



Pearson  
Edexcel

## Mark Scheme (Results)

November 2021

Pearson Edexcel GCE

In Japanese (9JA0)

Paper 2: Translation into Japanese and written  
response to works

## **Edexcel and BTEC Qualifications**

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at [www.edexcel.com](http://www.edexcel.com) or [www.btec.co.uk](http://www.btec.co.uk). Alternatively, you can get in touch with us using the details on our contact us page at [www.edexcel.com/contactus](http://www.edexcel.com/contactus).

## **Pearson: helping people progress, everywhere**

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: [www.pearson.com/uk](http://www.pearson.com/uk)

October 2021

Question Paper Log Number P66127

Publications Code 9JA0\_02\_2111\_MS

All the material in this publication is copyright

© Pearson Education Ltd 2021

## General Marking Guidance

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

## Section A: Question 1, Translation into Japanese

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

### Marking principles

Spelling and orthography: minor non-grammatical errors are tolerated, for example アイスクリム 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	Japan is the leader of the manga world	日本は漫画の世界のリーダーだ			(1)
2	it is often said	とよく言われています			(1)
3	Japanese read printed manga	漫画を読む日本人は	多くの日本人は漫画を読む		(1)
4	many	大勢いるし	たくさん		(1)
5	manga like 'One Piece'	ワンピースのような漫画も			(1)
6	are still very popular	今でも人気が高いです			(1)
7	yet ...recently	しかし最近			(1)
8	the digital manga from SK called 'webtoon'	韓国のウェブトゥーンというデジタル漫画を			(1)
9	people downloading onto their phone	ケータイにダウンロードする人が			(1)
10	it seems....is increasing	多くなっているようです			(1)
11	readers...traditional manga	読者は伝統的な漫画を			(1)
12	it is not that (they) don't read any more	もう読まないわけではないのですが	ありません		(1)
13	on a mobile phone	ケータイでは			(1)
14	the script is easy to read	字が読みやすいし	読みやすくて		(1)
15	the pictures are in colour	映像もカラーです			(1)

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
16	in the future the way we produce manga	これから漫画の作り方は	将来。。。		(1)
17	it looks as though it will change	変わりそうです(ね)			(1)
18	if it doesn't change	変わらなければ			(1)
19	we might get fewer readers	読者が少なくなるでしょう			(1)
20	a representative from a publishing company said	と出版社の代表が話していました			(1)

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

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

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

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

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

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

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

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

### Critical and analytical response (AO4)

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

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

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

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

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

### **Additional guidance**

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

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

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

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

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

**Straightforward** language is considered to be:

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

### Accuracy of language (A03)

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

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

### Additional guidance

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

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

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

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

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

Errors that **prevent meaning being conveyed**:

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

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

## Indicative content

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

2(a)	Indicative content
	<p data-bbox="432 427 858 461">どんだん読めるいろいろな話</p> <p data-bbox="432 465 1145 499">Students may refer to the following in their answers:</p> <p data-bbox="432 533 1190 595">Although not all the stories contain humorous elements, most do have something to make the reader smile.</p> <ul data-bbox="432 629 1257 1189" style="list-style-type: none"><li data-bbox="432 629 1257 790">● given intended audience (young readers of high school age and foreign learners of Japanese), then inclusion of humour is understandable as will make stories more approachable. The intended aim of 'teaching' the reader is made easier through humour.</li><li data-bbox="432 795 1257 920">● some characters find themselves in embarrassing situations eg the woman who think she's 美人 or poor boy working lift. But in former we are laughing AT woman but in latter we feel sorry for the boy.</li><li data-bbox="432 925 1257 1050">● relatively 'old' stories (鼻、我輩は猫である) also make us laugh; the priest's obsession with his nose is amusing, whilst the cat with mochi stuck on his paws makes us as well as his family laugh.</li><li data-bbox="432 1055 1257 1189">● お仙 is too tragic a tale to include funny elements whilst 注文の多い。。。 is more of a nervous laugh - we might think the men end up looking ridiculous, but the writer's message is a serious one.</li></ul>

