

A Level Japanese



Sample Assessment Materials

Pearson Edexcel Level 3 Advanced GCE in Japanese
(listening, reading and writing) (9JA0)

First teaching from September 2018

First assessment from 2026

Issue 2

Edexcel, BTEC and LCCI qualifications

Edexcel, BTEC and LCCI qualifications are awarded by Pearson, the UK's largest awarding body offering academic and vocational qualifications that are globally recognised and benchmarked. For further information, please visit our qualification website at qualifications.pearson.com. Alternatively, you can get in touch with us using the details on our contact us page at qualifications.pearson.com/contactus

About Pearson

Pearson is the world's leading learning company, with 35,000 employees in more than 70 countries working to help people of all ages to make measurable progress in their lives through learning. We put the learner at the centre of everything we do, because wherever learning flourishes, so do people. Find out more about how we can help you and your learners at qualifications.pearson.com

References to third party material made in this sample assessment materials are made in good faith. Pearson does not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)

All information in this document is correct at time of publication.

Original origami artwork: Mark Bolitho

Origami photography: Pearson Education Ltd/Naki Kouyioumtzis

All the material in this publication is copyright

© Pearson Education Limited 2024

Contents

Introduction	1
General marking guidance	3
Paper 1: Question paper	5
Paper 1: Mark scheme	27
Paper 2: Question paper	43
Paper 2: Mark scheme	59
Paper 3: Transcript	73
Paper 3: Question paper	79
Paper 3: Mark scheme	99

Introduction

The Pearson Edexcel Level 3 Advanced GCE in Japanese (listening, reading and writing) is designed for use in schools and colleges. It is part of a suite of A Level qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- 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/indicative content will not be exhaustive. However different examples of responses will be provided at standardisation.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

Pearson Edexcel Level 3 GCE

Sample assessment material for first teaching September 2018

Time: 2 hours 30 minutes

Paper
reference

9JA0/01

Japanese

Advanced

**PAPER 1: Translation into English, reading
comprehension and writing (research task)**

**You do not need any other materials. Dictionaries are not
allowed in this examination. Documentation relating to the
research project is not allowed in this examination.**

Total Marks

Instructions

- Use **black** ink or ball-point pen. You may use pencil for Section C.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer Question 1 in Section A. Answer **all** questions in Section B.
- You must answer **one** question from Section C. Write between 600 and 700 characters for your chosen question in Section C.
- We recommend you spend 20 minutes on Section A: Translation into English, 45 minutes on Section B: Reading and 1 hour 25 minutes on Section C: Writing (research task).
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

S58779A

©2018 Pearson Education Ltd.
1/



Pearson

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE

SECTION B

Reading

We recommend you spend around 45 minutes on this section.

Open-response questions do not have to be written in full sentences and you may respond using single words or phrases.

You must answer this section in English.

- 2 Read the newspaper article about a Japanese high school.

Headteacher Mr. Kitayama

北山校長先生は2004年4月から3年間、千葉県の高校の校長でした。2004年には遅刻や欠席する生徒、タバコをすう生徒が目立ちました。学校をやめる生徒もたくさんいて、こんな学校はないほうが良いと考える人もいました。そこで、北山先生は生徒がまじめに勉強する学校にしたいと考えて、新しい授業を始めました。「生徒の多くは、小学校の勉強が分かっていない。だから、高校の授業も分からなくてつまらない。それで、授業中、話したり、遊んだり、ねたりするのだ。」と気づきました。そこで、北山先生は簡単な勉強をもう一度やり直すプリントを作って、生徒は毎日それをしました。北山先生の計画は成功して、2013年には学校をやめる生徒が0人になりました。

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Choose the correct answer by putting a cross ☒ in the correct box.

(i) In the school, there were...

<input type="checkbox"/>	A large classrooms.
<input type="checkbox"/>	B excellent teachers.
<input type="checkbox"/>	C many problems.
<input type="checkbox"/>	D few problems.

(1)

(ii) The lessons in the school were boring because...

<input type="checkbox"/>	A there were no text books.
<input type="checkbox"/>	B the work was too difficult.
<input type="checkbox"/>	C the work was too easy.
<input type="checkbox"/>	D students did not prepare.

(1)

(iii) During the lessons, the students in the school...

<input type="checkbox"/>	A did not concentrate.
<input type="checkbox"/>	B listened to the teachers.
<input type="checkbox"/>	C prepared their own work.
<input type="checkbox"/>	D revised for exams.

(1)

(iv) By 2013, the school...

<input type="checkbox"/>	A had closed.
<input type="checkbox"/>	B was much smaller.
<input type="checkbox"/>	C had new teachers.
<input type="checkbox"/>	D had improved.

(1)

(Total for Question 2 = 4 marks)

3 Read the blog about social problems in Japan.

The children's canteen

今、日本では6人に1人の子供がお金に困っていると言われています。

子供を経済的にサポートするグループは日本各地にあります。例えば、安い料金で食事を出す「子供食堂」です。東京の「子供食堂」では一人300円でご飯が食べられます。料理はボランティアの大人たちが作っています。この食堂では、初めて会った人同士が食事をしながら、楽しく話している声が聞こえます。リーダーの金子さんは、テレビでお金がなくて困っている家族の話聞いて、「料理ならできる」と考えて、この活動を始めました。

地元の農家が野菜^{やさい}をくれたり、お寺が場所を貸してくれたりして、いろいろな人がこのグループをサポートしています。

Which of the following statements are correct? Put a cross ☒ in the **four** correct boxes.

<input type="checkbox"/>	A Now, no children in Japan live in poverty.
<input type="checkbox"/>	B Groups all over Japan give children financial help.
<input type="checkbox"/>	C Children cook for themselves in the canteen.
<input type="checkbox"/>	D Workers at the canteen receive 300 yen an hour.
<input type="checkbox"/>	E You can meet new people at the canteen.
<input type="checkbox"/>	F The Kaneko family are struggling for money.
<input type="checkbox"/>	G Supermarkets provide vegetables to the canteen.
<input type="checkbox"/>	H The leader of the canteen can cook.
<input type="checkbox"/>	I Temples lend spaces to use for the canteen.

(4)

(Total for Question 3 = 4 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

4 Read the short story "Sea shells" by Makoto Ooishi and answer the questions in English.

ぼくはそのうち中山くんはぼくとだけ口をきかないのではないことが分かってきた。だれとも口をきかないのだ。ある日、美術の時間にぼくは

「何をかいているのだろう。」

と、そつと中山くんの画用紙をのぞきこんだ。いきなりぼくの目に海辺^{うみべ}の景色が飛びこんできた。

中山くんの絵がすばらしかったので、ぼくは思わず

「うまいなあ、中山くん。」と言った。

「それ、どこの景色なの。」

ときくと、中山くんは

「ぼくが前に住んでいた所」と答えた。

「景色のいい所だなあ。」中山くんの絵を見ながら、ぼくはもう一度感心してつぶやいた。

すると中山くんは

「本当はこの絵よりも、百倍も、千倍も、きれいな所なんじゃで。」

と、得意そうに言った。すると、前の席にいる女の子たちがいつせいにふりむいてくすくす笑った。中山くんの言葉に変ななまりがあったので、それがおかしかったのだ。

ぼくは、中山くんがなぜいつもだまっているのか、やっと分かった。かわいそうに。

(a) Who does Nakayama usually talk to in class?

(1)

(b) What was Nakayama drawing a picture of?

(1)

(c) What did the writer think of Nakayama's picture?

(1)

(d) What did Nakayama want to tell the writer about the place he used to live?

(1)

(e) Why did the girls laugh?

(1)

(f) How did the writer feel towards Nakayama?

(1)

(Total for Question 4 = 6 marks)

5 Read the text about a concert, and answer the questions in English.

A concert with the children of Fukushima

福島県相馬市の「子供オーケストラ」が29日東京で、ロサンゼルス
「ユース・オーケストラ」といっしょにコンサートを開いて、夢を実現
しました。ホールには空いている席が一つもありませんでした。

二つのオーケストラは、「エル・システマ」という方法で音楽教育を行
なっています。「エル・システマ」は40年前に南アメリカで始まりま
した。無料の音楽教室を開くことで、お金がある家庭の子も、ない家庭
の子も、やりたければ音楽を学ぶことができます。「エル・システマ」
を通して、世界的に活躍する音楽家が何人も育ちました。今は、50か国
以上に広がっていて、日本では福島県の子供たちをサポートしようと、
2012年の5月に相馬市で始めました。

アメリカの生徒は、コンサートの3日前に日本に着き、いっしょに練習
をしました。モーゼスさんは「日本は車が道路の左側を走っているし、
びっくりすることばかりだった。でも、コンサートを始めると、音楽を
通して世界中のだれとでも同じ気持ちになれることが分かった。」と話
していました。

(a) How do we know that the concert was popular?

(1)

(b) What is the aim of the “El Sistema” method?

(1)

(c) Give one example of the “El Sistema” method’s success.

(1)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(d) Why did the “El Sistema” method start in Japan?

(1)

(e) What did Moses (the American student) discover about Japan?

(1)

(f) What did Moses learn about the power of music?

(1)

(Total for Question 5 = 6 marks)

TOTAL FOR SECTION B = 20 MARKS

OR

9 Read the blog about living with less energy after the Fukushima nuclear accident.

私はエアコンなしでは夏を過ごせません。今までずっとエアコンの
すずしさに慣れていたので、体は外の暑さに負けてしまいます。

でも日本では、2011年の^{ふくしま}福島原発事故のあと、電気のエネルギーが足り
ないので、政府は国民にエアコンを使わない生活をすすめています。例
えば、部屋の中の温度を下げたり、食べ物で体温を下げたりする方法で
す。夏の暑い日は、まどを開けて部屋に風を通したり、強い日ざしが入
らないようにカーテンは閉めておきます。カーテンの代わりに日本の伝
統的な「すだれ」を使うのもいいです。また、からいカレーを食べる
と、あせが出て体がすずしくなります。プールで泳ぐのもいいそうで
す。それでも つらかったら、映画館に行くこともできます。

でも、私はやはり家ではエアコンを使いたいので、ときどきつけていま
す。

Read the comment below.

