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Mark Scheme (Results)

October 2020

Pearson Edexcel International Advanced Level
In Japanese (9JA0/02)

Paper 2: Translation into Japanese and written
response to works

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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.

GCE A Level Japanese October 2020

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	last year	去年			(1)
2	while on a trip abroad	外国旅行の時			(1)
3	company employee Mr Higashihara	会社員の東原さんは			(1)
4	for three hours every day	毎日三時間			(1)
5	answered important work emails	仕事の大事なメールに答えました	大切な ; inc ための		(1)
6	however beside the hotel pool	しかし、ホテルのプールのそばで			(1)
7	he was also able to enjoy his holiday	休みを楽しむこともできました			(1)
8	thanks to the 'workation' system	ワーケーションというシステムのおかげで	ワークエーション		(1)
9	things I must do	やらなければならないこと			(1)
10	even if I have	があっても			(1)
11	my firm lets me take a holiday	企業は休ませてくれます	会社		(1)

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
12	by my wife	奥さんには			(1)
13	with the family	家族と一緒に			(1)
14	wants me to go away	旅行してほしい			(1)
15	I am often told off but	とよく叱られますが			(1)
16	up until now	今までは			(1)
17	this was very difficult	とても難しかったです			(1)
18	this way of working is still very unusual but	この仕事のやり方はまだ珍しいですが	普通ではありません		(1)
19	as long as there is a good internet connection	インターネット・コネクションがよければ	インターネットの接続		(1)
20	there should not be any problems	問題はないはずで 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">• 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.• Limited ability to form arguments or draw conclusions.• Response relates to the work but limited focus on the question.
5–8	<ul style="list-style-type: none">• Response relates to the work but often loses focus on the question.• 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.• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.
9–12	<ul style="list-style-type: none">• 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.• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.• Response is relevant to particular aspects of the question, occasional loss of focus.
13–16	<ul style="list-style-type: none">• 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.• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.

	<ul style="list-style-type: none">• Predominantly relevant response to the question.
17-20	<ul style="list-style-type: none">• 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.• Detailed, logical arguments and conclusions are made that consistently link together.• Relevant response to the question throughout.

Range of grammatical structures and vocabulary (AO3)

- 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">• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.• Limited range of vocabulary and kanji resulting in repetitive expression.• Limited use of terminology appropriate to literary and cinematic analysis.
4-6	<ul style="list-style-type: none">• Occasional variation in the use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.• Occasional variation of mostly straightforward vocabulary and kanji, expression is frequently repetitive.• Occasional use of terminology appropriate for literary and cinematic analysis.
7-9	<ul style="list-style-type: none">• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.• Some variation in use of vocabulary and kanji, resulting in variation of expression but this is not sustained.• Some use of terminology appropriate for literary and cinematic analysis.
10-12	<ul style="list-style-type: none">• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the response.• Frequently varied use of vocabulary and kanji, resulting in regular variation of expression.• Frequent use of terminology appropriate for literary and cinematic analysis.
13-15	<ul style="list-style-type: none">• Consistent variation in use of grammatical structures, consistent variation in use of complex language, producing consistently articulate writing.• Consistently varied use of vocabulary and kanji, allowing ideas to be conveyed in a variety of ways.• Consistent use of terminology appropriate for literary and cinematic analysis.

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">• Limited sequences of accurate language, resulting in lapses in coherence.• Errors occur that often prevent meaning being conveyed.
3-4	<ul style="list-style-type: none">• Some accurate sequences of language, resulting in some coherent writing.• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5-6	<ul style="list-style-type: none">• Frequent sequences of accurate language, resulting in generally coherent writing.• Errors occur that occasionally hinder clarity of communication.
7-8	<ul style="list-style-type: none">• Accurate language throughout most of the response, resulting in mostly coherent writing.• Errors occur that rarely hinder clarity of communication.
9-10	<ul style="list-style-type: none">• Accurate language throughout, resulting in consistently coherent writing.• Any errors do not hinder clarity of communication.

