



Mark Scheme (Results)

Summer 2025

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 or 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.

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

Summer 2025

Question Paper Log number P74272

Publications Code 9JA0_02_2506_MS

All the material in this publication is copyright

© Pearson Education Ltd 2025

General Marking Guidance

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

Paper 2 marking principles and mark scheme

Section A: 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	In Japan there are a lot of robots	日本には…ロボットが多くいます	日本では/たくさん Allow あります		(1)
2	restaurants or coffee shops	レストランや喫茶店	カフェ/コーヒーショップ		(1)
3	in places like	のようところに	みたいな場所		(1)
4	where robots teach English	ロボットが英語を教える			(1)
5	there are even primary schools	小学校もあります	小学校さえあります だって、まで	any other type of school	(1)
6	by using robots	ロボットを…使って	使うことを通して、使うことによって		(1)
7	as workers	働き手として	働く人、労働者、従業員、ワーカー	工人、社員、会社員	(1)
8	Japan....the problems of declining birth rate and aging society	日本は少子化と高齢化社会の問題を	少子高齢化社会 少子高齢化問題	出生率 if no 'declining' バースレート	(1)

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
9	it seems thatis trying to solve	解決しようとしているようです		とけるためす	(1)
10	together with us	(私たちと)一緒に	ロボットと(働く...)		(1)
11	having robots work	ロボットに働いてもらって	ロボットが働いてくれて Accept 'robots working...'		(1)
12	it really helps	本当に助かります	役に立ちます・ありがたいです・助かっています	Anything in past; with no reinforcing adverb; 手伝う(help)	(1)
13	if we didn't have them	(ロボットが) (い) なかったら	Accept ば form		(1)
14	the number of clients	お客さん (の数) を	クライアント 利用者、老人	依頼人; 数字	(1)
15	we would probably have to reduce	減らさなければならいでしょう	減らさなければいけなひかもしれません、減らす必要がる.... ; おそらく		(1)
16	Moreover, the elderly people...by the robots every morning	それに、お年寄りひ毎朝ロボットに。。	その上、さらに、また、そして; 老人;	老者	(1)
17	are invited to dance together	一緒に踊ろうとさそわれて	一緒に踊りましよう Accept 招待する、提案する、招く、頼む		(1)
18	(so) gradually become healthy	だんだん健康になつていきます	元気に。。。 ゆっくりと..	どんどん	(1)
19	of one old people's home	とある老人ホームの	ケアホーム ケアハウス	老人家 老人院	(1)
20	said the manager	マネジャーが話してました	言っていました 経営者、管理人、		(1)

Sections B and C: 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 band

- You should first of all 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 and then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

Step 2 Decide on a mark

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band, depending on how students have evidenced each of the descriptor bullet points.
- You will 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 (A04)

- 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 should 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.

Marks	Description
0	No rewardable material.
1–4	• 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	• 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. • Response relates to the work but often loses focus on the question.
9–12	• 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	• 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	• 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 students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–3	• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted. • Limited range of vocabulary resulting in repetitive expression. • Limited use of terminology appropriate to literary and cinematic analysis.
4–6	• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted. • Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive. • Occasional use of terminology appropriate for literary and cinematic analysis.
7–9	• 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, resulting in variation of expression but this is not sustained. • Some use of terminology appropriate for literary and cinematic analysis.
10–12	• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay. • Frequently varied use of vocabulary, resulting in regular variation of expression. • Frequent use of terminology appropriate for literary and cinematic analysis.
13–15	• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing. • Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different 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. Examiners 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 (including to express literary and cinematic analysis – (see further detail 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 (AO3)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–2	• Limited sequences of accurate language resulting in lapses in coherence. • Errors occur that often prevent meaning being conveyed.
3–4	• 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	• Frequent sequences of accurate language resulting in generally coherent writing. • Errors occur that occasionally hinder clarity of communication
7–8	• Accurate language throughout most of the essay, resulting in mostly coherent writing. • Errors occur that rarely hinder clarity of communication.
9–10	• 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 as errors are also made by native speakers. 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 using the incorrect person of the verb
- 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.

