature guide* and understand the requirements, criteria and procedures for the individual oral commentary.

Standard level internal assessment

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 4	5 - 8	9 - 12	13 - 16	17 - 19	20 - 23	24 - 30

The range and suitability of the work submitted

Some of the extracts were too long (more than 45 lines) and in these instances the candidates had difficulty in delivering their commentary within the time limit permitted; the individual oral commentary should last up to eight minutes, followed by questions from the teacher for about two minutes. Even when the commentary was delivered within the time limit, many had difficulty analysing the extract appropriately. For example, some candidates read whole passages of the extract out loud or spent time commenting on superfluous aspects of the author's life. In these cases it became difficult for candidates to stick to the time limit and focus on their analysis of the text.

On some occasions, the subsequent questions asked appeared less than satisfactory as they did not draw out the candidates' ability to discuss aspects of the extract that they had missed during their presentation. In other cases, questions were asked which the candidate had already addressed. In a few cases, the choice of the text did not allow candidates to develop a good commentary.

Candidate performance against each criterion

Criteria A

Candidates demonstrated a good understanding of the context and the content of the extract, however very few described appropriate sub-textual aspects of the extract and, instead, simply paraphrased or repeated the ideas. Some candidates were disadvantaged by being given irrelevant information such as biographical details of the author which were not relevant to the text.

Criteria B

This criterion was difficult to fulfil and very few candidates obtained a high grade. Most were not able to comment on the relationship between the form, language, structure and style used by the author to shape the meaning of the extract. Some candidates simply named the literary terms used without explaining their purpose or effect. In case of poetic extracts, many candidates were not able to mention any other literary feature except for metaphors.

Criteria C

Most candidates structured their commentaries appropriately. However, some candidates tended to paraphrase and, in some cases, the commentary was weakly structured with no clear link between the ideas. Some candidates did not focus on the text they were analyzing.

Criteria D

In most of the commentaries, the language used was clear, fluent and appropriate for the register. Attention should be paid when analyzing poems as candidates should refer to 'verso' instead of 'frase' or 'sentença'.

Recommendations for the teaching of future candidates

Teachers should check all the demands of the individual oral commentary stated in the guide including the time limit, length of the extract and assessment criteria.

More practice is required to enable the candidates to deliver their commentary within the time limit permitted.

Attention should be paid to ensure that students are analyzing and not paraphrasing the extract.

Teachers should carefully read the *Language A: Literature guide* and understand the requirements and procedures for the individual oral commentary.

Self taught report

The range and suitability of the work submitted

The marks for the self taught Internal Assessments were weak and there was a lack of quality in the work submitted. Some of the problems encountered in the work submitted include:

- the use of works from the same genre for both sections (e.g. three different poems from three different poets)
- poorly chosen extracts/guiding questions
- extracts which were either too short or too long
- the comparison of two short stories by the same author
- only using one work
- no element of comparison made
- candidates not indicating the title of the work from which the extract was taken
- the topic to be presented in section 2 wasn't announced therefore the candidate talked without any clear focus
- candidates reading from notes
- extracts submitted which did not correspond to the extract discussed by the candidate
- section two presented in advance of section 1
- exceeding the time limit
- no announcement of the end of the recording.

Candidate performance against each criterion

Section 1

Criterion A (Knowledge and understanding of the extract)

Some candidates did not reveal good knowledge and understanding or support their statements with relevant and appropriate references.

Criterion B (Appreciation of the writer's choices)

Some candidates were able to demonstrate a good appreciation of the ways in which language, structure, technique and style shaped meaning in the extract.

Criterion C (Organization and presentation)

Most candidates, in their commentaries, showed some evidence of a planned structure and were able to produce a piece of work which was generally focused.

Criterion D (Language)

Most candidates used clear and varied language and an appropriated register and style.

Section 2

Criterion A (Knowledge and understanding of the work)

Most candidates revealed an adequate or better knowledge and understanding of the content of the work presented.

Criterion B (Presentation)

The delivery of the presentation seemed to be a difficult task for many candidates.

Criterion C (Language)

Some candidates were able to use clear and appropriate language with some attention to register and style.

Recommendations for the teaching of future candidates

I would suggest that more time is dedicated to explaining the requirements of sections 1 and 2 to candidates.

Candidates should announce the work studied in section 1 and the question they are going to answer on that work.

Candidates should clearly announce at the beginning of section 2 which books had been studied and which theme they are going to discuss.

Candidates should consider the audience of their presentation and aim to use a range of strategies to engage and interest.

Some candidates would benefit greatly from support when choosing their topics.