「^{ふくしま}福島原発事故のあと、日本人のエネルギー使用に対する^{たいど}態度は変わ
りました。」

Using material from the blog and your own research, give your opinion on the above
comment.

(40)

TOTAL FOR SECTION C = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

OR

8 Read the text about a high school student volunteering to help an elderly person.

秋田県の東山高校では「なおき会」という活動があります。この活動では、人のために役に立つことをやっています。

2年生の日名さんは月に一回、林さんの家を訪問しています。林さんは83才で、いなかで一人でくらしでるので、お年寄りが集まる集会所には遠くて行けません。だから、日名さんは林さんといっしょにお茶を飲みながら、話したり、おり紙をしたりします。

日名さんは次のように話しています。「この活動を始める前は、お年寄りと話したことがあまりなかったから、少し心配でした。でも、林さんと話していると、いろいろ新しいことが発見できて、楽しいです。例えば、昔の学校のことが聞けて、おもしろいです。それに、林さんは複雑ふくざつすぎると言っで自分のは買いませんが、私のけいたい電話をいつも見たがります。私が訪問すると、林さんはうれしそうです。」

Read the comment below.

「今の日本社会では、お年寄りへのサポートがあまりありません。」

Using material from the text and your own research, give your opinion on the above comment.

(40)

OR

7 Read the article about how festivals are changing.

最近、日本の伝統的な祭りが変わってきています。

それは、人々のライフスタイルが変化して、地元の祭りをささえる人が少なくなってきたからです。昔は農村だった所にサラリーマンの家庭が増え、祭りの準備をする人が減ったことも原因です。そのため、伝統的な祭りも、前とは違うものになりました。

本来、祭りは地元の神様をいわう行事で、やりかたが細かく決まっていた。しかし、今はレジャーイベントのようになってきていて、神をまつる儀式ぎしきは簡単になりました。また、昔の祭りは地方の住民だけのものでしたが、今は車でどこでも行けるので、観光目的の祭りが増えています。例えば、東北の「ねぶた祭り」ではスポンサー社の名前が大きく見えますし、バスツアーで訪れる観光客も自由におどりに参加できます。

Read the comment below.

「最近の日本の祭りは、観光イベントになってきています。」

Using material from the article and your own research, give your opinion on the above comment.

(40)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

6 Read the blog that a young person has written about their life and relationships.

私は最近、父の仕事の関係で引っこしました。母も仕事をしていて母は仕事の関係で、すぐに引っこすことができませんでした。それで先に、私と父が引っこして、今新しい町に住んでいます。二人だけでは ちょっと大変なので、今おじいさんと おばあさんにも来てもらって、おばあさんが家事をしています。私もおばあさんに料理が習えるので、楽しいです。母は私と料理する時間がほとんどありません。

父は全然おこらない人で、今の生活は静かで、とてもいいです。このあいだ、ジョークで父に「今の生活が続くといいな。」と言ったら、父が母に電話で言ったようです。そして、母に電話で「私と住みたくないの？そちらに引っこしてほしくないの？」と言われました。母が来ると宿題も教えてもらえるし、母に悪かったとは思っています。でも、母はいつも おこるから複雑な気持ちです。

Read the comment below.

「両親や祖父母^{そふぼ}の仕事は、その子どもに影響を与えます。」

Using material from the blog and your own research, give your opinion on the above comment.

(40)

SECTION C

Writing (Research Task)

Answer ONE question from this section.

Write your answers in the spaces provided.

We recommend that you spend around 1 hour 25 minutes on this section.

Write approximately 600 to 700 characters.

You must answer this section in Japanese.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Source information

Translation:

Title: 考えよう節約リニア駅に地元が不安

Author: 不明

Publisher: 朝日小学生新聞

Title: やっぱり読み書き計算

Author: 根本理香

Publisher: 朝日小学生新聞, 12th February 2016

Title: 子供の貧困はみんなの問題

Author: 今井尚

Publisher: 朝日小学生新聞, 8th July 2015

Title: 貝がら

Author: 石森延男

Publisher: 光村図書出版株式会社, 1978

Title: 福島の子、夢の演奏会

Author: 別府薫

Publisher: 朝日小学生新聞, 31st March 2015

Title: 家族関係や人間関係

Source from:

[HTTPS://DETAIL.CHIEBUKURO.YAHOO.CO.JP/QA/QUESTION_DETAIL/Q13147291883](https://detail.chiebukuro.yahoo.co.jp/qa/question_detail/q13147291883)

Title: 変わっていく行事

Source from: [HTTP://WWW.YOKO2MUTSUMI.COM/TOUKOUDAI_REPORT/MATSURI_DUKURI_2SYO.HTML](http://www.yoko2mutsumi.com/toukou dai_report/matsuri_dukuri_2syo.html)

Title: 高齢化社会

Source from: <http://www.kojo.ac.jp/schoollife/heart.html>

Title: 福島原発事故後の省エネ生活

Source from: <http://kenkousoukai.com/archives/1850>

Paper 1: Translation into English, Reading Comprehension and Writing (research task)

Section A - Marking principles (translation)

Mis-spelling is tolerated as long as it does not lead to ambiguity, for example drought mis-spelled as drowght would be acceptable, but mis-spelled as draught would be unacceptable as this is a real word with a different meaning.

Learners are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the same intended meaning.

Translation is successful if an English speaker would understand the translation without having understood the text in its original language.

Section A - Mark scheme (translation)

Question number		Acceptable answers	Mark
1	リニア新幹線は	The linear bullet train	(1)
	2027年開通の	opening in 2027	(1)
	指定席で	has reserved seats	(1)
	全車両が	for all carriages	(1)
	完全予約制だ。	and all (seats) have to be booked.	(1)
	もう紙の切符は	Paper tickets will no longer	(1)
	要らなくなるので、	be needed so,	(1)
	新しい駅には	the new station(s)	(1)
	駅員もいなく	do(es) not have staff	(1)
	切符を売る	who sell tickets	(1)
	待合室もない。	nor (are there) waiting rooms.	(1)
	でも...人もいる。	However, there are people	(1)
	心配する	who worry	(1)
	この計画を	about these plans	(1)
	利用しにくいので	because they/the stations are difficult to use	(1)
	体が不自由な人には	for disabled people.	(1)
	また、...という声もある。	Furthermore, there are voices which say	(1)
	駅は.....場所にしよう	let's make stations places / stations should be places	(1)
使いやすい	which are easy to use	(1)	
だれにでも	for everyone.	(1)	

Section B - Marking principles (reading comprehension)

- For open-response questions, the candidate does not have to write in full sentences. If appropriate, they may respond using single words or phrases.

Examples of short phrases with two or more words:

- no-one
 - It was good
-
- There are no marks for quality of language in Section B, so errors and omissions in spelling and grammar will be tolerated as long as the message is not ambiguous or does not interfere with communication.
 - Consider only as many elements as there are marks, for example for a one-mark answer, the candidate's first response is taken for assessment, even if this response is incorrect but the correct information follows as a further element. Where two marks are available, award the individual marks discretely but apply the order of elements rule.
 - Written responses in the wrong language cannot be awarded a mark.

Guidance for examiners on understanding and applying the mark scheme

- Alternative ways of giving the same answer are indicated with a slash (/) in between the alternative responses, for example:

because Nakayama spoke with/had a funny accent.

- Where appropriate, responses have been separated with 'AND' for compulsory answers and 'OR' for possible answers, for example:

it has produced world-class musicians.

OR

it has spread to over 50 countries.

- Any part of an answer that is not essential is bracketed, for example:

(a picture of) the sea(side).

Candidates are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the correct answer.

- All possible answers have the correct number of marks appropriate for the information required indicated in brackets.
- Suggested incorrect answers are indicated in the '**Reject**' column.

Section B - Mark scheme (reading comprehension)

Question number	Answer	Mark
2(i)	C	(1)

Question number	Answer	Mark
2(ii)	B	(1)

Question number	Answer	Mark
2(iii)	A	(1)

Question number	Answer	Mark
2(iv)	D	(1)

Question number	Answer	Mark
3	Award one mark each for the below. Only four answers are required. One mark will be deducted for each additional answer. B, E, H, I	(4)

Question number	Answer	Reject	Mark
4(a)	no-one		(1)

Question number	Answer	Reject	Mark
4(b)	(a picture of) the sea(side)		(1)

Question number	Answer	Reject	Mark
4(c)	(he/the writer thought that) it was good		(1)

Question number	Answer	Reject	Mark
4(d)	(in reality) it's prettier than the picture		(1)

Question number	Answer	Reject	Mark
4(e)	because Nakayama spoke with/had a funny accent	because Nakayama talked	(1)

Question number	Answer	Reject	Mark
4(f)	he felt sorry for him		(1)

Question number	Answer	Reject	Mark
5(a)	there were no empty seats		(1)

Question number	Answer	Reject	Mark
5(b)	to allow children to learn music(for free)		(1)

Question number	Answer	Reject	Mark
5(c)	it has produced world-class musicians OR it has spread to over 50 countries		(1)

Question number	Answer	Reject	Mark
5(d)	to support the children of Fukushima		(1)

Question number	Answer	Reject	Mark
5(e)	(that) cars drive on the left in Japan		(1)

Question number	Answer	Reject	Mark
5(f)	you can communicate/connect with anyone in the world		(1)

Section C – Marking principles (written research task)

There are three levels-based mark grids to be applied to this task. These are:

- knowledge and understanding of society and culture (via research) (AO4)
- understand and respond to written language in writing (AO2)
- accuracy and range 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 candidate 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 13-16 with a small amount of band 17-20 material, it would be placed in band 13-16 but be awarded a mark near the top of the band because of the band 17-20 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.

Mark grids

Knowledge and understanding of society and culture (AO4 – 20 marks)

- This mark grid assesses the content of the candidate answer in relation to the knowledge and understanding of society and culture they have demonstrated, based on their research. It also assesses their ability to critically analyse by sustaining a line of argument and drawing conclusions about aspects of society and culture, based on the question related to the research subject.