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="432 477 823 510">どんだん読めるいろいろな話</p> <p data-bbox="432 517 1150 551">Students may refer to the following in their answers:</p> <p data-bbox="432 595 1225 707">Not all the stories by any means feature 'bad' characters, but often a less positive side of human nature is shown to illustrate a 'message'.</p> <ul data-bbox="432 757 1262 1464" style="list-style-type: none"><li data-bbox="432 757 1262 947">● Over-concern with appearance: in case of 美人 leads to embarrassment on train, whilst 内供 (who should be more concerned with priestly matters) comes to realise when people laugh at his small nose, that he was better off with a long nose<li data-bbox="432 954 1262 1111">● Greed, wanting what can't be had: narrator in 一房のぶどう is jealous of (foreign) classmate's beautiful pencils and is taught a lesson of forgiveness; the cat is mocked when it gets mochi caught in its mouth<li data-bbox="432 1117 1262 1229">● No respect of natural environment: hunters care little for effect they are having on wildlife and are made to pay<li data-bbox="432 1236 1262 1348">● Simply unpleasant: the taxi driver bluntly asks wife to leave, but then has to resort to another mean trick to get her to stay after realising she is 'cute'<li data-bbox="432 1355 1262 1464">● Irony: character who is clearly labelled as 'bad' (thief) is actually kind-hearted and returns to offer sweets for the man's children

2(b)	Indicative content
	<p data-bbox="432 302 823 336">どんだん読めるいろいろな話</p> <p data-bbox="432 342 1150 376">Students may refer to the following in their answers:</p> <p data-bbox="432 423 1225 495">Within the selected stories, there are references to nature as well as to situations which are <u>unnatural</u> in some way:</p> <ul data-bbox="432 542 1259 1249" style="list-style-type: none"> <li data-bbox="432 542 1259 734">● Most obvious is 注文の。。 in which the hunters are forced to confront the damage that they inflict on the natural world by themselves becoming the meal that is served in the restaurant. Setting is 'unnatural', but takes place outdoors, in nature <li data-bbox="432 741 1259 969">● Narrator (young boy) of 人房のぶどう is entranced by view of sea in Yokohama, which he finds very beautiful, but is driven to stealing the pencils of the colours he would need to draw it. Nature's generosity (in providing grapes within easy reach) reflects the generosity of 'Jim' who is happy to forget the whole incident. <li data-bbox="432 976 1259 1093">● Sea in お仙 is completely different: it is violent, place of death, shows cruel side of nature. Not only suitors, but also お仙 herself die there. <li data-bbox="432 1099 1259 1171">● 内供 eventually realises that he should be content with his 'natural' nose. <li data-bbox="432 1178 1259 1249">● Other 'unnatural elements: おに in Rashomon, also dancing cat

3(a)	Indicative content
	<p data-bbox="432 271 727 304">キッチン(吉本ばなな)</p> <p data-bbox="432 311 1150 344">Students may refer to the following in their answers:</p> <p data-bbox="432 389 1233 506">Although this is in no way a conventional 'love story', there are clear indications given throughout that Mikage and Yuichi somehow belong together</p> <ul data-bbox="432 551 1257 1541" style="list-style-type: none"> <li data-bbox="432 551 1257 703">● Clearest link is how both surrounded by death, both orphans. いつも死でいっぱい. Both dealing with grief and feelings of darkness and loneliness. Commonly say they feel 'dazed', don't know what to do, how to cope <li data-bbox="432 710 1257 882">● On first meeting Mikage feels Yuichi is like a road stretching out 白く光って (いる) She seems almost entranced by him 眼が離せなかった, she does feel there is link between them, can even see that she could fall in love with him <li data-bbox="432 889 1257 1061">● On first meeting Mikage feels Yuichi is like a road stretching out 白く光って (いる) . She seems almost entranced by him 眼が離せなかった, she does feel there is link between them, can even see that she could fall in love with him <li data-bbox="432 1068 1257 1151">● Despite appearances, life is dark for them both. Mikage often talks about the 暗い闇. Eriko is their sun, pouring light onto them (just as pours water on pot plants). <li data-bbox="432 1158 1257 1285">● Mikage particularly exhausted by trying to go on living (moving takes a lot of effort) whilst still grieving loss; but Yuichi too somewhere is distant from 'real life'; Mikage refers to him as 冷たい, Eriko as 妙にクール. <li data-bbox="432 1292 1257 1375">● Link underlined by shared dream, which then translates into reality of making ramen and tea to share. They are both quite shocked by it. <li data-bbox="432 1382 1257 1541">● There are relatively few references to 'love' - in fact, Mikage is quite shocked to realise this could be what is happening. Their relationship is more based on warmth, comfort, food: Mikage provides food, whilst Yuichi gives her the sofa.