2(b)	Indicative content
	<p data-bbox="432 293 858 329"> <span>どんどん読めるいろいろな話</span> </p> <p data-bbox="432 333 1145 369">Students may refer to the following in their answers:</p> <p data-bbox="432 400 1225 495">Both the 'older' stories and contemporary ones are all seemingly set in Japan and could be said to show different aspects of the country and its people.</p> <ul data-bbox="432 528 1262 1211" style="list-style-type: none"> <li data-bbox="432 528 1262 757">● although not all the stories are based in the 'real' world, we often see people displaying very normal behaviour. We see that Japanese people have same emotions/obsessions as everyone else! Some are perhaps too worried about appearance (美人、鼻), others display unpleasant side (the thief, the man who has had enough of his wife, the boy who steals pencils).</li> <li data-bbox="432 761 1222 855">● some display 'better' qualities, e.g. the teacher who is thoughtful and caring, お仙 who refuses to be untrue, the wife who submits to her husband's wishes</li> <li data-bbox="432 860 1222 981">● the Japanese people portrayed also do 'normal' things: they have part-time jobs (elevator boy), they go to evening classes. These clearly contrast with the 'unreal' characters in the fantasy stories.</li> <li data-bbox="432 985 1262 1079">● we learn something about 'older' Japan, e.g. that families had servants at time when Soseki writing, priests too had younger men to help them</li> <li data-bbox="432 1084 1262 1211">● we see little of the country except for the pretty scenery described in 一房のぶどう. The hunting scenes in the last story take place outdoors, but this is really an imaginary space.</li> </ul>

3(a)	Indicative content
	<p data-bbox="432 264 730 297">キッチン(吉本ばなな)</p> <p data-bbox="432 309 1145 342">Students may refer to the following in their answers:</p> <p data-bbox="432 409 1430 472">Despite relatively few actual appearances in the story, Eriko's presence is felt throughout the work.</p> <ul data-bbox="432 506 1430 1447" style="list-style-type: none"> <li data-bbox="432 506 1430 633">● physical presence is striking; in Mikage's first meeting with her, Mikage is struck by beauty and sheer personal force of this 'woman'. Appearance and clothes contribute to effect that she has on people. (Some of this, of course, is for professional reasons.)</li> <li data-bbox="432 633 1430 761">● Eriko is full of energy, of life-force. Mikage often refers to her in terms of the light she gives off, just as she feeds the many plants with water. Mikage likes to feel 'warmed' by people and is thus entranced by Eriko.</li> <li data-bbox="432 761 1430 889">● Mikage is constantly referring back to things that Eriko said to her and takes Eriko's words very much to heart. Sense that Eriko is a very 'wise' woman who has experienced heartache and made a big decision about how to deal with that.</li> <li data-bbox="432 889 1430 994">● Mikage is given 'clues' by Eriko about the kind of person Yuichi is and the far from conventional upbringing that he has had. She is at pains to stress to Mikage that he is やさしい子</li> <li data-bbox="432 994 1430 1189">● Yuichi is seen by Mikage as somewhat 'cool', distant, in contrast with Eriko. (It is, in fact, Eriko who describes him thus to Mikage.) It is as though he has decided there needs to be a balance within their household, there cannot be two strong personalities in one apartment. In some ways he seems more like the homemaker; Eriko does not seem to be very at home in the kitchen.</li> <li data-bbox="432 1189 1430 1317">● Yuichi is fully aware of the huge change that his mother made to her life, of the sacrifices that she is making for him. There is a closeness between them (which Mikage at points finds hard to deal with), yet it is not perhaps a 'typical' mother-son relationship.</li> <li data-bbox="432 1317 1430 1447">● In a sense, the idea that Mikage and Yuichi might become a couple is hinted at by Eriko in her description of them both as やさしい子. She sees that they are good for each other, that somehow they 'belong' together, having both experienced death of parent.</li> </ul>