Understand and respond to written language (AO2 – 10 marks)

- This mark grid assesses candidate understanding of the unseen text by their ability to use relevant information from it to contribute to the ideas, arguments and conclusions presented on society and culture.

The two mark grids for AO4 and AO2 are presented side-by-side. This is because of the inter-connection between the information that the candidate is producing based on knowledge and understanding of society and culture and the information that they are using from the unseen text to contribute to this.

Indicative content

- When deciding how to reward the answer for content, you should consult both of these mark grids 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 indicative content shows that students are expected to place more emphasis on knowledge and understanding of society and culture (AO4) than on the text (understand and respond in writing to written language - AO2). This emphasis is reflected in the greater number of marks available for AO4 (20 marks) than for AO2 (10 marks).
- Candidates can demonstrate their knowledge and understanding of society and culture (research) by providing relevant ideas/information/references /examples related to aspects such as:
 - lifestyle/customs/events both current and historical
 - important figures both current and historical
 - public opinion, feelings, reactions and behaviour.

This list is not exhaustive. Such aspects are illustrated in the indicative content below.

The recommended word count for each essay is 300–350 words but the whole essay will be marked regardless of length.

Knowledge and understanding of society and culture (A04)		Understand and respond to written language (A02)	
Marks	Description	Marks	Description
0	No rewardable material.	0	No rewardable material.
1–4	<ul style="list-style-type: none"> Limited, straightforward, predictable ideas expressed on society and culture; limited information/examples/references from research to support ideas; limited focus on the research subject. Limited evidence of critical analysis of culture and society; points of view have little justification; limited/brief conclusions that are frequently contradictory; frequently relies on description rather than analysis. 	1–2	<ul style="list-style-type: none"> Limited use of relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture; information used is frequently contradictory/irrelevant.
5–8	<ul style="list-style-type: none"> Occasionally relevant, straightforward ideas expressed about society and culture, mostly generalised, occasionally supported by information/examples/references from research; some loss of focus on the research subject. Occasional evidence of critical analysis of society and culture; points of view are given with occasional justification, arguments may be made but not developed, occasionally leading to straightforward conclusions that may include contradictions; some reliance on description rather than analysis. 	3–4	<ul style="list-style-type: none"> Occasionally uses relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture; sometimes information used is contradictory/irrelevant.

Knowledge and understanding of society and culture (A04)		Understand and respond to written language (A02)	
Marks	Description	Marks	Description
9–12	<ul style="list-style-type: none"> Relevant, straightforward ideas expressed about society and culture, sometimes supported by information/examples/references from research; occasional loss of focus on the research subject. Some critical analysis of society and culture is evident, with straightforward arguments and points of view which are sometimes developed and justified, sometimes drawing straightforward conclusions; occasionally relies on description rather than analysis. 	5–6	<ul style="list-style-type: none"> Sometimes uses relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture; occasionally information used is contradictory/irrelevant.
13–16	<ul style="list-style-type: none"> Relevant, occasionally perceptive ideas expressed about society and culture, frequently supported by pertinent information/examples/reference from research; focus predominantly maintained on the research subject. Critical analysis of society and culture demonstrated by frequently developed and justified arguments and viewpoints, often drawing convincing conclusions. 	7–8	<ul style="list-style-type: none"> Mostly uses relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture.
17–20	<ul style="list-style-type: none"> Relevant, perceptive ideas expressed about society and culture, consistently supported by pertinent information/examples/references from research; focused on the research subject throughout. Critical analysis of society and culture demonstrated by consistently developed and justified arguments and viewpoints, drawing convincing conclusions. 	9–10	<ul style="list-style-type: none"> Consistently uses relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture.

Additional guidance

Perceptive: demonstrates an in-depth understanding by making connections between ideas and information; goes beyond the standard, predictable response; shows insight/originality.

Ideas include thoughts, feelings, impressions, opinions.

Straightforward ideas, arguments, conclusions are deemed to be those that give the standard, predictable response.

Accuracy and range of language mark grid (A03)

This mark grid assesses students' ability to use a range of grammatical structures, vocabulary and kanji accurately to produce articulate communication with a range of expression. Students are rewarded for using a wide variety of kanji.

Marks	Description
0	No rewardable language.
1-2	<ul style="list-style-type: none">Limited variation of straightforward grammatical structures, vocabulary and kanji, with much repetition; repetitive expression, writing is often restricted and stilted.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">Occasional variation in the use of mostly straightforward grammatical structures, vocabulary and kanji, infrequent use of complex language; expression is frequently repetitive, writing is sometimes stilted.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">Some variation in the use of grammatical structures, vocabulary and kanji, some recurrent examples of complex language; variation of expression but this is not sustained; sections of articulate writing with occasionally stilted phrasing.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">Frequent variation in use of grammatical structures, vocabulary and kanji, including different types of complex language; regular variation of expression, writing is articulate throughout the majority of the response.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">Consistent variation in use of grammatical structures, vocabulary and kanji, consistent variation in use of complex language; conveys ideas in a variety of ways, consistently articulate writing.Accurate language throughout, resulting in consistently coherent writing; any errors do not hinder clarity of the communication.

Additional guidance

Complex language is considered to include the following:

- verb endings that 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.

Variation in use of grammatical structures/varied use of vocabulary: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. You should 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, tenses, adjectives, vocabulary and complex language (see definition above) for a variety of purposes, such as to present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to express themselves with ease for a number of different purposes. The more articulate the writing, the easier and more quickly the reader can progress through the writing without having to reread to understand the message. If students are restricted to what they can express, they may not be able to use languages for all purposes, for example to justify arguments. The writing will become more difficult to read quickly and with ease as the reader has to stop and reread to understand the message.

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 clarity.

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 reread 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.

Section C - Indicative content

In their response, students are expected to demonstrate knowledge and understanding of society and culture through their ideas, arguments and conclusions, supported by information, references and examples from their research. Students must refer to information in the text that contributes to their ideas, arguments and conclusions, thereby showing understanding of the text.

The indicative content shows that students are expected to place more emphasis on knowledge and understanding of society and culture (AO4) than about the text (understand and respond in writing to written language - AO2). This emphasis is reflected in the greater number of marks available for AO4 (20 marks) than for AO2 (10 marks). Students can demonstrate their knowledge and understanding of society and culture by providing relevant ideas/information/references /examples related to aspects such as:

- lifestyle/customs/events both current and historical
- important figures both current and historical
- public opinion, feelings, reactions and behaviour.

This list is not exhaustive. Such aspects are illustrated in the indicative content below.

It is possible for an answer to be constructed without mentioning some or all of the points given below, as long as students provide alternative responses that fulfil the requirements of the question.

Question number	Indicative content
6	<p>Students may include:</p> <ul style="list-style-type: none">• Reference from research to the important role that grandparents play in the extended family. (AO4)• Information from research about parents' modern lifestyles and how it affects children, e.g. the ubiquitous overtime culture in Japan which parents are unable to resist and which means less time for family life. (AO4)• Information from research about the trend for families to temporarily split as one parent goes to another location alone to work (tanshin funin) and the pressure this puts on nuclear families (AO4); students may link this to details in the text about the mother staying behind to work. (AO2)• Reference from research about the strong expectations parents have of their children to preserve harmony ('wa') in family relationships (AO4); students may refer to the mother's words in the text, which show disappointment with what her daughter has said. (AO2)• Arguments and conclusions consistent with the candidate ideas/information/references/examples included within the response.

Question number	Indicative content
7	<p>Students may include:</p> <ul style="list-style-type: none"> • Information from research on the increasing involvement of television and media companies in Japanese festivals. (AO4) • Information from research about western inspired festivals that attract tourists, for example Mount Fuji Kawajuchiko music festival. It uses the Kanji word for festival (祭) in its title, which was previously reserved for traditional and religious festivals. (AO4) • Reference from research to the loss of traditional aspects relating to festivals in Japan, e.g decline in the number of musicians who can play traditional instruments (AO4); to link to this point, students may make reference to the simplification of the ceremonies surrounding the gods mentioned in the text. (AO2) • Reference from research to the positive aspects of tourism, e.g it keeps local festivals alive in Japan and it is good for the local economy (AO4); students may make reference to the sponsoring companies mentioned in the text to link to this point. (AO2) • Arguments and conclusions consistent with the candidate ideas/information/references/examples included in the response. (AO4)

Question number	Indicative content
8	<p>Students may include:</p> <ul style="list-style-type: none"> • Reference from research to the bewilderment of some of the elderly with the change of culture, e.g. which means that their own children do not consider it their duty to live with them and look after them. (AO4) • Reference from research to the lack of support that the elderly have, partly due to financial pressures in the social care services. (AO4) • Reference from research to younger people and families moving to the cities to find work, with the consequent de-population of rural areas and the increase in elderly people living alone (AO4); students may comment that Mrs Hayashi's situation, as described in the text, is an example of this, saying that Nichina is her only visitor. (AO2) • Information from research about local (council) initiatives, e.g. to open day care centres for elderly people and to offer activities for elderly people to keep them interested in life and to connect them to the local community (AO4); students may refer to the, 'Naoki society,' as mentioned in the text, as being a good example of this. (AO2) • Arguments and conclusions consistent with the candidate ideas/information/references/examples included in the response. (AO4)

Question number	Indicative content
9	<p>Candidates may include:</p> <ul style="list-style-type: none"> • Information from research about saving energy in everyday life in Japan, for example switching off neon signs and vending machines at night and changing business attire to 'cool biz' in the summer. (AO4) • Reference from research regarding the percentage of the population that does/does not support restarting nuclear power stations. (AO4) • Information from research on traditional ways of keeping cool in the summer in Japan, for example splashing water on the road (mizumaki), going to places where there is water, eating certain foods (AO4); students may refer to information in the text about eating spicy curry to link to this point. (AO2) • Information from research on how everyone in the community was urged to conserve energy post the 2011 Fukushima nuclear accident but that not everybody does (AO4); students may refer to mention in the text about the writer continuing to put his air conditioning on, despite government advice. (AO2) • Arguments and conclusions consistent with the candidate ideas/information/references/examples included within the response.