Higher level written assignment

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 6	7 - 9	10 - 12	13 - 15	16 - 18	19 - 20	21 - 25

The range and suitability of the work submitted

Most schools chose the same books for analysis as in previous years and, in some cases, the topics chosen for discussion were also quite similar.

The majority of essays showed a good knowledge of the books studied but only a few demonstrated a thorough understanding of the works. In some cases there were misunderstandings of the novel or its context.

Some candidates cited long quotations and therefore the arguments within their essays were not well developed and sometimes the topics were very broad and vague. In these cases, candidates could not focus on the title of the essay and its analysis and their work lacked any specific focus.

Many essays were more descriptive than analytical and contained descriptions of the events of the novel and of the characters rather than producing a convincing argument based on a thesis.

Candidate performance against each criterion

Criterion A

This criterion was frequently misunderstood and many candidates failed to answer the question: "How was your understanding of the cultural and contextual considerations of the work developed through the interactive oral?"

Some of the Reflective Statements were not well elaborated and simply consisted of a summary of the work, or a retelling of the plot of the book. Others wrote an abstract for their Written Assignment and repeated this abstract in the body of their assignment as their introduction. Others commented on the discussions they had had during the interactive oral, but did not comment on the understanding that was developed through this discussion.

Criterion B

Generally, students demonstrated a good knowledge of the works, however this understanding was often superficial. Many candidates did not relate the detail of the works to their own understanding of the books and the weaker responses tended to summarize the plot or cited inaccuracies about the works chosen. Sometimes quotations were not precise or incorporated correctly into the essay.

Inter-textual and comparative arguments with other pieces of world literature should be avoided unless they are essential and relate to a specific point. If used, the points raised should be precise and clear rather than embarking on long dissertations which move away from the understanding of the actual chosen work.

Criterion C

This is often the most challenging criterion for students. Many forgot to mention an “appreciation” of the literary strategies used and what they meant to the work as a whole and, in some cases, candidates cited examples without exploring their use or the significance of how these choices affected the readers. It would help if students stated a point, used examples to support this and analysed the affect upon the reader, and consequently our understanding of the work.

Criterion D

In a very few cases the introduction was too long and simply summarized the plot of the work, which it is not necessary. Topics which were too broad, too long or too complex prevented the candidates from focusing their analysis and therefore their argument was not convincing.

It is essential that there is some form of thesis and argument which is explored throughout the essay, illustrated by examples. The use of sub-headings interfered with the flow of the reading and the links between paragraphs.

Criterion E

Most assignments were well written with appropriate register and a varied use of vocabulary. The weaker candidates demonstrated poor punctuation, a lack of paragraphs and some use of colloquial language. Bibliographies must be included and the translator should be acknowledged.

Recommendations for the teaching of future candidates

Teachers and candidates must understand the requirements for the interactive oral, reflective statement and supervised writing specified in the guide.

Students should be supported in their choice of a suitable topic for discussion; this is the key starting point to a good assignment.

Students should be encouraged to adopt a more personal and independent approach when reading and analysing books rather than simply summarising the plot.

Teachers should ensure that students are aware of how cultural and contextual considerations are portrayed in the works studied.

Candidates need a secure knowledge of literary terms.

Candidates need to be shown how to quote effectively, avoiding lengthy citations.

Sub-headings and any other division of the essay by theme should be prevented as they inhibit the flow of the essay.

Candidates should use specific examples when stating a point.

An analysis of the appreciation of the writer's choices should be done through examples and persuasive explanation.

Further comments

It would be beneficial to demonstrate to candidates the differences between re-telling and summarising the plot, characters and scenery and analysing, interpretation and critical reflection. Although it is essential to tell the background and use some summarising, this should be done with critical analysis.

Standard level written assignment

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 6	7 - 9	10 - 12	13 - 15	16 - 18	19 - 20	21 - 25

The range and suitability of the work submitted

Most schools chose the same books for analysis as in previous years and, in some cases, the topics chosen for discussion were also quite similar.

The majority of essays showed a good knowledge of the books studied but only a few demonstrated a thorough understanding of the works. In some cases there were misunderstandings of the novel or its context.

Some candidates cited long quotations and therefore the arguments within their essays were not well developed and sometimes the topics were very broad and vague. In these cases, candidates could not focus on the title of the essay and its analysis and their work lacked any specific focus.

Many essays were more descriptive than analytical and contained descriptions of the events of the novel and of the characters rather than producing a convincing argument based on a thesis.

A small number of candidates wrote excellent essays.