3(b)	Indicative content
	<p data-bbox="432 264 730 297">キッチン(吉本ばなな)</p> <p data-bbox="432 309 1145 342">Students may refer to the following in their answers:</p> <p data-bbox="432 376 1238 533">This work caused quite a stir when first published and YB won several prizes for it, reinforcing the idea that her voice as a writer was something 'new', in some ways not 'normal' or not what one might expect from a work of Japanese literature.</p> <ul data-bbox="432 566 1257 1742" style="list-style-type: none"> <li data-bbox="432 566 1257 757">● in many ways the setting of the story is 'normal': the characters live in apartments, they study or go to work, they eat and sleep. There is a sense of daily routine, of 'normal' life. This is underlined by the emphasis on 'things': the huge sofa, the plants, the kitchen equipment etc</li> <li data-bbox="432 768 1257 958">● the subject matter, however, is something that had not been presented in such a way before: themes of death and loneliness run through work as young people struggle to cope with grief. It is equally strange that a character finds something so 'real' as a kitchen a source of comfort in distressing times.</li> <li data-bbox="432 969 1257 1182">● making a character who has undergone sex change (not because he felt he was in the wrong body, but because it seemed the obvious next step when Yuichi's mother died) a key element of the story is unusual. Although dialogue with Eriko takes up a relatively small number of pages, it is probably the part of the story that the reader remembers most.</li> <li data-bbox="432 1193 1257 1350">● the 'plot' (such as it is) is not central to the development of the story; rather there are short episodes which throw light on the central issues. Some of the story does include the 'real' world, but we see little of 'normal' daily routine, such as work or study.</li> <li data-bbox="432 1361 1257 1507">● tone of the writing is bleak at times, as necessitated by the events, but it is not without humour. It is not conventional in terms of how time is presented, there is no clear linear line; reader is taken back and forth between present and past with often no clear signal</li> <li data-bbox="432 1518 1257 1641">● there are elements of 'magic realism', e.g. use of light/dark in nature to reflect emotion, or the sharing of a dream by Mikage and Yuichi; many references to the 'darkness' of space.</li> <li data-bbox="432 1653 1257 1742">● if this is a love story, then not presented in conventional fashion: Mikage and Yuichi are drawn together by common misfortune rather than love.</li> </ul>

4(a)	Indicative content
	<p data-bbox="432 297 884 333">窓際のトットちゃん (黒柳徹子)</p> <p data-bbox="432 338 1145 374">Students may refer to the following in their answers:</p> <p data-bbox="480 405 1394 528">Since this is an autobiography, the writer should be clear about her own character, but she chooses to let this be observed through Totto's interactions with other, rather than simply tell the reader, 'I was.....'</p> <ul data-bbox="491 562 1426 1532" style="list-style-type: none"> <li data-bbox="491 562 1426 685">● book is peppered with minor characters, most of whom are connected in some way to Tomoe school. Others are encountered on way to/from school or have a connection with her parents. Some don't even have a name.</li> <li data-bbox="491 696 1426 887">● Yasuaki is the classmate through whom we see perhaps the best of Totto. She gives up a day of her holiday to help Y climb a tree at school. We see her unselfish willingness to help others, her refusal to be beaten. Her 'naughty' side is shown by fact that she can't tell anyone as she knows adults will try to stop her.</li> <li data-bbox="491 898 1426 1043">● encounters with people on the street (such as station master, young man selling tree bark!) show how unafraid Totto is to make contact with strangers. She has no fear of the unknown, is determined to get what she wants. At same time she can be charmingly inappropriate.</li> <li data-bbox="491 1055 1426 1133">● retelling of incidents at Totto's first school by frustrated young teacher shows character: free, unwilling to simply listen, wanting to interact</li> <li data-bbox="491 1144 1426 1402">● Totto's mother allows us to see what T. is like at home. (Her father we see almost always just in a professional setting.) We see Totto being a tomboy and ruining her clothes, we see her lying to cover her tracks, we see her expressing innocent childlike hopes (I want to be a spy!). Interestingly there are hints that Totto takes after her mother; her mother, despite, knowing what <u>should</u> be done, can often appreciate why Totto behaves in a particular way (eg at first school).</li> <li data-bbox="491 1413 1426 1532">● head teacher allows Totto to be natural, to act as her impulses tell her to do, eg he doesn't stop her searching for purse in toilet drainage. Perhaps most importantly, he lets her talk, and we can see that she has a lot to say!</li> </ul>