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

Pearson Edexcel Level 3 GCE

Sample assessment material for first teaching September 2018

Time: 2 hours 40 minutes

Paper
reference

9JA0/02

Japanese

Advanced

**PAPER 2: Translation into Japanese and written
response to works**

**You do not need any other materials.
Dictionaries are not allowed in this examination.
Copies of works are not allowed in this examination.**

Total Marks

Instructions

- Use **black** ink or ball-point pen. You may use pencil for Sections B and C.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer Question 1 in Section A. You must answer **two** questions from Sections B and C – this means **either** two questions from Section B **or** one question from Section B **and** one question from Section C. Write approximately 600 to 700 characters for questions in Section B and Section C.
- We recommend you spend 30 minutes on Section A: Translation.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 110.
- The marks for **each** question are shown in brackets.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

S58780A

©2018 Pearson Education Ltd.
1/1/



Pearson

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE

7 ^{だれ}誰も知らない ^{これえだひろかず}(是枝裕和)

Nobody knows (Hirokazu Kore'eda)

- (a) ^{だれ}「誰も知らない」の話の中で、大人はどのように表現されていますか。分析しなさい。

Analyse how adults are depicted in "Nobody Knows".

(45)

OR

- (b) ^{だれ}「誰も知らない」の話の中で、明と京子の行動は、お母さんがいなくなったあと、どのように変わりますか。考察して、あなたの意見を述べなさい。

Examine how the actions of Akira and Kyoko change after their mother disappears in "Nobody Knows".

(45)

(Total for Question 7 = 45 marks)

TOTAL FOR SECTIONS B AND C = 90 MARKS
TOTAL FOR PAPER = 110 MARKS

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

SECTION C

Written Response to Works (Films)

Write approximately 600 to 700 Japanese characters for each question.

5 千と千尋の神隠し (宮崎駿)

Spirited Away (Hayao Miyazaki)

- (a) 「千と千尋の神隠し」には、アニメらしい工夫がいくつかあります。それらは、どのように使われていますか。考察して、あなたの意見を述べなさい。

Examine how animation effects are used in "Spirited Away".

(45)

OR

- (b) 「千と千尋の神隠し」の中で、登場人物の名前には重要な意味があります。どのように重要ですか。分析しなさい。

Analyse the significance of the characters' names in "Spirited Away".

(45)

(Total for Question 5 = 45 marks)

6 ディア・ドクター (西川美和)

Dear Doctor (Miwa Nishikawa)

- (a) 「ディア・ドクター」の話の中で、いなかの医療と都会の医療はどのように表されていますか。理由も含めて、あなたの意見を述べなさい。

Evaluate how medical care is portrayed in cities and in the countryside in "Dear Doctor".

(45)

OR

- (b) 「ディア・ドクター」の最初の場面は、映画全体の展開に効果的です。どうしてですか。分析しなさい。

Analyse why the opening scene of "Dear Doctor" is effective for the development of the whole film.

(45)

(Total for Question 6 = 45 marks)

4 ^{まどぎわ}窓際のトットちゃん ^{くろやなぎてつこ}(黒柳徹子)

Totto chan – the Little Girl at the Window (Testuko Kuroyanagi)

- (a) 校長先生が作った「トモエ、トモエ、トモエ」という校歌は、校長先生の教育方針をどのように表していますか。説明しなさい。

Explain how the school song “Tomoe, Tomoe, Tomoe” expresses the headteacher’s philosophy of education.

(45)

OR

- (b) ^{こうしゃ}校舎が電車であるということは、生徒たちにとって、どんな意味がありますか。考察して、あなたの意見を述べなさい。

Examine the significance for the pupils that the school buildings are train carriages.

(45)

(Total for Question 4 = 45 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

SECTION B

Written Response to Works (Literary Texts)

Respond to TWO questions. Choose EITHER TWO questions from Section B OR ONE question from Section B AND ONE question from Section C.

Write approximately 600 to 700 Japanese characters for each question.

2 どんどん読めるいろいろな話

Stories from “Dondon yomeru iroiro na hanashi”

- (a) 「どんどん読めるいろいろな話」の話の中で、不思議な世界は、どのように作り出されていますか。「どんどん読めるいろいろな話」の話から最低三つにふれて、説明しなさい。

Explain how mysterious worlds are created in the stories in “Dondon yomeru iroiro na hanashi”, referring to at least three of the stories.

(45)

OR

- (b) 「どんどん読めるいろいろな話」の話を通して、登場人物、また、読者はどんなことを学びますか。「どんどん読めるいろいろな話」の話から最低三つにふれて、分析しなさい。

Analyse what either the characters or the readers learn through the stories in “Dondon yomeru iroiro na hanashi”, referring to at least three of the stories.

(45)

(Total for Question 2 = 45 marks)

3 キッチン (吉本^{よしもと}ばなな)

Kitchen (Banana Yoshimoto)

- (a) 桜井^{さくらい}みかげが人のために料理を作ってあげることには、どんな意味がありますか。説明しなさい。

Explain what the significance is of Mikage Sakurai cooking for others.

(45)

OR

- (b) 吉本^{よしもと}ばななは、「キッチン」の中で、社会から外れた人の立場をどのように表現していますか。考察して、あなたの意見を述べなさい。

Examine how Banana Yoshimoto portrays people who are outside of mainstream society in “Kitchen”.

(45)

(Total for Question 3 = 45 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE

Source information

Translation

Source from: <http://www.otakunews.com/uk/article.php?story=2395>

Paper 2: Translation into Japanese and Written Response to Works

Section A - Marking principles and mark scheme

This task is a points-based mark scheme in which one mark is given for each correct individual section of language. A correct translation is provided in a grid that 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.

Spelling and orthography: minor non-grammatical errors are tolerated, for example アイスクリム 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	Every year	毎年			(1)
2	the Embassy of Japan in London	在英日本大使館は	ロンドンの日本大使館は		(1)
3	called 'Manga Jiman'	「漫画自慢」という	まんがじまん		(1)
4	runs a competition.	大会を開きます。	開催します。	走ります	(1)
5	Around a theme	あるテーマを中心として		テーマのまわりに	(1)
6	artists have to create a story;	アーティストは話をつくらなければなりません。	作品 芸術家 美術家		(1)
7	this year's theme was	今年のは	今年のテーマは		(1)
8	'Bright Young Things'	「若者」でした。			(1)
9	The top prize	最優秀賞は	一番の賞		(1)
10	is two return flights to Japan.	日本行きの往復フライトチケット2枚でした。			(1)
11	On Friday 18 March 2016	2016年3月18日の金曜日に			(1)
12	the Otaku News team	オタク・ニュース・チームは			(1)
13	went to the awards ceremony.	表彰式に行きました。			(1)

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
14	The entries were on display	作品は展示されていて、			(1)
15	and before the winners were announced	優勝者が発表されるまえに	勝った人		(1)
16	whom they thought would win	だれが勝つだろうかと、	だれが選ばれると思うか、		(1)
17	guests discussed.	お客さんは話し合いました。			(1)
18	The hospitality was amazing.	おもてなしは素晴らしいです。		病院	(1)
19	the silver trays of sushi.	銀のお盆にのったおすしを	トレイ、すし	金色	(1)
20	Everyone particularly enjoyed	みんなは特に楽しみました。			(1)

Sections B and C - Marking principles and mark schemes

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 the student's 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.• 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 (A03)

- This mark grid assesses the student's ability to use a range of grammatical structures, vocabulary and kanji 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 variation of straightforward 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 variation in 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.• Consistent variation in 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 have 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', 'handheld camera', 'use of black and white', 'first person narrative'.

Complex language is considered to include the following:

- verb endings that 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 the student's 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 reread 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.

Sections B and C - 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="451 405 874 439">どんだん読めるいろいろな話</p> <p data-bbox="451 445 1166 479">Students may refer to the following in their answers:</p> <p data-bbox="451 510 1398 607">The fantasy world is created by using a number of techniques such as onomatopoeia, plot, personification and juxtaposition of real and imaginary worlds. The reader is expected to suspend belief.</p> <ul data-bbox="499 638 1414 1151" style="list-style-type: none"> <li data-bbox="499 638 1366 734">• In 'Hana,' the whole plot is fantastical because of the protagonist being born with an impossibly long nose and the journey that the nose goes through. <li data-bbox="499 734 1414 831">• In 'Rashomon,' the real and imaginary worlds are juxtaposed; a fantastical being, an Oni, interacts with the human protagonist as they try to outwit each other. <li data-bbox="499 831 1390 927">• In 'I am a cat,' the cat is personified and tells the story in the first person. It is the protagonist of the story and its articulate thoughts satirise the human world. <li data-bbox="499 927 1398 1151">• In 'The restaurant of many orders,' the forest becomes personified and takes revenge on the protagonists for going hunting. The forest is represented as threatening by the loud rustling of the leaves and by creating a cold and miserable microclimate. It traps the hunters in the forest by forming an illusory restaurant where they are prepared to be eaten by the wild cats.

2(b)	Indicative content
	<p data-bbox="451 1232 874 1265">どんだん読めるいろいろな話</p> <p data-bbox="451 1272 1166 1305">Students may refer to the following in their answers:</p> <p data-bbox="451 1337 1437 1433">Each story has a strong message that teaches positive life lessons to the protagonists and, therefore, to the reader. This is achieved by the characters reflecting on the journey they go through in the story.</p> <ul data-bbox="499 1464 1445 1977" style="list-style-type: none"> <li data-bbox="499 1464 1445 1688">• In 'Hana,' we are taught to accept ourselves as we are. Through the emotional journey the monk goes on with the length of his nose changing and people's negative reaction to him, he learns to accept himself and is happier at the end than at the beginning. The long nose, which initially had been perceived as disastrous, has been accepted and integrated into the monk's self-understanding. <li data-bbox="499 1688 1433 1854">• In 'A bunch of grapes,' the main message is forgiveness and reconciliation. After he steals Jim's paints, the protagonist feels ashamed and that his friendship with the others in the class has been lost. Through the sensitive intervention of the teacher, both boys come to realise the importance of forgiveness. <li data-bbox="499 1854 1445 1977">• In 'The restaurant of many orders,' there are two main messages. The hunters become the hunted and therefore we learn that there is a penalty for wrongdoing. We are also taught that it is important to respect nature and not to kill for sport.