Candidate performance against each criterion

Criterion A

This criterion was frequently misunderstood and many candidates failed to answer the question: "How was your understanding of the cultural and contextual considerations of the work developed through the interactive oral?"

Some of the Reflective Statements were not well elaborated and simply consisted of a summary of the work, or a retelling of the plot of the book. Others wrote an abstract for their Written Assignment and repeated this abstract in the body of their assignment as their introduction. Others commented on

the discussions they had had during the interactive oral, but did not comment on the understanding that was developed through discussion.

Criterion B

Generally, students demonstrated a good knowledge of the works, however this understanding was often superficial. Many candidates did not relate the detail of the works to their own understanding of the books and the weaker responses tended to summarize the plot or cited inaccuracies about the works chosen. Sometimes quotations were not precise or incorporated correctly into the essay.

Inter-textual and comparative arguments with other pieces of world literature should be avoided unless they are essential and relate to a specific point. If used, the points raised should be precise and clear rather than embarking on long dissertations which move away from the understanding of the actual chosen work.

Criterion C

This is often the most challenging criterion for students. Many forgot to mention an “appreciation” of the literary strategies used and what they meant to the work as a whole and, in some cases, candidates cited examples without exploring their use or the significance of how these choices affected the readers. It would help if students stated a point, used examples to support this and analysed the affect upon the reader, and consequently our understanding of the work.

Criterion D

In a very few cases the introduction was too long and simply summarized the plot of the work, which it is not necessary. Topics which were too broad, too long or too complex prevented the candidates from focusing their analysis and therefore their argument was not convincing.

It is essential that there is some form of thesis and argument which is explored throughout the essay, illustrated by examples. The use of sub-headings interfered with the flow of the reading and the links between paragraphs.

Criterion E

Most assignments were well written with appropriate register and a varied use of vocabulary. The weaker candidates demonstrated poor punctuation, a lack of paragraphs and some use of colloquial language. Bibliographies must be included and the translator should be acknowledged.

Recommendations for the teaching of future candidates

Teachers and candidates must understand the requirements for the interactive oral, reflective statement and supervised writing specified in the guide.

Students should be supported in their choice of a suitable topic for discussion; this is the key starting point to a good assignment.

Students should be encouraged to adopt a more personal and independent approach when reading and analysing books rather than simply summarising the plot.

Candidates need to be shown how to quote effectively, avoiding lengthy citations.

Sub-headings and any other division of the essay by theme should be prevented as they inhibit the flow of the essay.

Candidates should use specific examples when stating a point.

An analysis of the appreciation of the writer's choices should be done through examples and persuasive explanation.

Higher level paper one

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 2	3 - 4	5 - 7	8 - 10	11 - 13	14 - 16	17 - 20

The areas of the programme and examination which appeared difficult for the candidates

Most candidates chose to write about the prose text as the genre was accessible, however many were not able to identify with the conventions of that text type. In general, many candidates tried to guess the country of origin of the text and started on unnecessary dissertations about this.

The poem, although very straight forward in terms of verse and register, was an allegory that many candidates failed to identify.

The areas of the programme and examination in which candidates appeared well prepared

Most candidates appeared to be well prepared in the structure of a guided literary analysis, identifying the main elements in both the prose and the poem. Candidates also identified the main generic topics and themes in the works and recognized, in general, the main stylistic features present in each text. In general, the commentaries contained an appropriate register.

The strengths and weaknesses of the candidates in the treatment of individual questions

Poem

The majority of the candidates recognized that the poem was related to women and their different roles and the metaphors used to describe this were also easily identified. However, many failed to explain critically the allegory of the entire poem; the possible symbolism of women and nature and their role in society. Many candidates mentioned the comparisons but not the possible symbolisms. This made the commentaries very superficial.

Prose

The candidates who chose the prose text were more able to recognize the themes it contained. Many recognized the importance of the ritual of childhood to adulthood and the changes that this produced on the main character and within the group. A further strength was that the candidates identified the use of descriptive language in the text as well as the use of enumerations and adjectives.

One weakness was that, due to the simplicity and descriptive nature of the language used within the text, many commentaries contained excessive paraphrasing of the events rather than a critical analysis. In stating only the theme without selecting particular parts of the text and exploring their implicit meanings, the commentaries became vague. For example, instead of just mentioning that this group was ruled by the leader and reciting what they did, it would have been more effective if the candidates had reflected on the values and rules that this particular group of boys had which made them so exclusive. For example, how the attitudes and behaviours of the boys in the group were highly respected and admired amongst themselves but those of the adult's criticized.

