



Pearson  
Edexcel

## Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE

In Japanese (9JA0)

Paper 2: Translation into Japanese 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](http://www.edexcel.com) or [www.btec.co.uk](http://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](http://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](http://www.pearson.com/uk)

Summer 2022

Question Paper Log Number P70725

Publications Code 9JA0\_02\_2022\_MS

All the material in this publication is copyright

© Pearson Education Ltd 2021

## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## Paper 2 marking principles and mark scheme

### Section A: Question 1, Translation into Japanese

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given directly above the grid.

#### Marking principles

Spelling and orthography: minor non-grammatical errors are tolerated, for example アイスクリーム instead of アイスクリーム, as long as they are not ambiguous (for example きって rather than きいて) or in the wrong language.

Verb endings must be correct and will not be classed as spelling errors.

Adjective endings must be correct and will not be classed as spelling errors.

Accept any appropriate alternatives that do not already appear in the acceptable answers column.

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	Recently young people from around the world	世界中の若者が最近			(1)
2	took part in an important survey	重要な調査に参加しました。	大切なアンケート		(1)
3	(this)...the mental health of senior school students	これは高校生の心の健康を	use この目的は。 精神的な健康・メンタルヘルス・感情の健康・気持ちの健康		(1)
4	the purpose was to investigate	調べるためでした。			(1)
5	According to the data	データによると			(1)
6	relatively free and	比較的 <sup>かく</sup> に自由で			(1)
7	well-off lives	ゆた <sup>ゆた</sup> かな生活を			(1)
8	despite leading	送っているのに	おくっているにもかかわらず・しているのに・しているけれど		(1)

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
9	Japanese students who often feel sad	よく悲しく感じる日本の学生が			(1)
10	it appears that there are very many	非常に多いようです。	多くいる		(1)
11	present-day Japan's	現代日本の	現代日本が面している・今日の日本の		(1)
12	this big social problem	この大きな社会問題を			(1)
13	to solve	解決するには	use ため		(1)
14	what should be done	どうすればいいでしょうか			(1)
15	from countries like India and China	インドや中国のような国からの			(1)
16	if we look at the information	情報を見ると	インフォメーション		(1)
17	the relationship with the family is most valuable	家族との関係が一番大切だ	...一番価値がある		(1)
18	we can see	ということがわかります。			(1)
19	the better the support from the household, the more	家庭からのサポートが良ければ良いほど			(1)
20	the young person feels satisfied with life	若者は人生に満足します。			(1)

## **Sections B and C – Questions 2 to 7 (written response to works)**

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (AO3).

## **General guidance on using levels-based mark schemes**

### **Step 1: Decide on a marking band**

- First of all, you must consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level, you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme, you should use a 'best fit' approach for defining the level. You will then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 9-12 with a small amount of band 13-16 material, it would be placed in band 9-12 but be awarded a mark near the top of the band because of the band 13-16 content.

### **Step 2: Decide on a mark**

- Once you have decided on a band you will need to decide on a mark within the band.
- You must decide on the mark to award based on the quality of the answer; you must award a mark towards the top or bottom of that band, depending on how the student has evidenced each of the descriptor bullet points.
- You must modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

### Critical and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you must consult this mark grid as well as the indicative content associated with each question, (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.
- The recommended word count for each essay is 600 to 700 characters, but you must mark the whole essay regardless of length.

Marks	Description
0	No rewardable material.
1-4	<ul style="list-style-type: none"><li>• Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive.</li><li>• Limited ability to form arguments or draw conclusions.</li><li>• Response relates to the work but limited focus on the question.</li></ul>
5-8	<ul style="list-style-type: none"><li>• Response relates to the work but often loses focus on the question.</li><li>• Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive.</li><li>• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li></ul>
9-12	<ul style="list-style-type: none"><li>• Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work.</li><li>• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li><li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li></ul>
13-16	<ul style="list-style-type: none"><li>• Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work.</li><li>• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li><li>• Predominantly relevant response to the question.</li></ul>
17-20	<ul style="list-style-type: none"><li>• Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work.</li><li>• Detailed, logical arguments and conclusions are made that consistently link together.</li><li>• Relevant response to the question throughout.</li></ul>