3(a)	Indicative content
	<p data-bbox="448 264 746 300">キッチン(吉本ばなな)</p> <p data-bbox="448 300 1166 336">Students may refer to the following in their answers:</p> <p data-bbox="448 367 1410 465">Providing food for other people is extremely important to Mikage Sakurai; as a socially disadvantaged and excluded person it is the only thing she has to offer.</p> <ul data-bbox="496 497 1449 1016" style="list-style-type: none"> <li data-bbox="496 497 1422 595">• Mikage Sakurai is usually in the position of receiving things from other people or being protected by them, but when she is providing food she is empowered. <li data-bbox="496 595 1366 658">• Providing food allows her to spend more time in the kitchen, which, as the title itself indicates, is Mikage’s safe space. <li data-bbox="496 658 1418 757">• She provides food to convey her feelings, for example when she cooks breakfast and other meals for Eriko and Yuichi, she is expressing her gratitude and showing how much she cares. <li data-bbox="496 757 1445 855">• Her ability to cook allows her to become independent and grow as a person, for example by cooking for her part-time job and earning money. <li data-bbox="496 855 1414 918">• Her ability to provide food enlarges her world as she meets new people in her job and learns new skills. <li data-bbox="496 918 1449 1016">• Her ability to provide food empowers her emotionally, for example when she takes the lead in a courtship act by offering the <i>katsudon</i> to Yuichi.

3(b)	Indicative content
	<p data-bbox="448 1086 746 1122">キッチン(吉本ばなな)</p> <p data-bbox="448 1122 1166 1158">Students may refer to the following in their answers:</p> <p data-bbox="448 1189 1410 1319">All three of the main characters are outsiders. This is depicted through their social situations, their lack of contact and involvement with other people, and their limited contact with and care from the normal institutional structures of the outside world.</p> <ul data-bbox="496 1350 1445 1872" style="list-style-type: none"> <li data-bbox="496 1350 1441 1480">• Eriko is transgender. This makes her an outsider in the context of the novel. Her whole life is set within the small world of the club, where she works, and her home, the only places she feels comfortable. <li data-bbox="496 1480 1434 1610">• Yuichi is isolated because of his mother’s situation and although he is used to the shocked and confused reaction he gets when he explains that his mother used to be his father, he is clearly depicted as not having any friends, any social life or any job. <li data-bbox="496 1610 1445 1740">• Mikage is depicted as without family or friends after the death of her grandmother, for example when she stays home for several days or fails to send out change of address cards, no one contacts her to check up on her. <li data-bbox="496 1740 1445 1872">• The world in ‘Kitchen’ is depicted as uncaring, for example when Mikage drops out of university no one pays any attention. Also, when Eriko thinks she is being stalked and may be murdered, she has no one to turn to or to ask for help, and no protection.

4(a)	Indicative content
	<p>窓際のトットちゃん (黒柳徹子) Students may refer to the following in their answers:</p> <p>The headteacher’s educational philosophy is that education should be student-centred, accessible for all, non-authoritarian and different from other Japanese schools. The song is symbolic of this philosophy.</p> <ul style="list-style-type: none"> • The school is different from other Japanese schools. This is illustrated by the fact that the school does not have a school song until Totto chan requests one. Whereas a school song is essential in other Japanese schools and sung regularly, its absence is typical of the headteacher’s alternative educational policy for this school. • The headteacher adapts the school environment and his teaching to meet the needs of individual students. He goes against his own previous position of not having a school song to accommodate the wishes of his students; when Totto chan requests a school song, the headteacher creates one specifically for her. • He always puts the students first and explains things to them in language that they will understand. He therefore deliberately rejects writing a song similar to the one Totto chan knew from her previous school, because it was full of words she could not understand. • The headteacher does not try to impose traditional educational methods on students, therefore when the students do not like the song, he respects their freedom and does not force them to sing it.
4(b)	Indicative content
	<p>窓際のトットちゃん (黒柳徹子) Students may refer to the following in their answers:</p> <p>The fact that the school buildings are all disused railway carriages emphasises that the school is different. The design is symbolic of the free-thinking nature of the school and that there is an intention to take students on a journey of growth.</p> <ul style="list-style-type: none"> • The school specialises in teaching children excluded from mainstream education and gives them a second chance. The discarded railway carriages are symbolic in that they are given a second lease of life. • The creative use of resources offers a valuable life lesson for the students, i.e. to make the best use of every resource they find within themselves and in the environment. • Train carriages are designed to move, so this indicates that through learning we are moving forward and that this journey of learning is going to take us somewhere. Totto chan herself is a prime example of an excluded child who went on a successful journey through this school. • For students, the train carriages turn the school into an unusual and attractive environment, for example the students are always running towards their classrooms with enthusiasm. • The unconventional use of railway carriages as classrooms reflects the unusual educational philosophy of Tomoe school.

5(a)	Indicative content
	<p data-bbox="451 230 847 286">ちひろ かく みやざきはやお 千と千尋の神隠し (宮崎 駿)</p> <p data-bbox="451 315 1166 344">Students may refer to the following in their answers:</p> <p data-bbox="451 374 1353 468">Film techniques, such as drawing different angles, lighting and the use of music, are employed in the film <i>Spirited Away</i> to create fantasy, locations, moods and emotions.</p> <ul data-bbox="451 501 1449 1081" style="list-style-type: none"> <li data-bbox="451 501 1449 629">• Anime allows the freedom to create unreal worlds in order to tell the story, for example anime allows for the creation of fantastical creatures who are important to the plot such as 'No Face', a character with real presence and yet no facial features. <li data-bbox="451 633 1449 792">• The drawing of long camera shots orientates the viewer to a specific location whilst creating atmosphere, for example when Chihiro enters the bath house through a long, empty corridor with steam pipes and rusty machinery. This gives a lot of information about the location and creates a hostile atmosphere. <li data-bbox="451 797 1449 925">• Music is used to enhance emotion, for example when Chihiro and Haku are flying the music rises and falls with them, emphasising the freedom they feel. It mirrors the sense of hope and release felt throughout the scene. <li data-bbox="451 929 1449 1081">• The drawing of different lighting effects creates mood, for example the use of hazy light and shadow in the daytime scenes at the start of the film creates a relaxed mood; this contrasts with the harsh spotlighting of the night time scenes in the bath house when Chihiro is working.

5(b)	Indicative content
	<p data-bbox="451 1178 847 1234">ちひろ かく みやざきはやお 千と千尋の神隠し (宮崎 駿)</p> <p data-bbox="451 1238 1166 1267">Students may refer to the following in their answers:</p> <p data-bbox="451 1296 1401 1391">Names play an important part in the film and are strongly linked to characterisation, identity and themes such as power and the quest for freedom.</p> <ul data-bbox="451 1424 1426 1971" style="list-style-type: none"> <li data-bbox="451 1424 1426 1583">• Names represent an essential part of a character's identity to the point that whenever a name is forgotten, the character forgets everything about themselves, for example Haku has forgotten his original name and has therefore forgotten who he is - that he is a spirit of the river. <li data-bbox="451 1588 1426 1715">• Names highlight the theme of freedom in the film, for example it is essential that Chihiro remembers her name in order to remember that she comes from the human world; she must remember this so that eventually she can escape back there. <li data-bbox="451 1720 1426 1848">• Names highlight the theme of power in the film, for example Yubaba maintains power over Haku as she is the only one who remembers his name; she deliberately keeps it from him so that he cannot escape. <li data-bbox="451 1852 1426 1971">• Names describe people's physical appearance, for example 'Kaonashi' (No Face) has lost all of his physical features to the extent that he has no permanent features or shape; he has to take over other people's forms.

6(a)	Indicative content
	<p data-bbox="448 237 834 271">ディア・ドクター(西川美和)</p> <p data-bbox="448 275 1166 309">Students may refer to the following in their answers:</p> <p data-bbox="448 338 1449 434">'Dear Doctor' raises the question of whether it is worth pursuing technical excellence in medicine at the cost of human kindness. It portrays the different approaches to medicine in the cities and in the countryside.</p> <ul data-bbox="499 465 1449 1014" style="list-style-type: none"> <li data-bbox="499 465 1366 562">• The film portrays the differences between technically sophisticated medicine in the cities and the human care that patients receive in the countryside. <li data-bbox="499 566 1433 685">• Medicine in the countryside is portrayed as being warm and patient centred. These qualities are considered very important by the villagers and are valued in the village doctor, even after he has turned out to be fake. <li data-bbox="499 689 1449 853">• By contrast, medicine in the city is portrayed as technically sophisticated but without the human touch, for example Kazuko Torikai describes the sad ending her husband had in the large hospital in the city and remarks that she does not wish to end her days in a similar way. <li data-bbox="499 857 1449 1014">• The city doctors are portrayed as being suspicious of the standards of treatment given by doctors in the countryside, and of having no faith in it, for example Ritsuko Torikai makes a point of checking up on the diagnosis and treatment her mother is getting from the country doctor.

6(b)	Indicative content
	<p data-bbox="448 1095 834 1128">ディア・ドクター(西川美和)</p> <p data-bbox="448 1133 1166 1167">Students may refer to the following in their answers.</p> <p data-bbox="448 1196 1433 1256">The opening scene is effective in that it immediately draws the viewer in and introduces us to the setting and some of the characters.</p> <ul data-bbox="448 1288 1449 1711" style="list-style-type: none"> <li data-bbox="448 1288 1401 1420">• The film starts where the story ends and thus immediately catches the viewer's interest in relation to what has happened to bring the story to this dramatic climax. The viewer is tantalised by the question, 'How did this end so badly?' <li data-bbox="448 1424 1401 1520">• The opening scene places the film in a rural setting, for example there are clear shots of the paddy field, narrow roads and low rise village housing set in a secluded valley with no street lights. <li data-bbox="448 1525 1449 1621">• The opening scene reveals vital information straight away, for example it shows how loved Dr Ino is by the community; we see their obvious distress when they are all out searching for him. <li data-bbox="448 1626 1374 1711">• The opening scene introduces us to Soma, one of the principal characters; it immediately shows us aspects of his character, for example that he has a deep emotional attachment to the doctor.