Recommendations and guidance for the teaching of future candidates

Candidates seemed to be well prepared in the structure of their responses and were aware of the main conventions required for analysis of poetry and prose.

Candidates should avoid making a big list of all the stylistic devices and techniques found in the extract, they should pick on the main ones, give examples and explain their meaning in the text. This is most essential as there is no need, for example, to explain what a metaphor is but to state how this constructs meaning.

Candidates would benefit from further guidance on the use of punctuation to facilitate effective reading. In addition to this, more work could be done on the use of connectives and paragraph structure in order that ideas flow.

Extensive paraphrasing of events should be avoided and examples used effectively to reveal understanding and comprehension.

Candidates should look for symbolisms and implicit meanings instead of just stating the obvious and approaching their work in a generic fashion.

Candidates should look for and discuss the use of tone when writing about poetry.

In this type of exam it is risky to speculate about the origins of a text and the intentions of a writer and his/her context unless evidence is clearly provided within the text.

More guidance should be given on how to integrate quotations from the passage into written work.

Standard level paper one

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 2	3 - 4	5 - 7	8 - 10	11 - 12	13 - 15	16 - 20

The areas of the programme and examination which appeared difficult for the candidates

The majority of candidates chose to write about the prose extract rather than the poem.

The poem produced some contradicting interpretations from the candidates which led to a confusing analysis.

The prose extract appeared to be easier for candidates and many were able to identify the social criticism and the stylistic devices used to achieve this. The use of hyperbolic language in the description of the monster also seemed more appealing to candidates.

The areas of the programme and examination in which candidates appeared well prepared

Most candidates appeared to be well prepared in the production of a guided literary analysis, identifying the main elements both in the prose and in the poem. Candidates were also able to identify the main topics and themes in the works and recognized, in general, the main stylistic features present.

The strengths and weaknesses of the candidates in the treatment of individual questions

Poem

Some candidates failed to recognize the different use of tone in the poem in order to convey meaning; either to criticise, show irony, empathy, indignation or rage.

Many candidates did not pay attention to the type of words used to describe the girls or to their role in this society and what is expected of them. Some candidates interpreted that the conduct of the girls was criticized because they were rich whilst others did not recognize main themes, for example oppression and societies' expectations of the girls in order that they have a stable future. Many candidates ignored the last verse of the poem.

One strength was that the candidates identified the formal conventions of the poem as well as recognising the use of stylistic devices.

Prose

Candidates clearly identified the lie that made it possible for the main character to get a good political role and how the exaggeration of speech and dishonesty are present in politics. Candidates recognized the metaphors and hyperbolic language used to describe the monster.

The weakness was that many candidates provided generic comments on these aspects and failed to explore the subtleties of the text further; the symbolism of the monster and the possible interpretation of what it might represent, the description of the town at the very beginning and a speech by one of the characters which sets the scene for the text and its social and economic context. The candidates who didn't explore these aspects limited themselves to a superficial literary commentary even though they understood the text in general.

Recommendations and guidance for the teaching of future candidates

Candidates seemed to be well prepared in the structure of their responses and were aware of the main conventions required for analysis of poetry and prose.

Candidates should avoid making a big list of all the stylistic devices and techniques found in the extract, they should pick on the main ones, give examples and explain their meaning in the text. This is most essential as there is no need, for example, to explain what a metaphor is but to state how this constructs meaning.

Candidates should be made aware of all the assessment criteria as some did not achieve well in Criterion B. They should also be made aware of the fact that the guiding statements should be taken into consideration and addressed in the body of their analysis however; the analysis should not simply be a written response to the two statements.

Candidates would benefit from further guidance on the use of punctuation to facilitate effective reading. In addition to this, more work could be done on the use of connectives and paragraph structure in order that ideas flow.

Higher level paper two

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 4	5 - 8	9 - 11	12 - 14	15 - 16	17 - 19	20 - 25

The areas of the programme and examination which appeared difficult for the candidates

Candidates demonstrated an adequate knowledge of the books studied, but very few were able to demonstrate a perceptive insight or analysis. Many failed to focus on the demands of the questions, giving unnecessary or irrelevant information as they relied on pre-prepared answers. Some candidates struggled to compare and contrast their works chosen for analysis.

Although many candidates were able to identify the conventions of the genre, only a few were able to incorporate them into their analyses in a perceptive and persuasive manner. Some had trouble incorporating references and citations into the body of their essays whilst some work lacked structure, mainly because candidates repeated ideas without developing them. In some scripts, paragraphing was absent and there were primary spelling mistakes such as the use of *cedilha*.