### Range of grammatical structures and vocabulary (A03)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- You must apply this grid twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-3	<ul style="list-style-type: none"><li>• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.</li><li>• Limited range of vocabulary and kanji resulting in repetitive expression.</li><li>• Limited use of terminology appropriate to literary and cinematic analysis.</li></ul>
4-6	<ul style="list-style-type: none"><li>• Occasional variation in the use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.</li><li>• Occasional variation of mostly straightforward vocabulary and kanji, expression is frequently repetitive.</li><li>• Occasional use of terminology appropriate for literary and cinematic analysis.</li></ul>
7-9	<ul style="list-style-type: none"><li>• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.</li><li>• Some variation in use of vocabulary and kanji, resulting in variation of expression but this is not sustained.</li><li>• Some use of terminology appropriate for literary and cinematic analysis.</li></ul>
10-12	<ul style="list-style-type: none"><li>• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the response.</li><li>• Frequently varied use of vocabulary and kanji, resulting in regular variation of expression.</li><li>• Frequent use of terminology appropriate for literary and cinematic analysis.</li></ul>
13-15	<ul style="list-style-type: none"><li>• Consistent variation in use of grammatical structures, consistent variation in use of complex language, producing consistently articulate writing.</li><li>• Consistently varied use of vocabulary and kanji, allowing ideas to be conveyed in a variety of ways.</li><li>• Consistent use of terminology appropriate for literary and cinematic analysis.</li></ul>



## Additional guidance

**Variation of vocabulary and grammatical structures:** the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. You must judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of 'articulate' below). Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, verb endings, adjectives, vocabulary (including to express literary and cinematic analysis (see further details below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

**Articulate:** articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

**Terminology for literary and cinematic analysis:** vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

**Complex language** is considered to include the following:

- Verb endings which are conceptually challenging as they do not have an exact equivalent in English such as ~てしまう
- the passive
- the causative
- relative clauses
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example using two separate grammatical endings together such as 行ってみることができる
- using synonyms and a variety of expressions to say things in different ways

**Straightforward** language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high-frequency grammatical structures and vocabulary.

### Accuracy of language (A03)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- You must apply this grid twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–2	<ul style="list-style-type: none"><li>• Limited sequences of accurate language, resulting in lapses in coherence.</li><li>• Errors occur that often prevent meaning being conveyed.</li></ul>
3–4	<ul style="list-style-type: none"><li>• Some accurate sequences of language, resulting in some coherent writing.</li><li>• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li></ul>
5–6	<ul style="list-style-type: none"><li>• Frequent sequences of accurate language, resulting in generally coherent writing.</li><li>• Errors occur that occasionally hinder clarity of communication.</li></ul>
7–8	<ul style="list-style-type: none"><li>• Accurate language throughout most of the response, resulting in mostly coherent writing.</li><li>• Errors occur that rarely hinder clarity of communication.</li></ul>
9–10	<ul style="list-style-type: none"><li>• Accurate language throughout, resulting in consistently coherent writing.</li><li>• Any errors do not hinder clarity of communication.</li></ul>

### Additional guidance

**Errors:** students are not expected to produce perfect, error-free writing in order to access the top band. The mark grid describes the frequency of errors and the impact that errors have on coherence.

#### Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example minor errors in character formation
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

#### Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example incorrect particles with verbs of giving and receiving, a sentence in which the main verb does not match an implied subject
- frequent errors that hinder clarity as they distract the reader from the content of the writing, for example the kanji 白 instead of 自

Errors that **prevent meaning being conveyed**:

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example failing to mark a change of subject where one is needed.
- mother-tongue interference.

**NB:** these are examples only and do not constitute a finite list.

## Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of relevant examples from the work.