7(a)	Indicative content
	<p data-bbox="448 230 807 266">誰も知らない (是枝裕和)</p> <p data-bbox="448 271 1166 300">Students may refer to the following in their answers:</p> <p data-bbox="448 336 1430 396">The adults are portrayed as irresponsible, selfish and unable to relate to the children's situation.</p> <ul data-bbox="497 400 1441 972" style="list-style-type: none"> <li data-bbox="497 400 1441 524">• The mother is portrayed as totally selfish and unable to grasp her responsibilities as a mother, for example by hiding their existence and for leaving them for long periods of time. She is portrayed as more immature than the children. <li data-bbox="497 528 1441 651">• The fathers of the children are all absent and have relinquished all responsibility, for example Yuki's father denies that she is his child and does not follow up when he knows that Keiko has gone away. <li data-bbox="497 656 1441 815">• Other adults who come into contact with the children fail to recognise that they have been abandoned and turn a blind eye to what is unusual, for example the landlady visits but makes no comment on the absence of the mother or that there are several extra children in the flat. <li data-bbox="497 819 1441 972">• Even the adults who show kindness fail to follow through on their concerns, for example the shopkeeper provides out-of-date food but does not enquire why it is needed, and the baseball coach does not raise questions about Akira's sudden appearance at school.

7(b)	Indicative content
	<p data-bbox="448 1052 807 1088">誰も知らない (是枝裕和)</p> <p data-bbox="448 1093 1166 1122">Students may refer to the following in their answers:</p> <p data-bbox="448 1158 1386 1218">Both Akira and Kyoko's behaviour changes gradually as they come to realise that their mother is not coming back.</p> <ul data-bbox="497 1254 1441 1859" style="list-style-type: none"> <li data-bbox="497 1254 1441 1377">• Akira and Kyoko become like parents in trying to care for the family and keep things going, for example Akira goes out every day to get food whilst Kyoko cares for the children at home and is constantly seen doing the washing. <li data-bbox="497 1382 1441 1541">• Kyoko is profoundly affected by the absence of her mother and tries to maintain her presence, for example she keeps returning to the touch and smell of her mother's bottle of nail polish, and the stain she made on the floor. She also locks herself in the wardrobe to prevent Akira from selling their mother's clothes. <li data-bbox="497 1545 1441 1668">• Akira goes through a phase of being angry and resentful of the responsibility he has and begins to seek out the company of young people of his own age; he starts inviting people to the flat and moves his siblings out of the way so they can watch TV. <li data-bbox="497 1673 1441 1767">• Kyoko begins to accept the reality of their situation, for example she persuades Akira to take her piano money so that he can buy food. <li data-bbox="497 1771 1441 1859">• Ultimately Akira takes full responsibility for the family when he realises his mother is not coming back, for example he deals with concealing the death of his sister.

Pearson Edexcel Level 3 GCE

Sample assessment material for first teaching September 2018

Time: 2 hours 15 minutes

Paper
reference

9JA0/03

Japanese

Advanced

PAPER 3: Listening, reading and writing

Transcript (Questions 1 to 5a)

You do not need any other materials.

Turn over ►

S59723A

©2018 Pearson Education Ltd.
1/




Pearson

SECTION A

Listening

Question 1

The manga artist Oosa

M1: 今日のトピックは、このまんがの本です。このコミックを書いた人は、スウェーデンのオーサさんです。

オーサさん、こんにちは。あら、和室ですね。

F1: ええ、汚くてすみません。

M1: いいえ。オーサさんは、どうして日本に来ましたか。

F1: 13歳のときに、テレビでセーラームーンを見て、かわいいし、女の子が好きなアニメだと思いました。それで、日本で漫画家になろうと思いました。

M1: なるほど。みなさま、オーサさんの、この漫画は今年の3月18日に売り出しました。しかし、すぐに全部売れました。これは外国の漫画ではめずらしいことです。オーサさん、これからも、がんばってください。

Question 2

The earthquake

M1: みなさん、こんにちは。今日は私たちが東日本大震災のときに体験したことを紹介します。地震のまえ、私たちは先生から「危ないと思ったら、自分で考えて逃げなさい。」と教わっていました。ですから、地震があったとき、すぐにいっしょうけんめい上へ上へと走って行きました。6日前に開いたばかりの新しい道まで走りました。その日は雪が降っていましたから、みんなで「がんばれ」と言い合いながら、その道で待ちました。暗くなってから、トラックが助けに来ました。トラックの運転手さんは7回も行ったり来たりして、600人を全員、隣の市の体育館までつれて行ってくれました。そのときの運転手さんのやさしさを私たちは一生忘れません。ありがとうございました。

Question 3(a)

Working in Thailand

F1: 日本では今コストがかかるので、タイにオフィスを開く日本の会社が出てきました。例えば、コールセンターです。ここには、日本人のお客様が電話をかけてきます。タイ人も働いていますが、日本にはあまり興味がない人もいます。「給料がいいし、会社の建物が新しいから、ここで働いている」と話すタイ人もいます。

また、タイでは、働く人手が足りないことを知っている日本人もいます。それで、タイに仕事を探しに来ます。特に大学を卒業したばかりの日本人で、日本では仕事を見つけられないからタイに来る人もいます。

Question 3(b)

Mr. Tanaka in Thailand

M1: こんにちは。田中です。半年前に日本の大学を卒業して、今は、タイで仕事を探しています。タイは物価が安いので、いつも外食できて、いいですよ。僕は、日本語しかできませんが、面接に行く会社では日本語を使うので、大丈夫です。でも、2、3年先には日本に帰って仕事を探すつもりです。東京の両親が心配していますから……。東京では親といっしょに住んでいたんですが、ここでは、一人でアパートに住んでいます。

F1: ええ、遠いタイに行ってしまったって心配ですね。スーツケース一つに仕事着を1着だけ入れて……。それに、アパートでは料理しないというので、野菜や果物を食べているか気になります。さびしいし、心配ですね。でも、夫も私も、帰って来る日まで応援してあげたいと思っています。

Question 4

A university lecturer

M1: 去年、私は大学の学生と被災地で生活している人100人にインタビューしました。2011年の津波では約1万人の家がつぶれてしまいました。そして、2年後の今でも、まだ、多くの人がプレハブの仮設住宅に住んでいます。ここでは、お年寄りが隣の人を知らないということが大きな問題になっています。例えば、ちょっと足を痛くしたとき買い物を頼める人がいなくて困るそうです。最初は小さな問題でも、すぐに大きな問題になってしまいます。また、違う町に引っ越していった人は、仕事が見つからなくて困っています。それに、仕事が見つかっても、バスや電車が少なくて、通うのが大変だそうです。それから、最初はボランティアが大勢いたのですが、ボランティアの数は地震の3か月後からどんどん減ってきています。私の専門は経済学ですが、このような問題を解決するために何ができるのか、考えています。例えば、お金をどうやって使ったらいいか、政府に意見を言います。そのためには被災地の情報が必要です。そして、論理的に考える力も必要です。またデータをまとめるスキルも必要です。経済学者として、このように復興の手助けをしたいと思っています。

SECTION B

Listening, Reading and Writing

Question 5(a)

Yoshimoto's part-time job

F1: こんにちは。吉本です。私は寿司屋でとても楽しくアルバイトをしています。友だちと同じ洋服を買うお金がほしかったので、始めました。仕事はお客様の注文を聞いたり、テーブルを片づけたりすることです。知らない人と話すので、コミュニケーションの勉強になりました。それから、仕事が始まる時間に遅れてはいけないので、責任感も強くなりました。このように、寿司屋では、学校で学べないことを色々学んでいます。でも、学校の先生は「アルバイトはだめ」というので、怖くて友だちには話すことはできません。

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

Pearson Edexcel Level 3 GCE

Sample assessment material for first teaching September 2018

Time: 2 hours 15 minutes

Paper
reference

9JA0/03

Japanese

Advanced

PAPER 3: Listening, reading and writing

You must have: the correct digital recording (downloaded at your centre) and a suitable individual listening device.

Dictionaries are not allowed in this examination.

Total Marks

Instructions

- Use **black** ink or ball-point pen. You may use pencil for Section B, Question 5(c).
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- Candidates are recommended to start with Section A: Listening comprehension and work through each question as presented in the question paper.
- We recommend you spend 45 minutes on Section A: Listening comprehension and 1 hour 30 minutes on Section B: Listening, reading and writing.
- You must **not** use a dictionary.

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

S58781A

©2018 Pearson Education Ltd.
1/



Pearson

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE

SECTION A**Listening****Answer ALL questions.****Write your answers in the spaces provided.****We recommend you spend no more than 45 minutes on this section.****Multiple-choice questions must be answered with a cross in a box (☒). If you change your mind about an answer, put a line through the box (~~☒~~) and then mark your new answer with a cross (☒).****Open-response questions do not require full sentences and you may respond using single words or phrases. You may use words from the listening passages but you must not transcribe whole sections.****You must answer this section in English.****You are going to listen to five passages in Section A. The duration of each passage in Section A is approximately:**

Passage 1 =	1 minute 03 seconds
Passage 2 =	1 minute 19 seconds
Passage 3(a) =	1 minute 0 seconds
Passage 3(b) =	1 minute 19 seconds
Passage 4 =	2 minutes 22 seconds

You will be in charge of the recording and you may listen to each passage as often as you wish, and write your answers whenever you wish to do so.

The manga artist Oosa

1 Listen to the interview with the famous manga artist Oosa on the radio.

Choose the answer by putting a cross ☒ in the correct box.

(i) Oosa's mangas appear in a/an...

<input type="checkbox"/>	A newspaper.
<input type="checkbox"/>	B book.
<input type="checkbox"/>	C textbook.
<input type="checkbox"/>	D advert.