4(b)	Indicative content
	<p data-bbox="432 259 884 297">窓際のトットちゃん (黒柳徹子)</p> <p data-bbox="432 297 1145 336">Students may refer to the following in their answers:</p> <p data-bbox="448 365 1410 495">Overall there is a somewhat 'timeless' feel to the narrative. It is clearly not a 'modern' work (especially if we are aware of the author's present age) but the focus on a child's character through small events means that indications of 'real' time are not necessary</p> <ul data-bbox="448 528 1410 1435" style="list-style-type: none"> <li data-bbox="448 528 1410 719">● WHEN do events happen? Much of the time, the outside world remains outside and time references (eg to what year/period) are few. There are obvious indications given (eg how much a sum of money could buy, the start of TV in the States), as well as hints that can be checked (eg when Rosenstock worked as a conductor in Japan)</li> <li data-bbox="448 719 1410 920">● although we do know what time of year it is, as children move through school years, in some ways feels almost 'timeless'. Generally there are few time references. Several chapters start 今日 which deliberately makes time difficult to pin down. We are actually sometimes told about holidays, although some events outside school take place during term (eg onsen trip).</li> <li data-bbox="448 920 1410 1077">● is lack of time reference deliberate to show world of child? To children, time is perhaps not such an important concept. Past memory/future plans are not so central. The 'adult' writer often points out that Totto <b>at that time</b> could not have appreciated aspects of events happening around her.</li> <li data-bbox="448 1077 1410 1211">● one clear way in which external time is highlighted is through mention of Hitler and the approach of war. Reader is thus reminded that these are real events; we are jolted out of Totto's innocent, dreamlike world, more so towards end.</li> <li data-bbox="448 1211 1410 1435">● we have to remember that this is a memoir, but lack of time indications gives the work a certain dreamlike quality. It is interesting that Kuroyanagi has not written about events after the destruction of Tomoe school. It is perhaps the case that she remembers her childhood at the school as somewhat idyllic; too many references to the outside world and passing of time would detract from the joy she experienced there.</li> </ul>

5(a)	Indicative content
	<p data-bbox="432 280 829 336">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="432 365 1145 398">Students may refer to the following in their answers:</p> <p data-bbox="432 427 1241 551">Although this is a fantasy, full of imagined characters with supernatural powers and, as such, unconnected to the 'real' world, there are many elements that a Japanese audience would recognise.</p> <ul data-bbox="432 580 1241 1400" style="list-style-type: none"> <li data-bbox="432 580 1241 741">● the bathhouse and creatures that inhabit it cannot exist, (even though Chihiro's father does explain the presence of the buildings they first encounter) but there are many details which perhaps only a Japanese director could have created</li> <li data-bbox="432 770 1241 931">● most clearly, the bathhouse itself where customers come to get clean, relax and eat good food is based on traditional 'onsen' (even if taken to monstrous level). Whilst the hot water here is not natural, the social functions remains</li> <li data-bbox="432 960 1241 1153">● the idea of 神隠し is one Japanese audience would recognise although we never meet any of Chihiro's friends so we don't know if she is missed or how long she has been gone. Perhaps the whole incident is in Chihiro's imagination? She clearly feels unhappy about having been 'spirited away' from her old school</li> <li data-bbox="432 1182 1241 1279">● familiar appearance of characters: most of servants wear clothing that looks Japanese, Haku has traditional hairstyle, (Yubaba wears western costume)</li> <li data-bbox="432 1308 1241 1400">● settings: ghostly eating places (and food available) look very Japanese, servants sleep on tatami, rooms have shoji, watery train looks somehow Japanese</li> </ul>