2(a)	Indicative content
	<p data-bbox="432 427 858 461">どんだん読めるいろいろな話</p> <p data-bbox="432 468 1145 501">Students may refer to the following in their answers:</p> <p data-bbox="432 533 1246 658">All of the stories, whether 'realistic' or clearly works of imagination, show beings in some way interacting with their environment, even if only in their mind; most learn in some way from this experience. (Of course candidates are at liberty to choose any stories to illustrate their points)</p> <ul data-bbox="432 757 1262 1473" style="list-style-type: none"><li data-bbox="432 757 1262 913">● Some characters seem set on a course that will show little change in future: the female student will continue to attend English lessons while hating the experience; the lift boy shows no intention to leave the job despite the embarrassment it causes him.</li><li data-bbox="432 920 1262 1046">● Some of the knowledge gained is of a fairly superficial nature: the 美人 will check her outfit more carefully in future and the cat has learnt that 'mochi' is tricky for him to eat.</li><li data-bbox="432 1052 1262 1339">● Some 'bad' characters learn that they can behave better in future. The boy at the centre of the 'Grape' story is taught the value of forgiveness by the American student, who is happy to overlook the stealing of his pencils. The 'kind thief' (slightly comically) returns to the house he burgles to leave sweets for the children, and the taxi driver realises that he doesn't actually want to be divorced from his wife. (We are told he learns to 奥さんを大切にする.)</li><li data-bbox="432 1346 1262 1473">● Some characters seem to learn little: in 'Chuumon' the huntsmen seem unaffected by their experiences in the 'restaurant', while the priest in 'Hana' is subtly mocked by Akutagawa for his desire to have a short nose.</li></ul>

2(b)	Indicative content
	<p data-bbox="432 293 858 329">どんどん読めるいろいろな話</p> <p data-bbox="432 333 1145 369">Students may refer to the following in their answers:</p> <p data-bbox="432 400 1246 526">It is, of course, not obligatory for a writer to write about contemporary times, but in many cases in this collection the setting and events portrayed in the story do accurately reflect the time at which the story was written.</p> <ul data-bbox="432 530 1257 1346" style="list-style-type: none"> <li data-bbox="432 530 1257 757">● Stories by Itokawa Kyoko certainly seem 'modern'. (Assume written in late 20th century, although date not given.) One middle-aged woman is learning English, as was popular at this time. The 美人 wears Western dress, make-up (in an effort to impress a man), is probably an 'OL', and worries about her weight. These seem to indicate that the story plays out in a 'modern' context.</li> <li data-bbox="432 761 1257 1115">● The settings within which the 'grapes' story and 'I am a cat' take place certainly match the time they were written (early 20th century). In the former, the central character is fascinated by a pencil set owned by an American classmate; these were presumably rare in Japan at that time. (The school is in Yokohama where there would have been a good number of foreign residents at the time.) In the Soseki story, whilst the conceit of writing from a cat's point of view is distinctly 'modern', the presence of a maid (おさん) in the family gives the impression of a wealthy Meiji-era family.</li> <li data-bbox="432 1120 1257 1346">● Whilst 'Hana' (1916) and 'Rashomon' (1895) are both creations of the author's imagination, the worlds shown seem older to a contemporary reader than the time at which they were written. 'Rashomon' has characters with 'old' names, and the presence of 鬼 gives a flavour of a Japan now gone. Yet it is perhaps possible that characters such as 平井保昌 did exist at time of writing.</li> </ul>