Question number	Indicative content
2(a)	Although the volume contains a variety of stories, differing in subject matter, length, style, tone, etc, there ARE common elements between some of the stories: • most obviously, the setting of the stories is in most cases clearly Japan. There are clear geographical references in many stories (一房のぶどう Yokohama, 羅生門 Kyoto, etc), whilst in others, details such as names and cultural references indicate that we are in Japan (eg in タクシーの運転手, the driver is called 木村 and his wife's first reaction to his wanting her to leave the family house is to go back to her parents' place). • many of the stories are 'realistic', recounting events which could easily have happened (eg 外国語、エレベーターボーイ、一房のぶどう etc); others to a greater or lesser degree are set in a world of 'fantasy'; this is most obviously the case in 注文の多い料理店, but also, for example, in 鼻, although the actual storyline (obsession with appearance) could be true, the details of a growing/shrinking nose are 'fantastic'. Interestingly, another common element is the appearance of cats, first as the instrument of revenge on the hunters in 注文の多い料理店, then as the narrator of the story in the extract from 吾輩は猫である. • some characters show similar emotions/personality: the English student in 外国語 and 中村くん (the lift attendant) are both embarrassed by the situations they face: the former when unable to answer the teacher's gentle questioning and the latter when his 'friends' get in his lift and insist on having a conversation. Equally the behaviour of the central character in 私は美人, as well as that of 内供 shows an unhealthy obsession with their own appearance. • the stories fall largely into two categories: those that show a recognisably 'modern' Japan (and were presumably written for this collection) and those that were written at roughly the beginning of the 20th century. Amongst the latter, stories such as お仙、羅生門 depict a Japan that is clearly much 'older'.

Question number	Indicative content
2(b)	Some of the stories collected here are more clearly 'realistic' than others, yet in many cases, regardless of at what time the story is set, the characters display emotions that a 'modern' reader would be able to recognise, even if not want to sympathise with: • anyone who has attended a foreign language class would immediately sympathise with the main character in 外国語. The need to avoid unexpected questions and to not have to use language spontaneously is something that many readers can understand. Similarly, although most readers probably have no experience of being a lift attendant, it is easy to feel the embarrassment that 中村くん suffers when old friends from high school insist on asking him questions. • although 内供 may not be a very attractive character and the change in nose size not a realistic element, his wish to fit in, to have an appearance that no one would comment on, is very believable and something that readers, even if historically distant from the period in which the story is set, can recognise. Similarly, the 弟子, unable to hold in his laughter, or the locals, commenting that it is just as well that 内供 is a priest (who would marry him?), display reactions that we can understand. • whilst a modern reader may well be able to understand why お仙 is upset by the deaths of her two suitors, we are perhaps less likely to recognise the extent to which she feels responsible for their untimely end, such that she takes the decision to throw herself into the sea to join them in death. The author 宮沢賢治, in his short story 注文の多い料理店, probably did not intend for the reader to sympathise with the hunters, his two central characters, and certainly it is difficult to want to identify with them, since they are portrayed as uncaring and rather stupid, more worried about money than the animals in their care. • although many people might not go so far as to steal, it is not hard to sympathise with ぼく in 一房のぶどう as he eyes the better quality pencils of his friend ジム. The human emotions of desire, guilt and forgiveness are easy enough to spot in this story.

Question number	Indicative content
3(a)	There are many aspects of this work that do not fall into what Japanese readers at the time of publication (early 1990s) would have labelled 'normal', yet the world of 「キッチン」 is in many ways totally recognisable: • there are many recognisable, 'normal' elements to the lives of the 3 main characters: Mikage and Yuichi are both university students (although the former is taking a break at this point in her life), both do part-time jobs. Eriko too works although we do not get to see her workplace (a bar), only see her rushing to get back to work. • Mikage's life is (too?) full of very 'normal' details as she has to deal with clearing her grandmother's flat and find another one. She has to clean, dispose of her grandmother's things, sort out a new phone line, advise people of the change of address. Similarly, when she first visits the Tanabes, she is struck by very 'normal' household objects: the sofa (even if it is ridiculously large), the plants, the kitchen equipment. Mikage is later amused by the Tanabe obsession for gadgets: a juicer and a word processor. • in many ways, their relationships with others and between themselves are also 'normal'. We meet Mikage's former boyfriend; she is aware that, if still together, he would make sure she 'got real' and returned to her studies. We hear that Yuichi's girlfriend, subject to the 'normal' emotion of jealousy, slaps him for apparently being unfaithful. Mikage and Yuichi understand each other, having both experienced loss of close family, and this draws them together. • of course, in some ways, they are not 'normal': they have all experienced loss of a loved one at a relatively early age; Eriko has reacted to her situation of having to bring up Yuichi on her own by physically becoming a woman. • Mikage's experiences of light/dark are sometimes 'normal', sometimes not. Mikage notices the 'real' lights of the city below the Tanabe's flat, but only she can see the 'light' that both Yuichi and Eriko seem to emit. This is in contrast to the times when she feels surrounded by blackness (闇), representing the grief that she feels swallowed up by.

