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Examiners' Report Principal Examiner Feedback

Summer 2025

Pearson Edexcel GCE

In Urdu (9UR0)

Paper 2: Translation into Urdu and written
response to works.

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Examiners' Report on Paper 9UR02 – Summer 2025

General Comments

This report relates to Paper 9UR0/02, which assesses candidates' competence in translating from English into Urdu (Section A), alongside their ability to critically engage with either literary texts or films (Sections B and C) in extended analytical writing.

This summer's marking process confirmed that the assessment successfully differentiated across the full range of candidate ability. The structure of the paper and the design of questions allowed candidates to demonstrate their skills effectively, and all questions performed as anticipated. Most candidates appeared familiar with the paper's format, and very few infringements of the rubric were noted.

The published mark scheme continues to serve as a comprehensive and robust guide, outlining acceptable, accurate, and rejected responses for Section A. It is crucial for teachers and candidates to recognise that not every acceptable translation is included within the mark scheme; each response is assessed on merit, guided by the principles of accuracy, fluency, and naturalness in Urdu.

Marking in Sections B and C follows a levels-based system, applying a 'best-fit' approach to allocate marks. This process ensures fairness and consistency, allowing for professional judgement to be applied where necessary. Responses are placed within the most appropriate level according to the assessment criteria and then awarded a mark based on how securely they meet the descriptors.

Teachers are reminded of the importance of understanding the distinction between the Assessment Objectives (AOs), which underpin the specification and the mark scheme:

- **AO1:** Listening and responding in Urdu
- **AO2:** Reading and responding in Urdu
- **AO3:** Grammar and vocabulary of Urdu
- **AO4:** Knowledge and understanding of Urdu-speaking countries and communities
- Only **AO3** and **AO4** are assessed in this paper: AO3 is covered in Section A (Translation), while both AO3 and AO4 are assessed in Sections B and C (Extended Response to Literary and/or Film Works).

Candidate performance reflected a broad spectrum of preparation and ability. Stronger candidates demonstrated both linguistic confidence and depth of cultural understanding, while weaker responses often lacked precision in grammar, cultural knowledge, or analytical depth.

Comments on Each Question

Section A

This section assesses candidates' ability to accurately and fluently translate a short English passage into Urdu. This year's passage focused on the role of Pakistani dramas and talk shows in shaping public opinion, highlighting their educational value, cultural importance, and influence on youth.

The translation task was carefully structured, beginning with sentences that aligned with GCSE-level vocabulary and syntax, before progressing to more conceptually demanding content. While many candidates were able to translate straightforward statements—such as those about the informative or entertaining nature of television—successfully, more complex ideas, such as political communication, media bias, and dual societal impacts, posed greater difficulty. In particular, expressions related to the influence on youth and concerns over media portrayal required a deeper understanding of both vocabulary and abstract phrasing.

It is worth emphasising that, due to fundamental syntactic differences between English and Urdu, a direct, word-for-word translation is neither necessary nor encouraged. Instead, candidates should aim for natural and idiomatic Urdu that conveys the full meaning and tone of the original passage. The mark scheme provides a full, idiomatic Urdu version for reference, even where line-by-line comparisons may vary.

Common areas for improvement included:

- Use of awkward or unnatural phrasing, especially when using automated translation tools.
- Literal renderings of idioms or phrases which distorted the meaning.
- Errors in tense, gender agreement, and noun-adjective order.
- Misuse of complex conjunctions or overuse of formal phrases where simpler alternatives would be more suitable.

Stronger responses showed fluency, idiomatic expression, and grammatical precision, reflecting a secure grasp of both English comprehension and advanced Urdu syntax.

Comments on Sections B and C

These sections assess the candidates' analytical and critical writing skills in Urdu, in response to either literary texts or films. All candidates are required to answer one question on a literary text, and a second question on either a second literary text or a film.

Candidates are expected to:

- Demonstrate an understanding of themes, characters, and context (AO4)
- Write in accurate and appropriate Urdu, using a range of grammatical structures and vocabulary (AO3)

The majority of candidates were able to structure their responses in essay format, with an introduction, main body, and conclusion. Strong responses featured detailed references to the texts/films and a thoughtful evaluation of the author's or director's intentions and impact.

Examiners noted a wide variation in how well candidates engaged with the demands of analytical writing. While some candidates presented sophisticated arguments supported by well-chosen evidence and examples, others relied heavily on plot summary with minimal commentary or evaluation.

Section B

The most commonly selected texts in this series were:

Patras Kay Mazameen by Ahmed Shah Patras Bukhari: Many candidates appreciated the humour and satire, though weaker responses struggled to analyse deeper themes or authorial technique.

Angan by Khadija Mastur: This remains a popular choice due to its rich exploration of social change, family dynamics, and female agency. High-scoring essays explored the emotional depth of characters and the historical setting with maturity.

Section C

The most frequently studied films were:

Bajrangi Bhaijaan (dir. Kabir Khan): Candidates often engaged enthusiastically with themes of cross-border friendship, religious tolerance, and innocence. However, some responses lacked structure or repeated surface-level commentary.

Baghban (dir. Ravi Chopra): Essays on this film were often heartfelt, exploring intergenerational conflict and familial duty. High scorers connected filmic techniques to message, while lower-scoring responses recounted the plot with limited analysis.

Guidance for Teachers for Future Sessions

To better prepare candidates for this paper, the following recommendations are offered:

1. **Familiarise students thoroughly with the paper structure**, including timing, question expectations, and the nature of each section.
2. **Reinforce the distinction between literal and idiomatic translation**. Encourage students to understand how Urdu and English differ in terms of sentence structure, tone, and vocabulary usage.
3. **Discourage reliance on online translation tools**, which often result in unnatural or grammatically incorrect phrases. Instead, provide ample practice using a range of texts and collaborative translation tasks.
4. **Use past mark schemes to highlight model translations** and discuss common pitfalls. Encourage students to edit and refine their own translations in class.
5. **For Sections B and C**, provide structured essay-writing practice. Teach students to analyse rather than describe, and to support points with textual or cinematic evidence.
6. **Develop familiarity with key works** (texts and films) through contextual study, character exploration, and theme mapping. Encourage deeper understanding of cultural and historical relevance.
7. **Promote the use of academic Urdu language**, including connectives, topic sentences, analytical verbs (e.g. 'بیان کرتا ہے', 'تجزیہ کرتا ہے'), and effective conclusions.

8. **Consult the Pearson website regularly**, which offers valuable resources, exemplar materials, and guidance on assessment principles.
9. **Encourage independent study**, including extended reading or viewing beyond the classroom, to develop maturity of response and critical engagement with material.