3(a)	Indicative content
	<p data-bbox="432 259 727 293">キッチン(吉本ばなな)</p> <p data-bbox="432 300 1145 333">Students may refer to the following in their answers:</p> <p data-bbox="432 365 1214 524">The features of this story that a reader would find memorable would probably not be a 'love' relationship between Yuichi and Mikage, but there are comments from Mikage that show she is aware this is what might be happening.</p> <ul data-bbox="432 557 1257 1697" style="list-style-type: none"> <li data-bbox="432 557 1257 680">● context of story (both experiencing death of loved ones - and consequent loneliness - very early in life) is not obvious background for a 'traditional' love story. But little of this work is 'traditional'.</li> <li data-bbox="432 687 1257 875">● What draws Yuichi and Mikage together is more their familiarity with death, both natural (Mikage's grandmother) and premature (Mikage's parents, Yuichi's mother). It is the situation they find themselves in, rather than any strong mutual passion, that draws them together.</li> <li data-bbox="432 882 1257 1205">● Mikage doesn't find Yuichi unattractive, but she finds him rather 'cool'. 赤の他人だったShe does, however, feel that somehow their futures are linked (image of road opening up when he comes to invite her to their flat). We don't know what Yuichi thinks of Mikage, but she has had relationships before; we are also made aware (via Mikage's ex-boyfriend) that Yuichi has a girlfriend. Interestingly, we have really no idea what Yuichi thinks of Mikage (Mikage says 別に好かれているでもないし); we don't even know what she looks like.</li> <li data-bbox="432 1211 1257 1464">● Domesticity, particularly food, plays an important part in their relationship. Mikage makes herself welcome to Eriko by showing off her cooking skills; she is immediately drawn to their domestic set-up by the kitchen (私は、この台所をひとめでとても愛した。). Their shared dream, clearly meant to show a connection between them, also has domestic elements: cleaning, drinking tea.</li> <li data-bbox="432 1471 1257 1594">● At end of this part of work, Mikage is unclear what her future holds; the only reference to Yuichi is as やさしい目をした男の子. There are hints that Eriko sees a relationship as a possibility.</li> <li data-bbox="432 1601 1257 1697">● There are other love stories in the work, e.g. Eriko's love for dead wife and living child expressed through decision to change sex.</li> </ul>

3(b)	Indicative content
	<p data-bbox="432 264 727 297">キッチン(吉本ばなな)</p> <p data-bbox="432 302 1145 331">Students may refer to the following in their answers:</p> <p data-bbox="432 365 1246 495">Given the main themes of the work (death, loneliness, murder), you would not expect there to be a lot of humour, yet there is a good deal of wry comment on events (such as they are), particularly in Mikage's thoughts.</p> <ul data-bbox="432 528 1257 1541" style="list-style-type: none"> <li data-bbox="432 528 1257 748">● There is a lot of 'dark' material in this work, given the main characters' preoccupation with death and the loneliness associated with this. Mikage has no parents, she then loses her grandmother; Yuichi too has lost his mother. Yet the work is far from devoid of humour, firstly in Mikage's comments on others and, more revealingly, about herself.</li> <li data-bbox="432 752 1257 972">● A good deal of the text is quite 'poetic', with rather beautiful language. (We have to assume this is Mikage and not Yoshimoto talking?) But Mikage is also very aware of how life has to go on: she chides herself そうしてばかりもいられなかった。現実はずごい。There are constant changes of tone, as the 'darkness' of death fights against the 'brightness' of life.</li> <li data-bbox="432 976 1257 1196">● Whilst Mikage takes Eriko herself very seriously, she can at the same time see that the relationship between Eriko and her son is rather 'odd'. She thinks the oversize sofa is rather bizarre (if also v comfortable) and the family obsession with gadgets is quietly mocked; when Eriko returns home with a new juicer in its box, Mikage comments またか。</li> <li data-bbox="432 1200 1257 1464">● Mikage is also very capable of mocking herself: thank heavens it wasn't a robber, she says to herself when answering the door in a hurry. Her ability to laugh at herself makes the reader think that Mikage will indeed survive this crisis of loneliness. When she breaks down on the bus and finds herself crying, she cannot help but mock herself. 私はどうしようもなく暗く、そして明るい気持ちになってしまって、頭をかかえて少し笑った。</li> <li data-bbox="432 1469 1257 1541">● It is, above all, in Mikage's thoughts that the humour lies, rather in the comic potential of any events.</li> </ul>

