



Pearson
Edexcel

Examiners' Report
Principal Examiner Feedback
Summer 2023

Pearson Edexcel GCE
In Portuguese (9PG0)
Paper 2: Translation into Portuguese and Written
response to works

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2023

Publications Code 9PG0_02_2306_ER

All the material in this publication is copyright

© Pearson Education Ltd 2023

Examiners' Report on Paper 9PG0/02 – Summer 2023

General comments

This report relates to paper **9PG0/02**, which tests candidates' ability to translate from English into Portuguese and to demonstrate their ability to respond analytically to literature or film in Portuguese.

The evidence from marking in this session indicates that the paper was effective in differentiating between candidates of different abilities and that all the questions worked as anticipated.

The published mark scheme provides extensive guidance regarding the overarching approach to marking, as well as the range of correct, acceptable and rejected responses as they relate to Section A, along with indicative content for Sections B and C.

Teachers should note, however, that the mark scheme for Section A is not designed in such a way that every possible answer is included. Examiners look at each answer on merit to allocate marks. The approach to marking is positive, so examiners always seek to reward what candidates produce. In marking Sections B and C, examiners use a levels-based mark scheme and apply a 'best-fit' approach, first placing the candidate's response in the correct box in the mark scheme and then deciding which mark in that box is applicable to that candidate.

It is helpful for teachers to distinguish clearly between the assessment objectives stated in the specification. These are: A01: listening and responding in Portuguese; A02: reading and responding in Portuguese; A03: grammar and vocabulary of Portuguese; A04: knowledge and understanding of the countries and communities where Portuguese is spoken.

In this paper A03 is assessed in Section A, and A03 and A04 are assessed in Sections B and C.

There was varied evidence of how well candidates were prepared for this assessment, but there was little evidence of rubric infringement.

Comments on each question

Section A

This section tests candidates' ability to translate into Portuguese. Teachers should note that, in common with the translation in Paper 1, in the mark scheme there may, on occasion, appear to be misalignment between the English column and the Portuguese column: this is a reflection of the idiomatic nature of translation and the way word order and clause structure varies between English and Portuguese. Reading the correct answer column vertically from the top will provide a complete translation in good Portuguese of the passage.

This year the translation related to the theme of *Como a História moldou a Política*, the subtheme: *A ditadura de Salazar* and the content was focused on

the aspect of *ditadura em declínio - Portugal nos finais dos anos 60 e princípios dos anos 70*.

One mark is awarded for each correctly translated segment up to a maximum of 20 marks and, as previously mentioned, not every acceptable or rejected answer is included in the mark scheme. Examiners will award a mark to a segment where the message is conveyed clearly, correctly and unambiguously in such a way that a native speaker of English with no knowledge of Portuguese would understand exactly the same message as would a native Portuguese speaker with no knowledge of English.

As part of the design of the passage for the assessment of translation into Portuguese, each segment is targeted at a particular grade and so it normal and expected that candidates with different levels of Portuguese should find some parts more challenging than others. In this way the passage is differentiated to assess across the full range of grades.

Most candidates were successful in translating:

- Segment 3: 'was one of the'
- Segment 10: 'They knew that the solution'
- Segment 11: 'would have to be political'.

The parts of the passage that challenged all but the highest scoring candidates were:

- Segment 7: 'responsible for the Carnation Revolution' – here, many candidates appeared not to know the Portuguese for 'Carnation Revolution', despite this being in the title of one of the specification sub-themes.
- Segment 18: 'Nevertheless, the new prime minister concluded that' – here, many candidates stumbled over the correct verb ending; others omitted 'new', and there were quite a few incorrect renderings of 'prime minister'.
- Segment 19: 'unless his government was strong' – here, many candidates failed to recognise the need for a subjunctive, or else used the wrong tense of the subjunctive.

The mark scheme makes clear that incorrect verb endings cannot be awarded marks. This was a problem for some candidates in, for example, segment 12, where a plural verb was used with the singular noun 'regime'. Similarly, adjectival agreements must be correct, but examiners came across instances of 'jovem' being used with 'capitães'. Certain items of vocabulary also caused difficulties for some candidates: 'collapse', and 'political' were sometimes rendered in English, and 'military' was often incorrectly translated. Surprisingly, common connectives such as 'however' were frequently not known or were omitted.

There was evidence that some candidates needed to pay closer attention to the naturalness of the Portuguese phrasing that they used, in order to avoid ambiguity of message. A close reading of the reject column in the mark scheme

will provide teachers with some useful areas to work on in terms of linguistic structures.

Comments on sections B and C

These sections assess candidates' ability to respond critically and analytically to literature and film. Teachers are reminded that all candidates **must** answer on at least one work of literature and then may choose to answer on either a film or a second work of literature. These sections also assess the candidates' ability to produce extended writing in Portuguese. The specification and mark scheme provide detailed guidance on the available choices of works to study and the approaches to marking.

The indicative content for A04 in the mark scheme is designed to be a guide to what a candidate could write about in response to the works they have studied. Examiners, however, assess each candidate response on its own merit, so it is perfectly acceptable for a candidate to approach their answer in a different way and still access the full range of marks available in the mark scheme.

To score highly, candidates need to write showing both knowledge of the work and understanding of the writer's or director's purpose and / or the effect on the reader or audience. Candidates should avoid retelling the story and should also avoid unnecessary, generalised preambles with biographical details of the writer or director, since these are not deemed relevant to answering the question that is asked.