3(b)	Indicative content
	<p data-bbox="432 271 727 304">キッチン(吉本ばなな)</p> <p data-bbox="432 311 1150 344">Students may refer to the following in their answers:</p> <p data-bbox="432 389 1414 465">Suprisingly, feeling after reading this work is not one of despair, despite subject matter. Yoshimoto very skilfully weaves dark and light together.</p> <ul data-bbox="432 510 1426 1088" style="list-style-type: none"> <li data-bbox="432 510 1426 633">● Central theme of work is death and the grief that follows for those left behind. Particularly hard in these cases as both Mikage and Yuichi are young, struggle to come to terms with deaths in their lives <li data-bbox="432 640 1426 763">● Light is important theme, but best expressed through character of Eriko who literally dazzles Mikage. Physical appearance contrasts with others who are barely described; her speech too is not as 'heavy'; uses feminine language a good deal <li data-bbox="432 770 1426 869">● Mikage always commenting on light: bright sky or lights on highway outside. The light is calling characters away from dark; life has to go on as Mikage fully realises <li data-bbox="432 875 1426 999">● Fluid, non-linear structure means author can vary dark/light parts of story. Memories can be inserted to 'brighten' the mood. Some parts are fairly obviously intended as comic: the new machines that Eriko/Yuichi keep buying, the dialogue between Yuichi and Eriko. <li data-bbox="432 1005 1426 1088">● Mikage often mocks herself to comic effect. E.g. does not want to be compared to a St Bernard, always likes 'plant men', goes quickly from tears to smiling after her bus trip

4(a)	Indicative content
	<p data-bbox="432 304 847 338">窓際のトットちゃん(黒柳徹子)</p> <p data-bbox="432 344 1150 378">Students may refer to the following in their answers:</p> <p data-bbox="432 427 1235 656">Writer employs various techniques (perhaps not deliberately) to keep reader interested. (Of course in Japan people were intrigued to read about childhood of famous TV personality.) Book is written in such a way that any reader can enjoy it, despite there being no obvious structure overall (picaresque).</p> <ul data-bbox="480 705 1433 1496" style="list-style-type: none"> <li data-bbox="480 705 1433 857">• Generally written in a style that is easy to understand. (Only few sections where cultural knowledge of 'difficult' vocabulary is necessary). Children could read with relative ease. Also short sections make reader's life easy. <li data-bbox="480 864 1433 981">• Most characters are 'odd' in some way; this allows good deal of humour throughout (e.g. Totto dropping purse in toilet drain, showing dog her report, それからさあ story-telling) <li data-bbox="480 987 1433 1104">• Range of emotions: Totto is not always cheerful. We see her throwing a tantrum over a chick, crying at death of Yasuaki and of her dog. <li data-bbox="480 1111 1433 1263">• Although overall story has a 'timelessness' which is appealing, there ARE references to past which would interest/intrigue modern readers, e.g. what is a TV? what clothes did children wear in 1940s? what did 20sen buy? <li data-bbox="480 1270 1433 1496">• Narrator's voice (there is no 私) interprets events, telling us what the young Totto could not have known e.g. what 海のものやまのものの means, or why the Head reacted as he did to Totto's trying to find her purse in the drain. These comments for benefit of reader, often gently mock 'heroine' Totto, e.g. her hair looks like pig's tail. Is not conventional autobiography.