4(a)	Indicative content
	<p data-bbox="432 297 884 333">窓際のトットちゃん (黒柳徹子)</p> <p data-bbox="432 338 1145 374">Students may refer to the following in their answers:</p> <p data-bbox="480 405 1398 530">Japanese readers will be familiar with the writer from her regular television appearances and will be aware that the book is about her childhood, yet closer examination shows the work to be closer to biography.</p> <ul data-bbox="480 562 1426 1346" style="list-style-type: none"> <li data-bbox="480 562 1426 725">● Already in the title, the main protagonist is referred to by name 'Totto', rather than by first person reference to 'I'. The author is standing back from the events and the people described. This is then taken further in the work as there is no 私 at any point; Totto is always referred to in the 3rd person.</li> <li data-bbox="480 730 1426 981">● This allows the writer to view Totto's behaviour from a more mature viewpoint and to comment on it, often with a gently mocking tone (eg describing her pigtails in less than flattering terms). Kuroyanagi is thus also given the freedom to provide background information and to say what Totto cannot possibly have known at the time. She can, for example, comment on possible reasons why the games on Sports Day are all designed to allow the less physically able students to win.</li> <li data-bbox="480 985 1426 1205">● Small hints about the actual historical background can also be fed in when the writer is 'omniscient' and not a young girl. (Again the young Totto is unlikely to have been aware of the approaching war.) There are small details about (eg) the value of money at the time, which give the reader insight into Japan of the 1930s. (For older Japanese readers a sense of なつかしい too.)</li> <li data-bbox="480 1209 1426 1346">● Writing the book about a girl called Totto also contributes to the 'dreamlike' / idyllic quality of the work. It is far harder to lose a sense of time (as KT perhaps intends) when you are reading about a living person.</li> </ul>



4(b)	Indicative content
	<p data-bbox="432 259 884 297">窓際のトットちゃん (黒柳徹子)</p> <p data-bbox="432 297 1145 336">Students may refer to the following in their answers:</p> <p data-bbox="432 365 1246 465">The head of Tomoe clearly has an unconventional approach to education shown through the various activities that occur during the school year.</p> <ul data-bbox="432 495 1262 1467" style="list-style-type: none"> <li data-bbox="432 495 1238 562">● firstly, setting is unconventional: lessons are held in old train carriages.</li> <li data-bbox="432 562 1246 757">● he is very much interested in what the students themselves have to say. E.g. in first interview with Totto which lasts long time. (Head always gets down to student level, he doesn't tower over them.) Students are encouraged to speak, even when they do not really have anything to say, as in chapter <i>それから、さあー</i>.</li> <li data-bbox="432 757 1259 887">● he wants students to appreciate the natural world around them (walks in locality, asking farmer to talk to class) and to know where their food comes from - one from mountain, one from sea.</li> <li data-bbox="432 887 1254 1081">● he wants students to be independent, to learn from experience, and to be in charge (to extent) of own learning. Totto is not stopped from fishing for her lost purse in the toilet outflow, but left to own devices. Also, students are allowed to decide the order in which they will do the day's tasks.</li> <li data-bbox="432 1081 1262 1276">● he values freedom of expression: students are allowed to draw on the floor with no limit (compared to fixed frame at Totto's first school), movement to music (eurythmy) is regular part of school. Physically sensing rhythms of music is important; children are taught a type of notation even at this young age.</li> <li data-bbox="432 1276 1241 1377">● he values ALL students: sports day is 'fixed' so that disabled children can also achieve, he gets angry when a boy claims girls are inferior.</li> <li data-bbox="432 1377 1246 1467">● there are some indications given that not all parents are happy with his approach; from time to time students leave the school.</li> </ul>

