



Examiner's Report

Principal Examiner Feedback

Summer 2025

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 2025

Publications Code 9PG0_02_2506_ER

All the material in this publication is copyright

© Pearson Education Ltd 2025

Examiners' Report on Paper 9PG0/02 – Summer 2025

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 reflects 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 *Mudanças na sociedade contemporânea*, the subtheme *Mudanças na estrutura familiar*, and the content was focused on the aspect of *Os novos tipos de família*.

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 1: 'During the dictatorship of Salazar'
- Segment 4: 'between a man and a woman'
- Segment 6: 'In those days it was very rare'
- Segment 10: 'in a civil ceremony'
- Segment 19: 'shows how the Portuguese'.

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

- Segment 5: 'who then had, on average, three children.' – here, many candidates could not correctly render 'on average', while a significant number omitted a translation for 'then', thereby changing the meaning of the sentence.
- Segment 13: 'will end in divorce' – here, many candidates failed to recognise the requirement for a subjunctive verb.
- Segment 14: 'One-parent families' – this proved particularly challenging for some candidates, although there were those who successfully rendered '*monoparentais*' with circumlocutions such as 'where there is only one of the parents present'.

The mark scheme makes clear that incorrect verb endings cannot be awarded marks. This was a problem for some candidates in, for example, Segment 7, where the imperfect subjunctive ending '*-assem*' was misspelt with just one 's' or with a 'ç'; where the alternative rendering using the inflected infinitive was used, some candidates employed the wrong ending '*-aram*' instead of '*-arem*'. There were significant numbers of candidates who could not correctly spell parts of the very common verb '*ter*', employing '*tem*' instead of '*têm*' in Segment 20. (In this segment, many candidates lost the mark by neglecting to make the verb reflexive.)

Certain items of vocabulary also caused difficulties for some candidates: 'probable', 'however' and 'half' were sometimes not known, while confusion between 'legalisation' and the different concept of 'legislation' led to some candidates losing the mark for Segment 18.

Examiners were, nevertheless, pleased with the way so very many candidates were able to correctly render more demanding items such as 'childless couples' and 'same-sex marriages', suggesting that the topic area had been well taught or researched.

Sections B and C - general comments

These sections assess candidates' ability to respond critically and analytically to literature and film. Teachers are reminded that all candidates **must** answer on 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 (see link below) 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, particularly, *Capitães da areia*.

Q2a: This was a very popular question and was generally well answered. Candidates typically divided their analysis between the Jacinto of the '*cidade*' with the changed Jacinto of the '*serras*', thereby giving their accounts a clear structure and enabling them to draw on key evidence from both 'halves' of the novel.

Q2b: Far fewer candidates were drawn to this question. Good responses were able to pick out key aspects of the '*feira*' and show how they illustrate the principal targets of the author's satire.

Q3a: This was the more popular of the two options for this text. Most candidates were successful in identifying the key aspects of Sem-Pernas's life that made him the person he was, although some candidates did tend to drift into often lengthy description at the expense of focused analysis.

Q3b: This option was also generally well answered, with some of the best candidates exploring the metaphorical and symbolic nature of the *trapiçe*. Weaker answers had less to say, beyond identifying the *trapiçe* as home to the *capitães*.

Q4a: There were very few responses to this question; the best answers were able to identify themes in the title story that are repeated elsewhere in the collection.

Q4b: There were few responses to this question, the majority successfully focusing on some of the different but related ways in which the stories end. A small number of responses tended to summarise the stories, with only limited analysis.

Q5a: There was a limited number of responses to this question. Better candidates clearly had a good grasp of the author's satirical aims, focusing particularly on religion and social hierarchy.

Q5b: This essay option was slightly more popular and was generally answered well, although some candidates drifted into generalised description of Subhro's character and adventures rather than focus on his relationships.

Q6a: There were not many responses to this question. Good answers made clear and detailed references to at least three of the *crónicas* to analyse the importance of the environment for the author. A few candidates chose less appropriate *crónicas*, perhaps because they were not familiar with enough of them to make better choices.

Q6b: There were very few responses to this question. Most answers focused successfully on some of the main 'ideas' of the author, but there was sometimes limited explanation of the usefulness (or otherwise) of the *crónica* format in helping the author to communicate these ideas.

Section C

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

Q7a: This film has become a little more popular in the last couple of years, although this question was the least popular of the two options. Candidates clearly recognised the very powerful visual imagery in the film, and were able to explain the symbolism of a varied selection of props and other elements of mise-en-scène.

Q7b: This question was rather more popular. Many candidates responded well, successfully identifying and discussing the patriarchal nature of the society portrayed, while the best candidates recognised the important roles of Clara and Pacu (as well as Tonho) in challenging the patriarchy.

Q8a: This was the more popular of the two options for this film. Most candidates coped well, with the best responses recognising the importance of the 'to what extent?' element of the question and offering a more nuanced account of the influences on Jó's life.

Q8b: This question was generally well answered. Many candidates focused on the different social environments of Jó and Rosa and explored their significance analytically. Weaker responses often drifted into description and storytelling.

Q9a: This was a very popular question. The best responses explored the obvious social and class differences at play in the film, with judiciously selected examples illustrating why the two characters have opposing outlooks. Interestingly, a few candidates chose to examine what attitudes Jéssica and Fabinho might have in common, interpreting the question from a generational perspective.

Q9b: This question was also very popular, with most candidates responding with a balanced exploration of the consequences of Val's resignation for her and for Dona Bárbara and Jéssica. Some weaker responses spent too much time describing the build-up to Val's resignation, leaving limited opportunity to analyse its significance.

Q10a: This film has become slightly less popular over the last couple of years and very few candidates attempted this question. Responses were generally good, if a little descriptive at times, with the best candidates recognising the importance of the 'to what extent?' wording of the question. These candidates offered good reasons why Vasco's likeability (or relatability) is an important element for the film's success but also referenced other key features of the film.

Q10b: This question was more popular. The best responses identified and discussed two or more key messages of the film, with variations on the perils of lying the commonest. A few candidates misinterpreted '*mensagens*' and discussed, for example, stereotypes in the film without identifying any underlying 'message' behind their use.

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

Examiners were impressed by the detailed knowledge and understanding demonstrated by the great majority of candidates. Weaker responses were characterised by vagueness and imprecision (eg not knowing characters' names), or else by simply describing and storytelling rather than explaining, analysing or evaluating.

Candidates are urged 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. Candidates should therefore try to begin by recognising the key words in the question and ensuring their answers address those key elements. For example, in Q8b, '*Analise como Vasconcelos usa diferentes locais em Lisboa para representar as vidas de Jó e Rosa*', the key words are 'analyse', 'different locations' and 'represent'. Good answers will not just identify different locations but will also analyse how those locations represent the main characters' lives.

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. It was pleasing to note this year a significant increase in the number of candidates making effective use of film analysis terminology (eg camera work, shot types) and literary terms (eg symbolism, metaphor).

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.