5(b)	Indicative content
	<p data-bbox="414 226 1359 280">ちひろ      かく      みやぎはやお 千と千尋の神隠し (宮崎 駿)</p> <p data-bbox="414 280 1359 324">Students may refer to the following in their answers:</p> <p data-bbox="414 347 1359 436">it is often expected that any film, including anime, will deliver some kind of message that usually involves change in a character as a lesson is learnt.</p> <ul data-bbox="414 470 1359 1288" style="list-style-type: none"> <li data-bbox="414 470 1359 593">● firstly, there are too many characters (many of them minor) who populate this fantasy world; developing their characters would simply not be possible</li> <li data-bbox="414 604 1359 761">● it was perhaps not the director's main concern? Many commentators agree that characters are one-dimensional but argue that real psychological depth is not expected or desirable. Director's aim is to make a beautiful film</li> <li data-bbox="414 772 1359 952">● Chihiro, as 'hero' of film, DOES develop. Changes from sulky girl, unhappy about moving house, to someone who is willing to take risks to free her parents. She grows in confidence, shows great courage in face of danger. Her parents, on the other hand, seem to have learnt little.</li> <li data-bbox="414 963 1359 1086">● There are changes in attitude towards Chihiro: Kamaji helps her out later in film, Lin becomes much friendlier towards her. Even Yubaba recognises Chihiro's stubbornness.</li> <li data-bbox="414 1097 1359 1288">● Some characters show two sides (even if no development). Yubaba has a softer side that is revealed when dealing with baby. She also has a physical 'other half' in shape of her sister (Zeniba). Thanks to magic spell, Haku is forced to live as two beings.</li> </ul>

6(a)	Indicative content
	<p data-bbox="432 237 820 271">ディア・ドクター(西川美和)</p> <p data-bbox="432 282 1145 315">Students may refer to the following in their answers:</p> <p data-bbox="480 349 1374 506">This film is very much set in the countryside and we see relatively little of city life. Whilst it looks beautiful, is there a sense in which country life is perhaps not so healthy as it might at first appear? (Just as in Japanese, the word いなか has positive and negative associations)</p> <ul data-bbox="480 539 1406 1346" style="list-style-type: none"> <li data-bbox="480 539 1406 730">● First scene emphasises emptiness of landscape as single light moves along road. Several times we are shown serene, quiet, unthreatening paddy fields. For a Japanese audience, clearly summer: we hear insects, frogs, see cockroach, hear 'suzurin'. Populated largely by old people but there are youngsters, playing idyllically in (clean?) river.</li> <li data-bbox="480 734 1406 925">● One of detectives says he dreams of living in country: growing things on his land and doing pottery. Soma too talks about clean air. The other detective is not so charmed: he dislikes country life, he thinks that living out here accounts for Ino's actions, as he was able to get away with something that elsewhere would not have happened</li> <li data-bbox="480 929 1406 1055">● We see disadvantages: there is no 'konbini' (Soma laughingly tells friend), nearest hospital is 2 hours away, only (?) old people - not portrayed very flatteringly, especially at start when Soma wakes up, surrounded by mute, hostile patients.</li> <li data-bbox="480 1059 1406 1184">● Peace of 'inaka' is disturbed by storm (at mid-point of film). We see rice fields blown by wind before rain starts. Scene in clinic also marks a crisis for Ino (and for audience) as he is seen to be clearly fake for first time.</li> <li data-bbox="480 1189 1406 1346">● But is relaxed, informal atmosphere of country clinic (lunch shared, driving in red car, medicine ordered across fields) better than rather sterile, empty city hospital? Is 'inaka' and fake doctor better finally than city and unfeeling professional doctor who only sees illness and not patient?</li> </ul>

6(b)	Indicative content
	<p data-bbox="432 297 820 331">ディア・ドクター (西川美和)</p> <p data-bbox="432 342 1145 376">Students may refer to the following in their answers.</p> <p data-bbox="432 409 1246 533">It might seem that an easy contrast would put Ino = countryside v Sōma = city, but the director refuses to give easy answers. There are probably more similarities between them than might be first thought.</p> <ul data-bbox="432 566 1246 1440" style="list-style-type: none"> <li data-bbox="432 566 1246 723">● Obvious differences in age, appearance, accent (Ino has a stronger accent). We are led to believe from initial appearances that Sōma will clash with his new environment (flash car, hairstyle, earring) but actually that doesn't happen</li> <li data-bbox="432 734 1246 925">● they both work harder than they might pretend. In 'confrontation' scene, Ino says he just does it for money, whilst Sōma is not keen to volunteer for house visits. Yet we see Ino taking time to sit with Torikai-san with drip and Sōma rushes to bedside of young boy (and ends up reading to him!).</li> <li data-bbox="432 936 1246 1126">● for both of them, father is important and largely absent figure. Both have parents who were doctors (although Ino's father's background is unclear) and neither father can be very pleased with decisions son has taken. Ino feels his greatest crime against father is to have taken his penlight!</li> <li data-bbox="432 1137 1246 1305">● Sōma witnesses how Ino works and largely he is very successful (even when by accident). Ino, however, refuses to be seen how the initially idealistic Sōma wants to view him. Even though how they work here is what Sōma wants (see patient, not illness), Ino insists he's just doing his job, nothing more.</li> <li data-bbox="432 1317 1246 1440">● Sōma thinks they are BOTH 'nisemono', perhaps even his own father too. Contrast between Ino and Sōma makes viewer think about central issue of film: what makes a "real" doctor?</li> </ul>

