



Pearson
Edexcel

Examiners' Report
Principal Examiner Feedback

Summer 2019

Pearson Edexcel GCE

In Spanish (8SP0) Paper 02

Written response to works and translation

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

Grade Boundaries

Grade boundaries for all papers can be found on the website at:
<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

Summer 2019

Publications Code 8SP0_02_1906_ER

All the material in this publication is copyright

© Pearson Education Ltd 2019

Spanish Paper 2: Written response to works and translation

There was a slightly smaller cohort this year than last. Examiners reported that students performed well overall and had shown progression from GCSE. The paper discriminated across the full range of grades. Although more students chose to write about films than literature, the quality of work was comparable across all questions.

Section A: Translation

The strongest students produced some excellent translations and found creative ways of appropriately translating the text. Examiners accepted suitable alternatives if they were faithful to the meaning of the text and grammatically correct. Less successful translations showed interference from other languages, left out sections of the English text and lost marks because of errors in basic language, such as incorrect articles and missed grammatical accents.

Commentary on sections

1. '*Many viewers believe that...*' - '*Muchos televidentes creen que...*'

Some students were able to give *televidentes* or *telespectadores*, but many did not know these words. Various translations of 'viewers' were accepted, but *audiencia* was not.

2. '*TV soaps reaffirm...*' - '*las telenovelas reafirman...*'

Telenovelas, *culebrones*, *series* were accepted for 'TV soaps'. Acceptable alternatives for *reafirman* were *refuerzan* and *confirman*.

3. '*...the racist and sexist prejudices...*' - '*...los prejuicios racistas y sexistas...*'

Some students did not use the correct masculine plural ending, giving as their translation *racistos y sexistos*. *Machistas* was accepted for *sexistas*.

4. '*...that are still present...*' - '*...(que están) todavía presentes...*'

Son todavía presente(s) was a common mistake. *Siguen presentes*, and *siguen estando presentes* were also accepted.

5. '*...in many Latin cultures.*' - '*...en muchas culturas latinas.*'

A straightforward phrase, but some students lost the mark for incorrectly capitalising *latinas*. In accordance with the marking principles for the unit, students only lost a mark for the first capitalisation error. If they made the same mistake on Section 15, they did not lose another mark. An alternative to *latinas* was *latinoamericanas*.

6. '*Typically, these programmes...*' - '*Estos programas solían...*' or '*Típicamente, estos programas...*'

A common mistake was *estas programas*. *Normalmente* was also allowed for 'Typically'.

7. '...dealt with...' - '...tratar (sobre/de/con)...' or '...trataban (sobre/de/con)...'

The imperfect tense was needed for this mark. Either *solían tratar sobre/de/con* or *trataban sobre/de/con* were accepted.

8. '...traditional themes...' - "...temas tradicionales..."

The majority of students translated this section correctly.

9. '...such as...' - '...tales como...' or '...como...'

Most students translated this section correctly. *Por ejemplo* was considered an acceptable alternative.

10. 'poor country girl meets rich city boy' - 'chica pobre de/del campo conoce a chico rico de/de la ciudad'.

Pobre chica was not accepted. Various alternatives to *chica pobre del campo* were allowed. Students who omitted the personal "a" did not lose the mark.

11. 'However, more recent plots...' - 'Sin embargo, (las) tramas más recientes...'

A common error was the position of *más*. *Sin embargo, más recientes tramas* was not accepted because the meaning is not the same as that of the English text. The idea of 'more recent' was often omitted. *Sin embargo, recientes tramas* did not score the mark.

12. '...are also about...' - '...también se tratan de...'

Several acceptable alternatives were allowed, for example, *también son sobre*.

13. '...topics like homosexuality...' - '...temas como la homosexualidad...'

Translations which did not include the correct article were not accepted.

14. '...and illegal immigration...' - '...y la inmigración ilegal'.

The correct article was required. *Ilícita* and *clandestina* were accepted for *illegal*.

15. 'One of the most popular Mexican series...' - 'Una de las series mejicanas más populares...'