4(b)	Indicative content
	<p data-bbox="432 271 847 304">窓際のトットちゃん(黒柳徹子)</p> <p data-bbox="432 311 1150 344">Students may refer to the following in their answers:</p> <p data-bbox="432 389 1254 501">Flashback to interview scene at first school (whilst on way to Tomoe) gives clues to character of Totto which we then see repeated in further adventures</p> <ul data-bbox="432 551 1254 1536" style="list-style-type: none"> <li data-bbox="432 551 1254 819">● On way to Tomoe see Totto has no fear of talking to strangers - addresses 駅のおじさん directly with no greeting, bit precocious (考えておくわ). Will see later when allowed to talk at will to Headteacher (she is described as 早口でしゃべる); adults hold no fear (e.g. young man selling tree bark, foreign skiers in mountains) <li data-bbox="432 831 1254 1066">● Gets excited easily (興奮する often occurs) and is naturally curious, so open/shut of desk lid is understandable as it's new to her. Experiencing new things is really important to her as a child. Similarly talking to swallows is mirrored later when talks to her dog. <li data-bbox="432 1077 1254 1223">● Tendency to overdo things shown by picture that goes over edge of paper. At Tomoe this is avoided by allowing children to draw in chalk on floor, so there is no restriction <li data-bbox="432 1234 1254 1379">● Is naturally a leader - calls other children to window to see チンドン屋さん. We see this at Tomoe too, where it doesn't take long for her to settle down. We can imagine that she is a 'character' in her year group <li data-bbox="432 1391 1254 1458">● Love of music - from violinist father? Music plays big role at the school: lunch song, eurythmy, dance lessons <li data-bbox="432 1469 1254 1536">● Tomoe should be perfect school for her as she and it are somewhat かわっている

5(a)	Indicative content
	<p data-bbox="432 282 831 338">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="432 367 1150 400">Students may refer to the following in their answers:</p> <p data-bbox="432 434 1209 546">Although there is no 'baddy' as such to be conquered in this film, Chihiro does to some extent show qualities one would expect of traditional 'heroine'</p> <ul data-bbox="432 580 1241 1373" style="list-style-type: none"> <li data-bbox="432 580 1241 770">● At first NOT heroic at all. Complains (understandably) about having to leave school/people she knows. She is not brave - tries to stop her parents going through tunnel into 'amusement park'. Only cries in presence of Haku (who she feels she can trust) <li data-bbox="432 804 1241 994">● Once over bridge into Bathhouse, she becomes determined to help her parents. Shows courage and determination, e.g. facing long staircase down to Kamaji's boiler room, refusing to be cowed by Yubaba - 'Please let me work', climbing up outside of building <li data-bbox="432 1028 1241 1218">● Becomes workplace hero: works out why River Spirit is so dirty and solves the problem, also lures No-Face out of Bathhouse at considerable risk to herself. Is rewarded at end by Yubaba, although only after passing 'test' that Yubaba sets her <li data-bbox="432 1252 1241 1373">● Chihiro changes during film; she grows into maturity, able to take on challenges, no longer afraid, e.g. willing to take one-way train to help Haku