5(a)	Indicative content
	<p data-bbox="432 280 829 336">ちひろ      かく      みやぎきはやお 千と千尋の神隠し (宮崎 駿)</p> <p data-bbox="432 365 1145 398">Students may refer to the following in their answers:</p> <p data-bbox="432 427 1198 521">Water is a common feature of many of the scenes in this film, whether the action takes place outside or inside. It fulfils several different functions.</p> <ul data-bbox="432 551 1241 1462" style="list-style-type: none"> <li data-bbox="432 551 1241 712">● firstly, as a boundary between worlds : it is water and the bridge over it which separates the 'fairground' area from the bathhouse itself. Beyond the water is where Yubaba reigns, where the fantasy of the film really takes place. Water prevents escape from the 靈界.</li> <li data-bbox="432 741 1241 931">● it is an essential part of the bathing process. In the scene where Chihiro has to wash the River Spirit, the film is perhaps criticising the state of inland waterways nowadays, unclean and full of rubbish. Unlike most onsen in Japan, the hot water has to be produced artificially.</li> <li data-bbox="432 960 1241 1151">● it represents a long, difficult journey; Chihiro undertakes to visit Yubaba's sister, but this involves crossing the vast sea (another barrier) which we see many times from the viewpoint of her lodging room high up. (This is where we often sense the 'ma', a period of calm, devoid of action.)</li> <li data-bbox="432 1180 1241 1341">● spiritual power of water is revealed towards end when Chihiro realises that she has met Haku earlier in her life when she fell in a river. Water is the source of the bond between them which Chihiro doesn't fully understand until the end.</li> <li data-bbox="432 1370 1241 1462">● lastly, many scenes of flowing water (in bath, river, moving sea) allow makers of anime to show off their skills at depicting the movement of water.</li> </ul>

5(b)	Indicative content
	<p data-bbox="427 226 826 280">ちひろ    かく    みやぎはやお 千と千尋の神隠し (宮崎 駿)</p> <p data-bbox="427 280 1145 315">Students may refer to the following in their answers:</p> <p data-bbox="427 347 1173 477">Although it is perhaps not film's main aim to show character in depth, it is undeniable that we see Chihiro change (perhaps rather too quickly at start) during course of film.</p> <ul data-bbox="427 510 1189 1355" style="list-style-type: none"> <li data-bbox="427 510 1157 640">● first impressions: rather grumpy, upset at leaving her friends at school, unwilling to follow parents into tunnel. Physically is small, able to evade notice.</li> <li data-bbox="427 640 1177 869">● she has moments of weakness (feeling her physical presence fade, crying with Haku) but she soon gains courage. We see her clambering down very long staircase, she persists with Kamaji until he relents and lets Lin give her a job, even with Yubaba she is not daunted by the removal of her name :働かせてください.</li> <li data-bbox="427 869 1189 1059">● she struggles with jobs (eg cleaning bath) but again doesn't give up, in fact makes quite a success of her new position. Her bravest act is to lead No Face out of the bathhouse, where he has been causing chaos. We can see that potentially she is in danger.</li> <li data-bbox="427 1059 1173 1256">● finally, she is willing to embark on a journey from which there may be no return, crossing the vast sea in the watery train. This is an unselfish act, showing her concern for another being (Haku as a dragon). It would be easy for her to focus on the problem of her parents.</li> <li data-bbox="427 1256 1189 1355">● her intellectual growth is shown towards the end when she realises that Yubaba is trying to trick her (her parents are not among the pigs there).</li> </ul>

6(a)	Indicative content
	<p data-bbox="432 226 815 262">ディア・ドクター(西川美和)</p> <p data-bbox="432 262 1145 297">Students may refer to the following in their answers:</p> <p data-bbox="432 329 1206 490">Main themes of the film (country v city, parent v child, 'real' v fake doctor, truth v lie) are mainly set in opposite poles, the mother and daughter (Ritsuko, who doesn't appear until a good way into film) personifying those contrasting elements.</p> <ul data-bbox="432 495 1238 1496" style="list-style-type: none"> <li data-bbox="432 495 1238 748">● City v country: Torikai-san is happy in the family home in the country (despite the house being far too big for her); the house hints at wealth, but she is content to work in fields herself. She is afraid of becoming ill as it will mean travelling to the city. Ritsuko has chosen to live in the city, returning rarely to her実家. Images of the city are rare in the film, but it seems crowded, impersonal.</li> <li data-bbox="432 752 1238 972">● Generation gap: Torikai has been content to remain in family home, tending fields, whilst Ritsuko (and sisters) have been drawn to big city. (Why has she not taken up a position in the village herself?) They contrast with Ino and Soma, who are happy to live/work in the countryside, whilst their parents are in the city.</li> <li data-bbox="432 976 1238 1137">● Concealing the truth: Torikai-san is at pains to hide how ill she is, even from her daughters. Ritsuko, too, is not very honest about her life in the city; she seems to have a boyfriend (on phone) but doesn't talk about him to her mother.</li> <li data-bbox="432 1142 1238 1330">● Doctor-patient relationship: in many ways Ino seems more 'human' than the efficient Ritsuko, who is clearly able, but controlled by her pager. The smile that Torikai-san gives at the end when she discovers Ino under the mask is far warmer, far more genuine than her interactions with daughter.</li> <li data-bbox="432 1335 1238 1496">● 'nisemono': are they being 'real' mother/daughter? Both hiding things from each other: Torikai doesn't want to bother her daughters with illness, Ritsuko doesn't seem to want to be bothered (she won't be back for a year).</li> </ul>