Few students translated this section correctly. Either *mejicanas* and *de Méjico* were possible translations. The spelling of *Méjico* was accepted with either "x" or "j". Some students lost the mark for incorrect capitalisation, however, if they had already lost the mark on Section 5, they did not lose it a second time.

16. '...ever...' - '...de todos los tiempos...'

Few students successfully translated this section. Many students seemed to overlook it. Alternatives which scored the mark were *de/desde siempre* and *jamás*.

17. '...has been "Queen of the South"...' - '...ha sido '(La) Reina del Sur'...'

The majority of students were able to give *ha sido*. Other tenses were not accepted. Some students did not translate the title and therefore lost the mark. Interference from other languages, was seen in this section. Many students translated *reina* as *regina*. Lower or upper case for the title of the series were both accepted.

18. '...about a woman who...' - '...sobre una mujer que..'

The majority of students translated this section correctly.

19. '*...gets involved...*' - '*...se ve envuelta/se involucra...*'

Many students found this section challenging. There were several alternatives allowed for this section including *se mezclan, se mete, se envuelve*.

20. '*...in the drug-trafficking business...*' - '*...en (el negocio) (d)el narcotráfico*'.

Students offered several acceptable ways of translating this section, however, "la empresa de (la) droga" was not allowed. Other possible translations were *en el tráfico/el comercio/la venta de drogas*.

Advice for the translation:

- Check carefully that all elements of meaning in the translation have been addressed
- Tenses must be correct
- Be familiar with rules for capitalisation in Spanish
- Use articles for abstract concepts.

Sections B and C: Written response to works

The most popular works studied were:

- El laberinto del fauno
- Volver
- Mar adentro
- Diarios de motocicleta

The essays demonstrated showed that the majority of students knew the works they had studied very well. The best essays were a pleasure to read, concise and fully relevant to the question. They contained many points of view which were supported by evidence from the works and had a clear and coherent structure. Weaker responses tended to tell the story without offering opinions and strayed away from the focus of the question.

The quality of students' language was good. In order to set out arguments clearly, the best responses used technical vocabulary appropriate to writing about films and literature and the language of essays. Weaker responses used simpler language, but it is pleasing to note that examiners saw very few essays in which errors prevented the meaning from being communicated.

2 Bodas de sangre (Federico García Lorca)

The more popular choice for Q2 was a). Successful essays considered the bride's contradictory feelings for Leonardo and for the groom. Students examined the tension between the bride's love for Leonardo and her desire to conform to the expectations of society. They explained how she feels trapped by the weight of tradition, family, economic considerations, and yet is powerless to resist her passion for Leonardo. Less successful essays told the story of the bride's relationship with Leonardo, her wedding-day flight and the final tragedy, rather than examining her dilemma.

2b) Was about the importance of land as a source of wealth in a rural society. Students examined the scene in Act 1 between the groom and the mother and the social advantages conferred by land ownership. They commented on Leonardo's weaker social position and that owning no land means that he cannot marry the woman he loves. Students examined the bride's father's pride in his land and the desire to link his own lands with those of the groom's family through marriage. Some students considered the aspect of land as a physical space which separates Leonardo and the bride.

3 *Como agua para chocolate* (Laura Esquivel)

3(a) looked at Pedro's role in Tita's unhappiness. Students explored Pedro's reasons for marrying Rosaura and the effects this choice had on Tita. Pedro's reluctance to challenge Mama Elena's authority rather than to fight for his love of Tita was seen as a weakness by many students. Successful essays considered how the relationship between Tita and Pedro changes after Mama Elena's death. A common mistake on this question was to focus on Mama Elena's, rather than Pedro's role in making Tita's life unhappy.

3(b) was equally popular. Students found plenty to say about Mama Elena's physical and emotional violence towards Tita. Students examined incidents in which violence in the world outside the ranch affects the characters, such as attacks by bandits and the violence caused by the civil war.

4 *El coronel no tiene quien le escriba* (Gabriel García Márquez)

The most popular choice by far was 4(a). There were some excellent descriptions of the relationship between the Colonel and his wife. The majority of students followed the bullet points and gave their own interpretations of the ending of the novel. A few students focused too much on describing what happens in the story and did not go further to say what the events show about the relationship between the characters.