Question number	Indicative content
3(b)	From the title of this work we can see immediately that the kitchen is going to play an important part in this story. But is it for Mikage the most meaningful place to be and why is that? • Mikage makes it clear from the very opening of the story (in the slightly unsettling first few paragraphs) how much the kitchen – any kitchen, it seems – means to her. She likes a kitchen that is lived in, even if that means the equipment is worn from constant use. For her in the situation that she shows us first, grieving the recent passing of her grandmother, the kitchen offers support and comfort. • apart from the kitchens in her grandmother's flat and that of the Tanabes, the only other space that gets attention in Mikage's narrative is the Tanabe's living room. Mikage's life as described in the work <u>does</u> take her to other places – the flower shop where Yuichi works, her own part-time job, the coffee shop where she meets Sotaro, the landlord's office, the bus – but most of these are barely described. What Mikage takes from these other places is the emotions/memories that it stirs in her; it is the atmosphere that matters more than the physical presence of the space. • the comfort offered by a kitchen is not restricted to that in her grandmother's now empty flat. When Mikage first goes to see the Tanabes at home, she is slightly surprised at the living room with its huge sofa and jungle of plants. But she feels better once she has had a chance to inspect their kitchen. When Mikage finds herself in tears on a bus and hurriedly gets off, her chancing upon the smells and sounds of a busy restaurant kitchen rescues her from the overwhelming sadness she was feeling; her mood changes from one of 'darkness' to one of 'light'.

Question number	Indicative content
4(a)	This work is essentially autobiographical and as most people (in Japan, at least) know who the writer is, it is easy to work out roughly over what period the events of the narrative take place. But a description of history seems to not be the main concern of Kuroyanagi-san: • this work starts with a 2-line explanation of the time being written about (第二次世界大戦が終わる、ちょっと前まで...), yet after that there are few clear indications in the first chapter of the time setting. In fact, for those familiar with Tokyo, the mention of 自由が丘 and the 大井町線, as well as the description of the train journey, makes it seem very modern. It is only the appearance of the チンドン屋さん and the 'sunray' flag used by the Japanese Navy which suggest that we are sometime in the past. • although not a central feature of the narrative, there are comments about the period being described throughout the text: Jiyugaoka was mainly fields, there was no television, no (mechanical) cranes, radios were large wooden objects, rubbish was collected by cow-drawn carts, 5銭 bought a small box of caramels, etc • references to Hitler and the encroaching Pacific War are also made. We learn too that the conductor of Totto's father's orchestra (Rosenstock) was Jewish, having moved to Japan to escape persecution. • overall, the historical setting is not what a reader remembers from the story. It is the story of Totto's (unusual) education at Tomoe and the often amusing incidents that happen which are the central focus. Partly, this is true to the perceptions of the main character; being a child, Totto would probably not have been aware of the wider growing world crisis. The 'adult' narrator explicitly says:子どもの知らないうちに、太平洋戦争は...始まっていた..... • Kuroyanagi also seems deliberately to give the narrative a 'dreamlike', timeless quality. Several chapters start 'today' or 'yesterday', and chapters often end with a single, wistful line, more like poetry than prose, eg これが、最初で、最後の、木登りになってしまった

Question number	Indicative content
4(b)	The headteacher plays almost as large a part in this 'story' as Totto herself, and the events described certainly give a good indication of the type of education that Kobayashi-sensei wanted to give his pupils: • the education at Tomoe is child-centred; we can see this from the length of time (4 hours!) that Kobayashi is willing to listen to Totto at her 'interview'. The children are also able to decide where they sit in class (not imposed 'from above') and to choose the order in which they do the day's learning tasks. • being unwilling to impose adult authority is also shown when Totto drops her purse into the (old-fashioned) toilet. Rather than stop her fishing for her purse, the headteacher simply walks past, asking her to make sure she puts back what she has removed. Totto likes him even more for trusting her, and her mother thinks his attitude is すばらしい. • the children are subtly made to learn about the natural world and its importance. In the chapter 散歩, what the pupils see as お遊びの時間 is actually teaching them about biology and history. Similarly, the 'fun' element of including 山のもの、海のもの in their lunchbox teaches the children about the source of their food. • the headteacher is anxious that the children are taught to view each other as equals. He cleverly designs games for Sports Day that allow the disabled students to win in order to remove any complex they may feel; he asks the children not to wear swimming costumes in the pool, so that they are 'natural' and get used to seeing each other naked; his wife supplies extra lunch food to avoid students feeling ashamed if their mother has not managed to supply 山のもの、海のもの; he scolds the boy who makes fun of Totto's hair, making it clear that he does not agree with the perhaps widely-held view that males are 'better'. • Kobayashi-san lays great importance on use of music and movement to give the children sense of freedom through his use of eurhythmics.