6(b)	Indicative content
	<p data-bbox="432 297 815 331">ディア・ドクター (西川美和)</p> <p data-bbox="432 333 1145 367">Students may refer to the following in their answers.</p> <p data-bbox="432 398 1410 539">It is difficult to classify this film: it is neither a simple comedy (of village life) nor a sentimental story about an old lady dying, deserted by her family. Director mainly manages to steer path away from comedy/farce based on stereotype and equally away from tragedy.</p> <ul data-bbox="432 584 1430 1693" style="list-style-type: none"> <li data-bbox="432 584 1430 786">● From very start we see both elements: there seems to be something 'dark' and unpleasant happening, as villagers search for missing doctor and one of the detectives comments negatively on life in the country; but at the same time, there is humour when it is found that the 'doctor' is only the village simpleton, Shige-chan, wearing his coat.</li> <li data-bbox="432 788 1430 1066">● Definitely more humour in first half of film as we see Soma getting to know his new patients: he wakes up in waiting room full of odd patients, old man comes back to life, elderly patients confused. Yet director is not simply making fun of the elderly; medical staff still take job seriously, treat patients with respect. Film does not simply show series of comedy scenes; these are skilfully combined with scenes that fill in background or show the investigation into Ino's disappearance.</li> <li data-bbox="432 1068 1430 1270">● Once we reach the scene where Ino has to perform an emergency operation, the tone of the film becomes darker as our suspicions about Ino (is he a real doctor?) are confirmed. But even here, humour is not far away, as Ino is praised by the hospital doctor for the skill he has shown. This happens just as the depressed Ino is about to make his escape.</li> <li data-bbox="432 1272 1430 1473">● From here, the film focuses increasingly on whether the truth about Torikai's illness will be revealed, and on the police interviews with the clinical staff. Once Ino has fled from the village (bringing us back to the film's start), there is a sense of foreboding: how will the patients survive? (the deserted clinic does not look hopeful), will Ino be found by the police?</li> <li data-bbox="432 1476 1430 1693">● Yet even here, the lightness of the film is not forgotten: Ino is seen (and then vanishes) standing near the detectives on a train platform; he also manages to get into the hospital to serve drinks to Torikai, which leaves the audience both pleased that she has a secret supporter in hospital, but also intrigued about what might happen next.</li> </ul>