High-scoring candidates tended to make valid points, offer valid evidence and add analytical academic comments about the author's or director's purpose and aims. It was evident in some cases that the guidance on the Pearson website had been followed carefully by teachers in preparing their candidates.

<https://qualifications.pearson.com/content/dam/pdf/A%20Level/Arabic/2018/teaching-and-learning-materials/GCE-Generic-2018-Approaches-to-teaching-literature.pdf>

Section B

The most popular works again this year were *A cidade e as serras* and *Capitães da areia*.

Q2a: This was a popular question and was generally well answered, with careful analysis of the different roles played by Zé Fernandes. Some candidates did tend, however, to drift away from the focus on Zé Fernandes and instead wrote about Jacinto's development as a character.

Q2b: Good responses focused clearly on specific themes or messages in the novel that resonate with readers today. A small number of candidates misinterpreted the question and wrote instead about 'romance'.

Q3a: This was much less popular than 3b, but those candidates who attempted it generally did well by analysing both the narrative style and the author's key messages of social criticism.

Q3b: This was a popular choice, and most candidates were well prepared. Some of the best responses used the author's chapter names to provide an effective structure to their discussions of Dora's role in the novel. Some did tend to drift into mere description or storytelling, and a surprising number of candidates wasted time on lengthy introductions that were irrelevant to the question.

Q4a: There were only a very small number of responses to this question, but these were generally well informed, with appropriate stories chosen to illustrate the insecurities and anxieties of characters. Some candidates did, however, struggle to remember characters' names or the titles of their chosen short stories.

Q4b: There were very few responses to this question.

Q5a: There were only a small number of responses to this question, and these were generally well answered, with some candidates focusing effectively on the author's use of the story as a vehicle for social and cultural criticism.

Q5b: The few responses to this question focused well on how the commanding officer's relationship with Subhro develops as the novel progresses.

Q6a: There were not many responses to this question. Good answers made specific references to at least three of the *crónicas* to illustrate clearly defined recurring elements. Some candidates did not always choose the most appropriate *crónicas* or were vague on detail, and one or two appeared to have read only the first *crónica* in the collection.

Q6b: There were very few responses to this question.

Section C

The most popular films were *Os gatos não têm vertigens* and *Que horas ela volta?*

Q7a: This film was slightly more popular this year, although very few candidates chose this question. Strong responses here focused well on cinematic as well as narrative techniques, with good analysis of, for example, colour and other visual motifs.

Q7b: This question was rather more popular, and good answers highlighted the visual impact of the travelling circus show as well as its narrative importance as a catalyst in the lives of both Tonho and Pacu.

Q8a: This was a popular question, with candidates clearly well prepared for discussing analytically some of the key social problems that the film has as a backdrop. Some candidates did tend to drift a little towards storytelling.

Q8b: This question was as equally popular as 8a, with often very detailed accounts that explored the range of factors that bring Rosa and Jó together. Unfortunately, a number of candidates simply told the story, ignoring the requirement to critically explain or analyse.

Q9a: This was a very popular question. The best responses analysed in detail the relationship between Val and Dona Bárbara, showing how class tensions and divisions underpin the relationship. Many candidates made effective use of Jéssica's arrival to illustrate Val's 'awakening' to the reality of her relationship with her mistress.

Q9b: A small number of candidates responded to this question, demonstrating excellent appreciation of the key themes presented by the director.

Q10a: Very few candidates attempted this question, but they generally focused well on the wide range of ways in which the director engages his audience, including narrative devices, genre tropes and cinematic techniques such as sound and mise-en-scène.

Q10b: This question was more popular. The best responses picked up on the 'to what extent?' element of the question and showed that, although a series of lies and deceptions lies at the heart of the narrative, there may be other elements (such as character) that can be considered too.

General comments on responses to the books and films (Sections B and C)

Examiners were impressed by the detailed knowledge demonstrated by the great majority of candidates. Weaker responses were characterised by vagueness and imprecision (eg not knowing characters' names).

Candidates must try to remain focused on the specifics of the question and marshal their evidence accordingly. Unfortunately, a small number of candidates drifted away from the question, limiting the marks they could get for AO4. There are up to 15 marks for demonstrating a range of grammatical structures and vocabulary. Candidates are advised to vary their grammatical structures and vocabulary to access the full range of marks available. Unfortunately, some candidates tended to write as they might speak, with a corresponding limit in variety of expression. Candidates should try to include a variety of tenses where possible, as well as terminology appropriate for literary and cinematic analysis. Grammatical accuracy is very important, and candidates are urged to check over their responses carefully, paying particular attention to verb endings.

Guidance for teachers for future sessions

1. Ensure that all candidates are familiar with the format of the paper and what they need to do in each section and question.
2. In section A, make students aware that a correct translation will not necessarily be a literal word-by-word translation. There will be difference in word order, clause structure or other linguistic features between the two languages. The resulting Portuguese passage should be natural, correct and unambiguous.
3. In section A, work with students using the mark scheme, to exemplify different approaches to translation. It can be useful in teaching students to translate into Portuguese to ask them to produce a 'mark scheme',

rather than a translated passage; this can help to develop the ability to think laterally. It may also be helpful in steering them away from online translators, if they are encouraged to think carefully about alternatives and how to avoid errors.

4. For sections B and C show students the information about literature and film on the Pearson website.
5. Look carefully at the indicative content, even for the works and films your students do not study; this can provide useful insights into the approach to writing a response.
6. Look carefully at the language of the A04 mark schemes and teach students to use this kind of vocabulary in Portuguese when they write. Including the words for 'analyse', 'conclusion' and so on can help them to write in an appropriate academic register.