5(b)	Indicative content
	<p data-bbox="427 232 826 286">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="427 293 1145 327">Students may refer to the following in their answers:</p> <p data-bbox="427 371 1155 483">A lot of characters make a journey (often through physical change) in this film; there is almost constant movement on screen.</p> <ul data-bbox="427 533 1187 1442" style="list-style-type: none"> <li data-bbox="427 533 1187 801">● Journey being made at very start as we see Chihiro's family in car. Once off road, speed picks up and we are driven wildly through trees. (As always, fast music helps to reinforce impression of speed.) Train journey - that Chihiro will have to make - also hinted at (noise of whistle, seen under water) <li data-bbox="427 808 1187 1077">● Camera angle frequently makes us aware of movement: sweeps up (e.g. from road up to houses on hill, up to top of Bathhouse). There are journeys up by lift (see inside of lift shaft) and down by stairs (to see Kamaji), along through sky. Immense height of Bathhouse evoked e.g. by Yubaba floating down on her skirts <li data-bbox="427 1084 1187 1285">● Sense of speed and urgency every now and then balanced by moments of calm, 'ma' (e.g. vista back to 'town', across sea after rain, sitting on train.) But even these moments imply a journey that is being or will be made <li data-bbox="427 1292 1187 1404">● Metaphorical 'journey' of e.g. Chihiro as she gains determination to save her parents, Haku as he tries to escape from Yubaba's spell <li data-bbox="427 1411 1187 1442">● Film ends as starts with another journey back in car

6(a)	Indicative content
	<p data-bbox="432 237 815 271">ディア・ドクター(西川美和)</p> <p data-bbox="432 277 1150 311">Students may refer to the following in their answers:</p> <p data-bbox="432 360 1230 510">Relationship between Ino and Torikai is central to plot and handled sensitively and without 'slapstick' humour. It shows several aspects of qualities that film argues are central to being a doctor</p> <ul data-bbox="480 562 1414 1308" style="list-style-type: none"> <li data-bbox="480 562 1414 667">• Ino willing to give up time in surgery AND in own time to build relationship. (Lack of time is what Soma dislikes about medicine as practised in city.) <li data-bbox="480 678 1414 784">• Ino is not fooled by her claims that 'doesn't hurt'. His worries about her lead him to devise way of returning later (penlight kicked away). <li data-bbox="480 795 1414 900">• He respects her privacy (he tries to get the farmers to leave the room) and her wishes not to burden her children with the truth and not to have to leave her home. <li data-bbox="480 911 1414 987">• Ino listens to the person, which again is what Soma finds rarely in medicine: 病みを診て人を診ず。。。 <li data-bbox="480 999 1414 1104">• Mutual trust between them rather charmingly shown in fake dialogue when she comes to surgery for first time; it is clear that they have already practised her lines <li data-bbox="480 1115 1414 1308">• Long scene in her kitchen shows how the relationship changes: she has her back to him at first, but slowly opens up to Ino's human warmth. To win her confidence, Ino shows interest in her life (her husband, the old cassette tapes), and is willing to share his life (telling her about rules of baseball) with her

6(b)	Indicative content
	<p data-bbox="432 304 815 338">ディア・ドクター(西川美和)</p> <p data-bbox="432 344 1150 378">Students may refer to the following in their answers.</p> <p data-bbox="432 427 1430 551">There are two main 'strands' to the film, one in the recent past and one happening now as Ino's disappearance is investigated. What is interesting is how these two are interwoven and interact with each other</p> <ul data-bbox="432 607 1430 1715" style="list-style-type: none"> <li data-bbox="432 607 1430 730">● Starts in present as we see investigation start. The interviews with the detectives throw light on 'past' storyline and allow us to become detectives too - can we see signs of Ino being 'fake'? <li data-bbox="432 736 1430 860">● Interesting that there is no 'signal' given to help us identify which timeline we are seeing; again, audience allowed to fit puzzle together <li data-bbox="432 866 1430 943">● Alternation of storyline keeps our interest; no scene is allowed to be too long <li data-bbox="432 949 1430 1072">● Both strands start humourously (poor Shige being questioned by villagers/Soma lost in car and then crashing), but gradually become darker as more details of Ino's deception are slowly revealed. <li data-bbox="432 1079 1430 1202">● Despite being aware that all is not well from the start, the audience is led by the 'past' story to be sympathetic to Ino (just as main characters inc Soma also are) - he seems to be 'a good man' <li data-bbox="432 1209 1430 1375">● It is not really until the scene where Sakamoto needs intervention that we see Ino unable to bluff (compare when asked about reading book about pregnancy); it is becoming clear that there ARE reasons for Ino's sudden disappearance. <li data-bbox="432 1382 1430 1505">● Past storyline shows us why the central characters (Soma, Simon, Otake) are unwilling to give the detectives the evidence that they need. Reasons include emotional, financial, professional <li data-bbox="432 1512 1430 1635">● Mixture of genre shown through different time spans: we are left to figure out if this film is rural comedy/detective mystery/serious drama... <li data-bbox="432 1641 1430 1715">● At end plot lines come together rather amusingly as detectives fail to spot Ino standing next to them on platform