5 *La casa de Bernarda Alba* (Federico García Lorca)

There were only a few responses on this work, but they tended to be of a high standard. Question 5(a) Asked students to examine how nature is represented in the work through symbols. Students were able to respond perceptively, relating the symbols suggested by the bullets (heat, water, flowers and animals) to the themes of the play and the circumstances of the characters. There were some successful responses to 5(b), in which students considered the figure of the "sane fool" represented by Maria Josefa. Essays explored Bernarda's fears for her own reputation if her mother is seen by her neighbours, María Josefa's ability to foretell the future, and the way in which she articulates the desires that the sisters feel.

6 *Nada* (Carmen Laforet): There were no essays on this work.

7 *Primera memoria* (Ana María Matute): There were no essays on this work.

8 *Réquiem por un campesino español* (Ramon J. Sender)

The majority of students chose 8(a). There were some clear and detailed essays which focused on the figure of Mosén Millán, his hypocrisy, lack of compassion and inaction. Students linked the character to the role of the Church during the Francoist dictatorship and examined the relationship between the wealthy characters and the Church. There were very few responses to 8(b).

9 *Diarios de motocicleta* (Walter Salles)

One of the more popular works, there were some insightful essays on both options. Most students chose 9(a) and wrote about the symbolism of the use of gloves on the island, Ernesto's desire to treat the sick as equals, his speech at his birthday party and his swim across the river.

In 8(b), students not only examined the humorous moments in the film, but also commented on the effect of these amusing scenes in contrast with the more moving and serious moments.

10 *El laberinto del fauno* (Guillermo del Toro)

This was by far the most popular of all works. There were some excellent and insightful essays on this film and the majority of candidates opted for 10(a), about Carmen's role. Stronger essays considered how Carmen is representative of the position of women during the dictatorship. Students were sometimes tempted to tell the story of what happens to Carmen in the film or to focus more on Vidal's character. In 10(b), candidates were invited to explain how Vidal reflected the political context of the film. There were some excellent essays which drew parallels between Vidal and General Franco and explored the aspects of life during the dictatorship that were represented in the film.

11 *La lengua de las mariposas* (José Luis Cuerda)

There were a small number of responses for this work with similar numbers choosing 11(a) and 11(b). For 11(a), there were some insightful explorations of the way women are presented in the film. The strongest responses discussed the three female characters suggested by the bullets. Rosa's role was the most closely examined and in particular, the role she plays in protecting her family during the uprising. Some candidates made the mistake of focusing much of the essay on the relationship between Rosa and Ramón. For 11(b), there were some detailed discussions of Ramón's character with strong focus on his desertion of his republican ideals in the face of the threat to his family.

12 *La misma luna* (Patricia Riggen) There were very few responses on this work.

13 *Mar adentro* (Alejandro Amenábar)

In 13(a), students were required to explain how Julia's role relates to the theme of euthanasia. The most effective responses explained Julia's situation and her condition, the development of her relationship with Ramón, and their suicide pact. They also discussed the reasons for Julia's decision not to go through with the pact and how her choice contrasts with Ramón's. 13(b) asked students to explain the

reasons why Ramón wished to end his life. Students followed the suggested bullets. Successful essays talked about how Ramón equates the ability to move with freedom, the lack of dignity in his condition and his desire not to be a burden on his family.

14 *También la lluvia* (Icíar Bollaín): There were no essays on this work.

15 *Volver* (Pedro Almodóvar)

“Volver” was the second most popular of all the works. Option 15(a) produced some excellent and insightful examinations of the elements of different cinematic genres in the film. Option 15(b) was the most popular. Students described the evolution of Paula as a character throughout the film. A common error was to describe Paula’s character and to focus on her actions, rather than to examine how she changes in the film.

Advice for the essay

- Write a brief plan, focusing ideas on answering the question.
- Keep the essay succinct. Longer work tends to lose clarity. An introduction, three or four clear, well-developed paragraphs and a conclusion is enough.
- Give opinions and provide evidence from the work to support them.
- Make sure every point relates to the question.
- Write a conclusion that summarises the arguments of the essay.