



Pearson
Edexcel

Examiners' Report

Principal Examiner Feedback

Summer 2024

Pearson Edexcel GCE

In Portuguese (9PG0)

Paper 02: Translation into Portuguese and
Written response to works

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Summer 2024

Publications Code 9PG0_02_2406_ER

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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: AO1: listening and responding in Portuguese; AO2: reading and responding in Portuguese; AO3: grammar and vocabulary of Portuguese; AO4: knowledge and understanding of the countries and communities where Portuguese is spoken.

In this paper AO3 is assessed in Section A, and AO3 and AO4 are assessed in Sections B and C.

There was varied evidence of how well candidates were prepared for this assessment, but there was, happily, 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 *Movimentos migratórios* and the subtheme: *A imigração e a sociedade multicultural portuguesa*, while the content was focused on the aspect of *marginalização e alienação na perspetiva dos imigrantes*.

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 2: 'and came to Lisbon'
- Segment 6: 'as he explained recently'
- Segment 8: 'seems to have disappeared'
- Segment 9: 'It's as if I were a tourist here'
- Segment 12: 'that many immigrants experience'.

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

- Segment 13: 'when they come up against' – here, many candidates appeared not to understand 'come up against' and attempted to translate this literally, word for word.
- Segment 15: 'to those they were used to' – here, many candidates used inappropriate prepositions or else omitted a preposition.
- Segment 18: 'that allow immigrants to adapt' – here, many candidates failed to use the required subjunctive or else failed to make 'adapt' reflexive.

The mark scheme makes clear that incorrect verb endings cannot be awarded marks. This was a problem for some candidates in, for example, segment 17, where a subjunctive verb was required after the expression 'it is essential that' in the preceding segment. Similarly, adjectival agreements must be correct, but examiners came across instances of '*social*' and '*cultural*' being used with '*normas*' in segment 14. While most candidates found the text accessible in terms of vocabulary, there was some confusion over the connectives 'however', 'as' and 'therefore', with these items sometimes omitted. Prepositions were a problem for some candidates, especially in segment 3 ('in search of'), segment 5 ('integrated into') and segment 7 ('familiar with'). Occasionally, English word order was used instead of Portuguese: for example, in segment 7 some candidates put the preposition '*com*' at the end of the clause.

The examiners hope that 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 AO4 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 less popular than Q2b but was generally well answered, with the best responses picking up on the '*até que ponto*' aspect of the question and offering a balanced approach that drew upon appropriate evidence in the novel. Weaker answers were more assertive, often displaying only superficial acquaintance with the text.

Q2b: Many candidates wrote knowledgeably on the friendship between Jacinto and Zé Fernandes in nuanced responses supported by evidence from the text.

Q3a: This was much less popular than Q3b, but those candidates who attempted it drew upon the varied images of the city in the novel to illustrate the social messages Amado wanted to convey.

Q3b: This was a popular choice, and candidates were generally very well prepared. The best responses made detailed references to the text, selecting evidence that supported their analyses of Pirulito's role. Many candidates discussed Pirulito in terms of his being unlike most of the other *capitães* and/or in terms of his symbolising hope. Unfortunately, some candidates lapsed quickly into merely telling the story in descriptive responses that scored less highly for AO4.

Q4a: There were only a very small number of responses to this question, but these were mostly well written. Some candidates did, however, struggle to remember characters' names or the titles of their chosen short stories, and there were a few examples of stories chosen that were inappropriate, in that they did not feature *casais*.

Q4b: As with Q4a, the small number of responses offered by candidates tended to be well informed. A few essays simply summarised some stories rather than evaluate the use of domestic settings. Such descriptive responses cannot score highly for AO4.

Q5a: There were only a small number of responses to this question. Some candidates were able to effectively discuss the impact of particular aspects of Saramago's narrative style in the novel; on the other hand, some responses were vague, drifting towards storytelling at times.

Q5b: There were very few responses to this question. Good answers focused well on the often satirical nature of the author's treatment of religions in the novel, while weaker answers tended to simply recount episodes in the novel with little or no analysis.

Q6a: There were very few responses to this question. Good answers were characterised by appropriate evidence from *crónicas* in the collection that dealt, explicitly or implicitly, with the theme of cultural hybridity that runs through the collection. Weaker answers showed limited knowledge and understanding of the collection, with vague and sometimes incorrect detail.

Q6b: Again, there were very few responses to this question. Some showed a sensitive appreciation of the reasons for Couto's presence in most of the *crónicas*, while weaker responses struggled to go beyond summarising the *crónicas* selected for discussion.

Section C

The most popular films were, once again, *Os gatos não têm vertigens* and *Que horas ela volta?*, while *Abril Despedaçado* was chosen by more candidates than in previous years.

Q7a: Many candidates answered well here, offering thoughtful evaluations of Tonho's role in the narrative. Weaker answers lapsed into telling the story, limiting the marks that could be achieved for AO4.

Q7b: This was less popular than Q7a, but candidates who opted for this question enthusiastically discussed the various uses that the director made of the colour yellow in the film, illustrating their responses with well-chosen examples from the film.

Q8a: This was a popular question. Most candidates showed a clear understanding of the impact on Jó and Rosa of the attitudes and actions of their respective families. It was pleasing to see rather less simple storytelling than in previous years.

Q8b: This was a popular question too. Most candidates seized upon the contrast between the 'negative' friendships in Jó's life and the 'positive' friendship he develops with Rosa, and there was sensitive and insightful discussion of the unusual circumstances of Jó and Rosa's relationship in many responses.

Q9a: This was a very popular question indeed. Most candidates were clearly well prepared and were able to offer detailed and sustained analysis of social inequality as depicted in the film. Sometimes there was a tendency to dwell too long on recounting a particular episode or example before explaining its significance: candidates should be encouraged to make only brief reference to a scene or moment selected for analysis and avoid lapsing into telling the story.

Q9b: This was much less popular than Q9a, but most responses showed excellent analysis of the roles of Fabinho and José Carlos in the narrative.

Q10a: This film was rather less popular this year, and very few candidates attempted this question. Those who did were mostly well prepared, carefully selecting several interior and exterior settings that helped create a positive image of the city.

Q10b: This question was more popular, with the best answers making careful evaluation of the character of Alice. There were, however, rather too many responses that did little more than describe Alice or recount her part in the story.

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

Examiners were once again impressed by the detailed knowledge demonstrated by most candidates. Weaker responses were often characterised by vagueness and imprecision (eg not knowing characters' names or half-remembering important detail).

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 and adjectival agreements.

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 AO3 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.