7(a)	Indicative content
	<p data-bbox="432 271 756 304">誰も知らない (是枝裕和)</p> <p data-bbox="432 311 1150 344">Students may refer to the following in their answers:</p> <p data-bbox="432 389 1235 584">May be obvious that film relies on visual elements, but this film particularly so. There is more silence, emphasis on what is NOT said. Given that Hiroeda allowed children to 'adlib', perhaps cannot expect much of significance in dialogues.</p> <ul data-bbox="480 629 1406 1379" style="list-style-type: none"> • Glances between and physical behaviour of characters more meaningful than words, e.g. Akira and Kyoko clearly not pleased by sudden return of mother as though nothing strange is going on; Kyoko shuts herself in cupboard • Demands of adult world are (mainly, but not completely) expressed through visual means: demands for payment, notice of supply being cut off • Time passes more clearly outside the flat: seasons are clearly shown (blossom, sound of seimi, sweating faces), shoppers busy at New Year/Xmas • Majority of images are very 'real' and show a world that goes on without supporting them. Only planes overhead are viewed symbolically, as can be seen from different way of filming (long, wide, mobile shots). Represent escape as well as connection with Akira's father • Close-ups of hands (stroking suitcase with children in), feet (itching to get out of flat, about to fall off chair), faces (bored, hot). These close-ups help to emphasis the relative lack of movement that children have to live with.

7(b)	Indicative content
	<p data-bbox="432 304 756 338">誰も知らない (是枝裕和)</p> <p data-bbox="432 344 1150 378">Students may refer to the following in their answers:</p> <p data-bbox="432 427 1238 577">Akira is clearly central to film. Much of the action revolves around him and although he perhaps does not 'develop' in the film, we see him take on the role of adult which he seems already at the start to be familiar with.</p> <ul data-bbox="480 622 1406 1487" style="list-style-type: none"> <li data-bbox="480 622 1406 696">• Irony that at his age he should not have to be しっかりしている; that should be his mother who has taken role of child <li data-bbox="480 703 1406 898">• He is responsible for his siblings (よろしくね) and fulfils his duties very well; he looks after money (having to do sums despite lack of schooling), pays bills, finds food (willing to wait in cold to get cheap Christmas cake), arranges celebrations (goes as far as to fake お年玉) <li data-bbox="480 904 1406 1016">• He is prepared to do unpleasant things if necessary, e.g. phone up to contact mother, visit his mother's former lovers to get money, beg for reject food <li data-bbox="480 1023 1406 1135">• He comes into contact with things that he shouldn't need to know about at his age, e.g. paying money in at bank, talk of using condoms <li data-bbox="480 1142 1406 1216">• He has moral sense: refuses to take money off Saki as he considers it 'dirty' , is innocent of shoplifting <li data-bbox="480 1223 1406 1417">• He has a time in middle of film when he too has had enough and makes friends with some boys of his age, much to Kyoko's disapproval. However, this is short-lived as they just take advantage of him and are all too prepared to dismiss him as くさい <li data-bbox="480 1424 1406 1487">• At end of film Akira does what no parent should have to do, bury a child