The areas of the programme and examination in which candidates appeared well prepared

Most candidates were well prepared for the examination and demonstrated a good knowledge of the books. The strongest candidates were able to focus on the questions, giving relevant references and well structured responses. In most cases, the language used was accurate and the register used appropriate to the task.

The strengths and weaknesses of the candidates in the treatment of individual questions

The most popular question was number 7 (Teatro), and the most popular genre was Romance.

Romance

Some candidates had difficulty answering questions about the novels studied. This seemed to be related to an understanding of the key question words and the ability to answer them. Many candidates often spent too long summarising the plot.

The candidates were able to identify “a arte de contar história” in question 1, but some failed to relate to and incorporate examples (meios técnicos) used by the authors.

Some candidates had problems analysing the text in terms of the key words “uma ou duas questões fundamentais” when responding to question 2.

The main difficulty encountered in question 3 was the ability to identify the “destino de uma personalidade isolada”. Many answers involved more than one character.

Poesia

The most popular question was number 5.

Many candidates analysed the same poems by the same authors, quoting the same lines however too many were not able to focus on the demands of the questions.

Teatro

The most popular question was number 7 although some had difficulty in identifying the “estrutura espacial” of the plays that they had read. The majority could identify the “planos” in the drama but very few could relate this with the “estrutura espacial”.

The challenge of question 8 was relating the “cómico” with the language, the character and the situation. Whilst candidates were able to identify the “cómico”, they were not always able to develop all elements into their answer.

Narrativa curta

Some candidates had difficulty incorporating the “estilo da escrita” with the “história contada” in question 10 and many had difficulty identifying the difference between “tradição do gênero” and “via inovadora” in question 12.

Recommendations and guidance for the teaching of future candidates

Candidates should develop the techniques to compare and contrast not just summarise texts.

Pre-prepared answers should be avoided; candidates should address the question asked, focussing on the key words it contains.

Further guidance is required on the selection and incorporation of quotations to support work.

Candidates should focus on their use of “crase” and “cedilha” in their work.

Standard level paper two

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 3	4 - 7	8 - 9	10 - 13	14 - 18	19 - 22	23 - 25

The areas of the programme and examination which appeared difficult for the candidates

Candidates encountered most difficulties when comparing and contrasting the works studied and some struggled to structure their argument often not linking paragraphs or concluding their work appropriately.

Some had problems understanding the demands of the questions, often repeating their ideas without developing their thoughts or giving unnecessary information. Others also struggled to incorporate references or citations into the body of their essays.

The candidates showed a good understanding of the books, however very few could demonstrate a perceptive understanding of them. It was problematic for some candidates to recognize the literary conventions and relate them to their answers.

Incomprehensible handwriting, poor punctuation and a lack of sentence agreement sometimes, interfered with the reading and flow of the essay.

The areas of the programme and examination in which candidates appeared well prepared

The candidates demonstrated a good knowledge of the works studied but few were able to focus on the questions and answer them effectively, giving a persuasive argument and understanding the

subtleties of the question. The organization of the essays was satisfactory and most language used was clear, varied and accurate.

The strengths and weaknesses of the candidates in the treatment of individual questions

Romance

Most candidates understood what was meant by “contar uma história” in question 1 but, for some, it was difficult to relate this to the techniques used by the author and the effect on the reader.

In question 2, the main problem for candidates was to identify “uma ou duas questões fundamentais”.

Some candidates found it difficult to understand the phrase “uma personalidade isolada” in question 3 and they analysed other characters instead of focusing on the demands of the question.

Poesia

Most candidates compared and contrasted the same poets and poems. Some wrote unnecessary information, cited few references and did not mention the effects of the imagery on the readers.

Teatro

The problem with question 7 was identifying the “estrutura espacial” and most of the candidates were confused between the “planos” and the “estrutura espacial” of the play they had read. Very few candidates were able to answer this question effectively.

Candidates had difficulty relating the “cómico” with the central theme of the work in question 8.

Narrativa curta

Some candidates found it difficult to link between “estilo da escrita” and “história contada” in question 10.

Candidates found it difficult to identify “momentos de revelação” in question 11 and relate them to the development of intrigue.

Some of the candidates struggled to find examples of “adotam uma via inovadora” in question 12.

Recommendations and guidance for the teaching of future candidates

Candidates should develop the techniques to compare and contrast and not just summarise texts.

Pre-prepared answers should be avoided; candidates should address the question asked, focussing on the key question words.

Further guidance is required on the selection and incorporation of quotations to support work.

Candidates should focus on their use of “crase” and “cedilha” in their work.