(1)

(ii) Oosa's room is...

<input type="checkbox"/>	A beautiful.
<input type="checkbox"/>	B clean.
<input type="checkbox"/>	C Western-style.
<input type="checkbox"/>	D Japanese-style.

(1)

(iii) When she watched Sailor Moon, Oosa thought it was...

<input type="checkbox"/>	A scary.
<input type="checkbox"/>	B cute.
<input type="checkbox"/>	C new.
<input type="checkbox"/>	D strange.

(1)

(iv) Oosa's mangas are...

<input type="checkbox"/>	A complicated.
<input type="checkbox"/>	B expensive.
<input type="checkbox"/>	C popular.
<input type="checkbox"/>	D boring.

(1)

(Total for Question 1 = 4 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE

The earthquake

2 Listen to a student talking about their memories of an earthquake.

Choose the answer by putting a cross ☒ in the correct box.

(i) The teacher said "If something dangerous happens..."

<input type="checkbox"/>	A listen to your teacher.
<input type="checkbox"/>	B listen to your parents.
<input type="checkbox"/>	C think for yourself.
<input type="checkbox"/>	D stay where you are.

(1)

(ii) Immediately after the earthquake, students ran somewhere...

<input type="checkbox"/>	A underground.
<input type="checkbox"/>	B high up.
<input type="checkbox"/>	C inside.
<input type="checkbox"/>	D spacious.

(1)

(iii) On the day of the earthquake, the weather was...

<input type="checkbox"/>	A cold.
<input type="checkbox"/>	B warm.
<input type="checkbox"/>	C rainy.
<input type="checkbox"/>	D stormy.

(1)

(iv) When the truck came, the students...

<input type="checkbox"/>	A felt scared.
<input type="checkbox"/>	B received food.
<input type="checkbox"/>	C went home.
<input type="checkbox"/>	D got into the truck.

(1)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(v) The truck driver was...

<input type="checkbox"/>	A happy.
<input type="checkbox"/>	B grumpy.
<input type="checkbox"/>	C honest.
<input type="checkbox"/>	D kind.

(1)

(Total for Question 2 = 5 marks)

Working in Thailand

3 (a) Listen to the news item about a Japanese company in Thailand.

Answer the questions **in English**. You do not need to write in full sentences.

(i) Why do Japanese companies open offices in Thailand?

(1)

(ii) Why are Japanese people able to work in Thailand?

(1)

(iii) Give **two** reasons why Thai people want to work for a Japanese company.

(2)

(iv) Why is it easy to find a job in Thailand?

(1)

(v) What do Japanese graduates find difficult in Japan?

(1)

(Total for Question 3(a) = 6 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Mr. Tanaka in Thailand

(b) Listen to Mr. Tanaka and his mother talk about looking for work in Thailand.

Summarise what you hear **in English**. You do not need to write in full sentences.

(i) Summarise what Mr. Tanaka says about...

- life in Thailand. (1)

- his future plans. (1)

- where he is living now. (1)

(ii) Summarise what Mr. Tanaka's mother says about...

- what her son took with him. (1)

- her son's diet. (1)

- her own feelings. (1)

(Total for Question 3(b) = 6 marks)

TOTAL FOR QUESTION 3 = 12 MARKS

A university lecturer

4 Listen to a university lecturer talking about the recovery of areas damaged in the earthquake and tsunami.

Answer the questions **in English**. You do not need to write in full sentences.

(a) Who did the lecturer carry out research with?

(1)

(b) How many people lost their homes in the tsunami?

(1)

(c) Give **two** examples of difficulties that elderly people face when living in temporary accommodation.

(2)

(d) What is hard for people who have left their hometowns?

(1)

(e) When was the number of volunteers the greatest?

(1)

(f) What does the lecturer teach at university?

(1)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(g) What does the lecturer need to present his opinion to the government? Give **two** details.

(2)

(Total for Question 4 = 9 marks)

TOTAL FOR SECTION A = 30 MARKS

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

5 (b) Read teacher Mr. Kobayashi's blog in response to Yoshimoto's comments in 5(a).

よしもと
吉本さんはお金がほしいと思っているのでしょうか。でも、みなさんは、今は勉強することが一番大切です。この学校は宿題も多いし、予習も復習もしなければなりません。また、最近は悪いことに まきこまれる可能性があるアルバイトもあります。それに、アルバイト先でトラブルが起こったら、自分で解決する力が、みなさんには ありますか。また、夜遅くまでバイトをしていると疲れるでしょうし、健康にも よくありません。アルバイトをしてみたい気持ちは、よくわかります。でも、みなさん、今は少し がまんしてください。小林

Summarise Mr. Kobayashi's opinion. Give **four** details **in Japanese**.

You do not need to write in full sentences.

(i) (1)

(ii) (1)

(iii) (1)

(iv) (1)

(Total for Question 5(b) = 4 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

SECTION B

Listening, Reading and Writing Task

Yoshimoto's part-time job

5 (a) Yoshimoto is talking about her part-time job.

Summarise Yoshimoto's opinion. Give **four** details **in Japanese**.

You do not need to write in full sentences.

(i) (1)

(ii) (1)

(iii) (1)

(iv) (1)

(Total for Question 5(a) = 4 marks)

SECTION B

Listening, Reading and Writing

Answer ALL questions.

Write your answers in the spaces provided.

For this task you must summarise information in response to a spoken passage (5(a)) and then a text (5(b)). You must then answer a question on the two sources (5(c)).

You must answer this section in Japanese.

For Question **5(a)** you are going to listen to one passage. The duration of the passage is approximately:

Passage 5(a) = 1 minute 02 seconds

You will be in charge of the recording and you may listen to the passage as often as you wish. For this question you do not have to write in full sentences, you may respond using short phrases. You may use words from the listening passage but you must not transcribe whole sections.

For Question **5(b)** you are going to read one text. For this question you do not have to write in full sentences, you may respond using short phrases. You may use words from the text but you must not copy out whole sections.

For Question **5(c)** you must answer a question on both the spoken passage and the text. For this question **you must write in full sentences**. Write approximately 400 to 500 characters.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Source information

Title: まんが家のオーサさん

Source from: <https://www.youtube.com/watch?v=anCy5JyQSSM>

Title: 地震の日

Source from: <https://www.youtube.com/watch?v=6Gph1MM9lrQ>
しごと

Title: タイで仕事

Source from: <https://www.youtube.com/watch?v=V4tnRND7PWg>
しごと さが たなか

Title: タイで仕事を探している田中さん

Source from: <https://www.youtube.com/watch?v=hPJqtNs-ENO>
だいがく せんせい はなし

Title: 大学の先生の話

Source from: <http://yumenavi.info/lecture.aspx>

Question 5(a)

Source from: https://www.froma.com/detail/clc_2580338073/

Question 5(b)

Source from: <http://baitosu.com/baito-koukousei-308>

Paper 3: Listening, reading and writing

Marking principles for Section A and Section B, Questions 5(a) and 5(b)

- For open-response questions, the candidate does not have to write in full sentences. If appropriate, they may respond using single words or phrases.
- Example:
Finding a job
- When responding to open-response questions, candidates may use words from the listening passage or reading extract but they must not transcribe or copy whole sections where the question requires them to manipulate the language in order to render the response accurate to the question.

Example:

Text:	ボランティアの数は地震の3か月後からどんどん減っています。
Question:	ボランティアの数はいつが一番多かったですか。
Rewardable answer:	地震の直後の3か月です。
Non-rewardable answer:	ボランティアの数は地震の3か月後からどんどん減っています。

Candidates who write out the whole sentence, as exemplified above as the *Non-rewardable answer*, **would not be awarded marks** without replacing or changing the verb in the sentence. This is because the candidate's response does not render an accurate answer to the question. However, as the exemplified *Rewardable answer* shows, candidates may still use words from the listening passage or reading extract.

- There are no marks for quality of language in Section A or questions 5a) and 5b) in Section B. Therefore errors and omissions in spelling and grammar will be tolerated as long as the message is not ambiguous or does not interfere with communication. However, there are marks for quality of language in question 5c) in Section B (see mark grid for *Accuracy and range of language*).
- Consider only as many elements as there are marks, for example for a one mark answer the candidate's first response is taken for assessment, even if this response is incorrect, but the correct information follows as a further element. Where two marks are available, award the individual marks discretely but apply the order of elements rule.
- Written responses in the wrong language cannot be awarded a mark.

Guidance to examiners on understanding and applying the mark scheme

- Alternative ways of giving the same answer are indicated with a slash (/) in between the alternative responses, for example:

lives alone in a flat/apartment

- Where appropriate, responses have been separated with 'AND' for compulsory answers and 'OR' for possible answers, for example:

good salaries

AND

new buildings

return to Japan

OR

look for a job in Japan

- Any part of an answer that is not essential is bracketed, for example:

(the cost of living is) cheap

OR

(people can) eat out anytime

- Candidates are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the correct answer.
- All possible answers have the correct amount of marks appropriate for the information required indicated in brackets.
- Suggested incorrect answers are indicated in the '**Reject**' column.

