



Pearson  
Edexcel

Examiners' Report  
Principal Examiner Feedback

Summer 2022

Pearson Edexcel GCE  
In Portuguese (9PG0)

Paper 2: Translate into Portuguese

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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: 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 *Movimentos migratórios*, the subtheme: *A imigração e a sociedade multicultural portuguesa* and the content was focused on the aspect of *Marginalização e alienação na perspectiva 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 5: 'to attract students from abroad'
- Segment 8: 'have begun to appear'
- Segment 18: 'for such situations'.

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

- Segment 1: 'Portugal's population is in decline' – here, many candidates omitted the accent on 'está', rendering the translation ambiguous.
- Segment 6: 'Lately, though, rumours of discrimination' – here, many candidates omitted a translation of 'though' and mis-spelt 'discriminação' as 'descriminação'.
- Segment 10: 'any form of prejudice' – here, many candidates could not produce an acceptable rendering of 'prejudice'.

Some candidates lost marks because they omitted required accents on verbs. For example, in Segment 4, 'have invested' was often rendered as 'tem investido' rather than 'têm investido' and, as the mark scheme makes clear, incorrect verb endings cannot be awarded marks. Similarly, adjectival agreements must be correct. For example, many candidates correctly rendered 'complaints' in Segment 19 as *queixas* or *reclamações*, both feminine nouns, but then lost the mark for Segment 20 by using the masculine adjective *raros*.

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 were *A cidade e as serras* and *Capitães da areia*.

Q2a: This was a popular question and was generally well answered, with specific and appropriate references to the text. Some candidates did tend to drift away from the focus on books and instead wrote about Jacinto's passion for technology.

Q2b: Good responses focused on the differences between women in the *cidade* and those in the *serras*. A small number of candidates misinterpreted the question, assuming the words *no romance* to mean 'in romance' rather than 'in the novel'.

Q3a: Good responses here drew on the complexities and contradictions in Pedro Bala's character and showed good understanding of his character development in the novel.

Q3b: The best responses showed good knowledge and understanding of the different religious influences at work in the lives of the *capitães*.

Q4a: There were only a small number of responses to this question, but these were generally well informed, with appropriate stories chosen to illustrate different types of men and their relationships with others. Some candidates struggled to remember characters' names or the titles of their chosen short stories.

Q4b: There were very few responses to this question. Candidates focused on some of the author's commonest themes, including failed or failing relationships and characters' inner turmoil and anxieties.

Q5a: There were very few responses to this question.

Q5b: The few responses to this question focused well on the novel's critique of abuse of power by the most privileged or influential.

Q6a: There was a small number of responses to this question. Candidates usually recognised that many of the *crónicas* have as a starting point particular memories that the author then uses to make connections with his readers or to interest them in aspects of life in Mozambique. Some candidates did not always choose the most appropriate *crónicas* or were vague on detail.

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: Although only a minority of candidates chose this film, responses to this question were generally very good indeed, with much insightful discussion of the impact of Clara's arrival on both Tonho and Pacu.

Q7b: The few candidates who responded to this question generally wrote well on the damaging adherence to tradition, especially the ongoing feud between the two families.

Q8a: This was a very popular question, with many candidates exploring Jó's background and personal circumstances to good effect. Weaker responses tended to note that Jó's life got better after meeting Rosa, without examining the difficulties and setbacks as their relationship progressed.

Q8b: This question was less popular, but responses generally offered well-chosen evidence from the film.

Q9a: This was a very popular question. The best responses carefully explored the class tensions within the household with detailed reference to various rooms and spaces. While the swimming pool was an obvious starting point, many candidates also discussed the kitchen and Val's bedroom to excellent effect.

Q9b: A small number of candidates responded to this question, showing very good understanding of the subtle but important role played by José Carlos.

Q10a: The best answers were characterised by detailed references to the film and a clear focus on Murilo and Alice as Brazilians. Weaker answers discussed the two characters without sufficient focus on their Brazilian representation.

Q10b: Good responses to this question illustrated the range of devices used to create humour in the film, including stereotypes, 'slapstick' and dialogue.

### **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.

Grammatical accuracy is 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.