7(a)	Indicative content
	<p data-bbox="432 259 788 297">誰も知らない (是枝裕和)</p> <p data-bbox="432 304 1145 336">Students may refer to the following in their answers:</p> <p data-bbox="432 369 1238 526">Throughout the film, there is a contrast shown between the actions of the children and of the adults around them. Whilst the children, particularly Akira, are forced prematurely to become adults, the actual adults do not always behave in an 'adult' fashion</p> <ul data-bbox="443 562 1238 1400" style="list-style-type: none"> <li data-bbox="443 562 1238 786">● the mother is never shown as anything but irresponsible. Whilst not an unsympathetic character - when with her children she makes an effort to to make life fun - sending money occasionally is no substitute for actually being with her children. She seems seriously to believe that her own enjoyment comes before her children's safety</li> <li data-bbox="443 790 1219 853">● fathers too are absent. We only meet one of them and he is unwilling to be saddled with a group of children</li> <li data-bbox="443 857 1238 1111">● most of adults seem blind to what is going on. It is hard to believe that no one questions the situation. Surely the children must be heard? Even the landlord's wife who knocks on the door is quick to accept the explanation for mother's absence. Why does she not follow this up? Does no one wonder why there are children washing in the park? The baseball teacher too is happy to take Akira on, no questions asked.</li> <li data-bbox="443 1115 1238 1240">● it is the slightly older teenagers who offer support. Saki even goes so far as to earn money which Akira rejects. The girl from the konbini helps on a practical level, arranging out-of-date food for them.</li> <li data-bbox="443 1245 1238 1400">● we know this is based on true event, so clearly even 'real' adults are unwilling to interfere, to pass the burden of responsibility onto children. Having to deal with death of sister draws Akira into the very real role of adult</li> </ul>

7(b)	Indicative content
	<p data-bbox="416 293 1423 331">誰も知らない (是枝裕和)</p> <p data-bbox="416 331 1423 369">Students may refer to the following in their answers:</p> <p data-bbox="416 398 1423 526">In many ways this is an 'undramatic' film, with many of the events (such as they are) shown at much the same pace. Yet there is a clear, downward progression in the situation faced by the children on daily basis.</p> <ul data-bbox="416 560 1423 1332" style="list-style-type: none"><li data-bbox="416 560 1423 716">● increasingly terrible living conditions in claustrophobic apartment: food scarce, water cut off, no power for aircon, unable to wash/shower. It seems to be summer, which makes situation worse. Pile of bills underlines the lack of money</li><li data-bbox="416 716 1423 817">● gaps between visits from mother get longer, ways of contacting her prove to be useless. Adults in block start to ask questions, although prove not to care</li><li data-bbox="416 817 1423 974">● relations between siblings worsen, especially between the two older ones. Kyoko suffers in silence, clearly disapproving of Akira's new friends. Her eyes tell how she really feels even when says nothing. Argument over mother's clothes (should we sell them?) is telling</li><li data-bbox="416 974 1423 1075">● there ARE moments of respite/hope. Plants on balcony start to grow, the park offers a chance to cool down and get clean</li><li data-bbox="416 1075 1423 1198">● situation is too much for Akira, so he has to leave. But his bringing 'friends' home onyl serves to further underline how bad things have got: the boys are heard to comment that the flat is dirty and smells</li><li data-bbox="416 1198 1423 1332">● final (inevitable?) point of downward progression is death of younger sister. Ironically put back in same suitcase she arrived in. Film leaves unanswered how things will go from here....</li></ul>