Section A - Mark scheme (listening comprehension)

Question number	Answer	Mark
1(i)	B	(1)

Question number	Answer	Mark
1(ii)	D	(1)

Question number	Answer	Mark
1(iii)	B	(1)

Question number	Answer	Mark
1(iv)	C	(1)

Question number	Answer	Mark
2(i)	C	(1)

Question number	Answer	Mark
2(ii)	B	(1)

Question number	Answer	Mark
2(iii)	A	(1)

Question number	Answer	Mark
2(iv)	D	(1)

Question number	Answer	Mark
2(v)	D	(1)

Question number	Answer	Reject	Mark
3(a)(i)	the cost is high in Japan	he likes Thailand	(1)

Question number	Answer	Reject	Mark
3(a)(ii)	(because) they talk with Japanese customers		(1)

Question number	Answer	Reject	Mark
3(a)(iii)	good salaries AND new buildings	interested in Japan	(2)

Question number	Answer	Reject	Mark
3(a)(iv)	(there are) not enough workers	working in a call centre is popular	(1)

Question number	Answer	Reject	Mark
3(a)(v)	finding a job		(1)

Question number	Answer	Reject	Mark
3(b)(i)	(the cost of living is) cheap OR (people can) eat out anytime		(1)

Question number	Answer	Reject	Mark
3(b)(i)	return to Japan OR look for a job in Japan		(1)

Question number	Answer	Reject	Mark
3(b)(i)	lives alone in a flat/apartment		(1)

Question number	Answer	Reject	Mark
3(b)(ii)	one suitcase OR one set of (work) clothes		(1)

Question number	Answer	Reject	Mark
3(b)(ii)	(worried) about whether he is eating fruit and vegetables/healthily OR (he says) he doesn't cook		(1)

Question number	Answer	Reject	Mark
3(b)(ii)	lonely OR worried		(1)

Question number	Answer	Reject	Mark
4(a)	(100 university) students		(1)

Question number	Answer	Reject	Mark
4(b)	(approximately/about) 10,000 people	1000 people 500 people 30%	(1)

Question number	Answer	Reject	Mark
4(c)	Any two of the following: they don't know their neighbours OR there is no-one to get their shopping OR small problems turn into big problems	legs/feet hurt	(2)

Question number	Answer	Reject	Mark
4(d)	finding a job OR commuting to work	there are few buses and trains	(1)

Question number	Answer	Reject	Mark
4(e)	3 months (directly) after the earthquake		(1)

Question number	Answer	Reject	Mark
4(f)	economics		(1)

Question number	Answer	Reject	Mark
4(g)	Any two of the following: information about the affected areas OR the ability to think logically OR skills to process data	the ability to use money well	(2)

Section B - Mark scheme (listening, reading and writing)

Question number	Answer	Reject	Mark
5(a), (i), (ii), (iii), (iv)	<p>Any four of the following:</p> <p>吉本さんの意見 :</p> <p>楽しくアルバイトをしている(1) (友だちと同じ洋服を買う) お金がほしかった(1) コミュニケーションの勉強になった(1) 責任感が強くなった(1) 学校では学べないことをいろいろ学んでいる(1) (怖くて) 友だちに話すことができない(1)</p> <p>(Any other appropriate phrasing of the above points is acceptable.)</p>	<p>Specific, factual details that do not express what she thinks about part-time work, e.g. すし屋でアルバイトをしている。 仕事でお客様の注文を聞く。 仕事で、テーブルを片づけたりする。</p>	(4)

Question number	Answer	Reject	Mark
5(b) (i), (ii), (iii), (iv)	<p>Any four of the following :</p> <p>小林先生の意見 :</p> <p>勉強のほうが大切(1) 危ない/悪いアルバイトがある(1) アルバイトでトラブルが起こったら、自分で解決する力がない(1) 疲れる(1) 健康によくない(1)</p> <p>(Any other appropriate phrasing of the above points is acceptable.)</p>	<p>Specific, factual details that do not express what he thinks about part-time work e.g. この学校は宿題が多い。</p>	(4)

Marking principles for Section B, Question 5(c)

There are three levels-based mark grids applied to question 5C. The mark grids are:

- understand and respond to spoken language (AO1)
- understand and respond to written language (AO2)
- accuracy and range 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 3-4 with a small amount of band 5-6 material, it would be placed in band 3-4 but be awarded a mark at the top of the band because of the band 5-6 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.

Mark grids

Understand and respond to spoken language (AO1 – 6 marks)

- This mark grid assesses the student’s understanding of spoken language and how well they use information from it to evaluate and draw conclusions.

Understand and respond to written language (AO2 – 6 marks)

- This mark grid assesses the student’s understanding of written language and how well they use information from it to evaluate and draw conclusions.

The two mark grids for AO1 and AO2 are presented side-by-side. This is because of the interconnection of the task in that students need to compare information that they hear to the information that they read. They need to do this in order to weigh up the views in both sources to be able to write their evaluation and come to cohesive conclusions.

Indicative content

- When deciding how to reward the answer, you should consult these mark grids as well as the indicative content associated with the 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.

Understand and respond to spoken language (AO1)		Understand and respond to written language (AO2)	
Marks	Description	Marks	Description
0	No rewardable material.	0	No rewardable material.
1-2	<ul style="list-style-type: none"> Occasionally relevant judgement expressed on the viewpoints in the spoken source; often strays into description of content without evaluation. Limited conclusions drawn on the spoken source, sometimes inconsistent with evaluation of viewpoints. 	1-2	<ul style="list-style-type: none"> Occasionally relevant judgement expressed on the viewpoints in the written source; often strays into description of content without evaluation. Limited conclusions drawn on the written source, sometimes inconsistent with evaluation of viewpoints.
3-4	<ul style="list-style-type: none"> Expresses some relevant judgements on the viewpoints in the spoken source, some of which are substantiated; occasionally strays into description of content without evaluation. Draws straightforward conclusions on the spoken source, occasional inconsistency with evaluation of viewpoints. 	3-4	<ul style="list-style-type: none"> Expresses some relevant judgements on the viewpoints in the written source, some of which are substantiated; occasionally strays into description of content without evaluation. Draws straightforward conclusions on the written source, occasional inconsistency with evaluation of viewpoints.
5-6	<ul style="list-style-type: none"> Expresses relevant and substantiated judgements on the viewpoints in the spoken source showing clear evaluation. Draws convincing conclusions on the spoken source, consistent with evaluation of viewpoints. 	5-6	<ul style="list-style-type: none"> Expresses relevant and substantiated judgements on the viewpoints in the written source showing clear evaluation. Draws convincing conclusions on the written source, consistent with evaluation of viewpoints.

Accuracy and range of language mark grid (A03)

This mark grid assesses students' ability to use a range of grammatical structures, vocabulary and kanji accurately to produce articulate communication with a range of expression. Students are rewarded for using a wide variety of kanji.

Marks	Description
0	No rewardable language.
1-2	<ul style="list-style-type: none">Limited variation of straightforward grammatical structures, vocabulary and kanji, with much repetition; repetitive expression, writing is often restricted and stilted.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">Occasional variation in the use of mostly straightforward grammatical structures, vocabulary and kanji, infrequent use of complex language; expression is frequently repetitive, writing is sometimes stilted.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">Some variation in the use of grammatical structures, vocabulary and kanji, some recurrent examples of complex language; variation of expression but this is not sustained; sections of articulate writing with occasionally stilted phrasing.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">Frequent variation in use of grammatical structures, vocabulary and kanji, including different types of complex language; regular variation of expression, writing is articulate throughout the majority of the response.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">Consistent variation in use of grammatical structures, vocabulary and kanji, consistent variation in use of complex language; conveys ideas in a variety of ways, consistently articulate writing.Accurate language throughout, resulting in consistently coherent writing; any errors do not hinder clarity of the communication

Additional guidance

Complex language is considered to include the following:

- verb endings that 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.

Variation in use of grammatical structures/varied use of vocabulary: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. You should 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, tenses, adjectives, vocabulary and complex language (see definition above) for a variety of purposes such as to present and justify points of view, develop arguments, draw conclusions based on understanding and evaluating issues.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to express themselves with ease for a number of different purposes. The more articulate the writing, the easier the reader can progress through the writing without having to reread to understand the message. If students are restricted to what they can express, they may not be able to use languages for all purposes, for example to justify arguments/interest the reader. The writing will become more difficult to read with ease as the reader has to stop and reread to understand the message.

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 clarity.

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 reread 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 白.

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.

Section B, Question 5(c) - Indicative content

Students must evaluate the points of view in both 5(a) and 5(b)

Question number	Indicative content
5(c)	<ul style="list-style-type: none"> Any answer that describes Ms Yoshimoto's point of view in positive or negative terms, consistent with the information presented in the source material, e.g. agreement with the view that it's good to learn communication skills and responsibility out of school. Any answer that describes Mr Kobayashi's point of view in positive or negative terms, consistent with the information presented in the source material, e.g. disagreement with the view that it may be dangerous. Conclusions consistent with candidate's line of argument, e.g. it's good to have a part-time job because school does not prepare you for work OR high school students should concentrate on studying and not worry about getting a part-time job.

Additional Guidance – Example student answer to 5(c)

The example below demonstrates what a student might include in their answer to 5(c) and how it may be structured. The *Comment* column demonstrates how the answer meets the requirements of the assessment criteria in the mark grid *Understand and respond to spoken/written language*.

Example student answer	Comment
吉本さんはアルバイトが好きで、しっかりしていると思います。例えば、仕事をしてお金が手に入るとか、コミュニケーションの力がつくとか書いています。このように、アルバイトをして得になることを書いています。働きたい理由でしっかりしていないものはありません。	Makes relevant judgements on the spoken source.
小林先生はどうしてアルバイトについて反対か、わかりません。先生はアルバイトが危ないと言っていますが、これはちょっとわかりづらいです。先生はアルバイトをするいい点を一つも考えていません。生徒を教室から出すのが怖いようです。私は吉本さんはがまんしなければいけないとは思いません。逆に、吉本さんは将来の事を考えていると思います。小林先生の学校の生徒になりたくないです。	Makes relevant judgements on the written source.
まとめると、私は吉本さんの意見に賛成です。小林先生の言うように、いつも勉強していると、とてもつまらない人になってしまって、友だちもいなくなるかもしれません。それに吉本さんが学校からのプレッシャーを感じて、アルバイトについて友だちと話せないのは不公平です。それに、教室内では生活に必要なことを全部学ぶことはできません。例えば、教室での勉強は仕事の準備になりません。吉本さんがいう通り、アルバイトをしていろいろいい点があると思います。	Draws conclusions consistent with own viewpoints made about the spoken and written sources.

For information about Pearson Qualifications, including Pearson Edexcel, and BTEC qualifications, visit qualifications.pearson.com

Edexcel and BTEC are registered trademarks of Pearson Education Limited

Pearson Education Limited. Registered in England and Wales No. 872828
Registered Office: 80 Strand, London WC2R 0RL

VAT Reg No GB 278 537121



ISBN 978-1-4469-4712-8
9 781446 947128 >