7(a)	Indicative content
	<p data-bbox="432 264 788 297">誰も知らない (是枝裕和)</p> <p data-bbox="432 304 1145 338">Students may refer to the following in their answers:</p> <p data-bbox="432 371 1219 528">Although the children are supposed (with the exception of Akira) to stay in the flat, a perhaps surprising amount of the story is filmed outside that claustrophobic space. The longer the children stay shut in, the more important this outside world becomes.</p> <ul data-bbox="432 562 1241 1753" style="list-style-type: none"> <li data-bbox="432 562 1241 685">● Outside world is predominantly that of adults and their transactions. (We see few other children.) It contrasts with the flat, which becomes a place solely for children. Even mother acts like child when at home.</li> <li data-bbox="432 692 1241 882">● Outside world presented initially as dangerous and unwelcoming. Mother emphasises to younger children that their world now is inside flat. (Not even allowed to experience journey there as shut in suitcase.) Akira is aware that telling the authorities about their situation would be dangerous; it would mean being split up.</li> <li data-bbox="432 889 1241 978">● The world outside on a practical level represents a supply of food, of water/gas/electricity. Yet these also need money and this too becomes a problem.</li> <li data-bbox="432 985 1241 1140">● Outside world is mainly experienced by Akira. It is the world that he wants to get to know; he longs to make friends, which he does with varying success, and to be a 'normal' child. (He is ready to argue with his mother about wanting to attend school.)</li> <li data-bbox="432 1146 1241 1270">● The balcony represents a halfway point, neither outside not in. Plants grow here (again, a show of freedom) but the younger boy is reminded not to go out as it could give their presence away to the outside world.</li> <li data-bbox="432 1276 1241 1563">● Outside represents freedom from the increasing heat of the stuffy flat. Once summer arrives, it is judged safe to emerge and use the park as a temporary escape and place to bathe and wash clothes. (Slightly difficult to believe?) The rush to - at last! - put on outdoor shoes and the obvious relief on Kyoko's face show how much being in open air means to them all. The freedom of the outside world is further underlined by images of airport monorail and planes overhead.</li> <li data-bbox="432 1570 1241 1753">● A big city could be frightening to young children, but in fact the neighbourhood of Tokyo they are in feels welcoming. We see the same park/steps/shops many times; these places are actually (unbelievably?) not sources of danger as the mother would have them believe.</li> </ul>

7(b)	Indicative content
	<p data-bbox="432 297 788 331">誰も知らない (是枝裕和)</p> <p data-bbox="432 338 1145 371">Students may refer to the following in their answers:</p> <p data-bbox="432 405 1214 499">Whilst Akira is clearly meant to be the focus of the film, Kyoko also plays a more subdued, contrasting role, which is equally important.</p> <ul data-bbox="432 533 1246 1818" style="list-style-type: none"> <li data-bbox="432 533 1246 689">● Akira described at very start by his mother as しっかり when they introduce themselves to the new neighbours, and indeed at first he seems to fit well into the role that he has (unwillingly) taken on. He takes care of money, provides food.</li> <li data-bbox="432 696 1246 853">● Later on, he does start to revolt (understandably) against his role as siblings' carer. He starts to feel the need for friends, but this backfires when his new friends start to take advantage of the flat. We wonder if his mother made the right choice.</li> <li data-bbox="432 860 1246 1048">● Kyoko, on the other hand, is obliged to stay at home. It is she who has to deal with the younger children from day to day, it is she who ends up (uselessly) trying to coax her sister back to life. She perhaps feels frustrated at her mother's decision to leave Akira in charge, especially when this starts to go wrong.</li> <li data-bbox="432 1055 1246 1310">● Kyoko says little, but her glances show clearly what she is thinking: as a girl, she feels perhaps that she cannot object to Akira's bringing friends to the flat, but she knows (correctly) that this will not end well. It is Kyoko who is willing to sacrifice her savings, to symbolically throw away her dreams, when money is tight. As the story unfolds, one feels more and more that it is Kyoko who is holding the siblings together.</li> <li data-bbox="432 1317 1246 1473">● Kyoko's feelings towards her mother are mixed: on one hand she hates her mother's behaviour ('she stinks of drink'), yet her mother's clothes and nail varnish also represent for her the woman that she hopes to become.</li> <li data-bbox="432 1480 1246 1668">● There is one scene of conflict between them when Akira decides to sell their mother's clothes. At this point, whilst Kyoko's belief that the mother will return to them is laudable, it is surely Akira who is the more pragmatic, doing what is right to keep his siblings alive.</li> <li data-bbox="432 1675 1246 1818">● While Akira is forced to take back the role of responsible adult through the death of his sister, it is certainly true that Kyoko is at times equally, if not more, しっかりしている. Together they are forced to take on parental roles.</li> </ul>