Question number	Indicative content
5(a)	As with other Studio Ghibli films, whilst the story line may be one where the imagination is not limited to things/beings that are possible or already exist, there are many elements of 'Spirited Away' that are recognisable as based in the 'real' world: • the reference in the title to being 'spirited away' (神隠し) conveys a stronger image for Japanese viewers of 'another (spirit) world' than perhaps it does in English. • the film starts very realistically: a grumpy child in the car with her parents, moving to their new house. The roads, the traffic, the signs, worries about the removal firm: these are all familiar. Even the father's explanation of the dilapidated buildings seems plausible. • many background details are familiar to a Japanese viewer, giving a sense of a 'real' world: the row of eating places, the food itself, the signs (¥ on the bathhouse), even the flowers that Chihiro has to push through. The train that pushes through water may not be 'real', but the details are: the station, the conductor, the adverts in the carriage. • the main backdrop to the events, the bathhouse, whilst exaggerated in scale, has its origins in 'real' Japan. Yubaba, although a witch with extraordinary powers, has recognisable human form, her dress and hairstyle clearly Western (if not modern). Her efforts to not wake Bō and to keep him from crying will seem 'real' to any parent. Bō himself is surrounded with familiar baby paraphernalia, even if all built on a superhuman scale. • familiar patterns of work as part of society are present in this spirit world too: Yubaba, as the employer, is in charge of the business, making contracts with her employees (including Chihiro), all busy tending to the needs of the customers. Chihiro needs work to be able to survive; even when faced with the strange beings in Yubaba's room, as well as the amazing things that Yubaba can do, the importance of having a job is not forgotten by her as seen by her repeating: 働かせてください.

Question number	Indicative content
5(b)	The main thread of this film's plot is the change we witness in Chihiro as she 'grows up'. That change is mostly brought about through her encounters with the other characters in the spirit world, both being helped by them, but more importantly being of help to them: • Chihiro is a young girl, as such she needs support from those around her. Even after some time working in bathhouse and growing stronger, she still needs to cry at her situation, to be comforted and fed by Haku. • her first attempts at giving help backfire: assisting one speck of すずむし to transport its coal leads to them all wanting help; she leaves a door open for Kaonashi, inadvertently giving him the chance to bring chaos to the bathhouse. • Chihiro's desire to help Haku when he is injured stems from her being aware that she was helped by him at first (he gave her food, kept her clothes, used his powers to stop her 'disappearing', etc). She is willing to climb a long, high ladder to find him; she does not shrink from forcing the magic だんご into his (dragon's) mouth; she is not dissuaded from going to Zeniba's house by the lack of a return train. • This story arc, described within the film, is then matched by a longer arc, once again showing this mutual help-relationship, but only revealed at the end: as a child, Chihiro was rescued from drowning by the river spirit (Haku), and now in turn she rescues him by returning his name to him. • we see growth in Chihiro at an early stage as she has to hide fear and ask for help, firstly from Kamaji and then from Yubaba. It is noticeable that both of them do admit to admiring her (Kamaji even pretends she is his grandchild), as does Lin on a couple of occasions. • Chihiro's rejection of Kaonashi's offers of help (both ふだ for the bath and then later gold nuggets) show how selfless her actions are: she does not help others for selfish reasons, this too showing growth in her character. Her brave actions in getting Kaonashi out of the bathhouse (thus helping Yubaba) are signs of a stronger Chihiro; her realisation that being in the bathhouse is not good for Kaonashi is also a sign of a more mature character.

Question number	Indicative content
6(a)	Although this film is framed as a comedy-cum-detective story, there are serious issues affecting the whole country addressed within the dialogue, largely through the interviews conducted by the police: - the countryside is presented as an attractive place to live; the camera shows the beauty of the fields and the surrounding mountains. There is very little traffic, children can play safely in the river. Even one of the detectives can see the appeal. But remoteness has its own problems: it is a 2 hour drive to the nearest big hospital, bad weather can cut them off. - the main problem faced by the village: a population largely of elderly, with no doctor willing to move there. Understandably the mayor was overjoyed to have found Ino; he offered him a very high salary. Later he admits he did not check his qualifications; likewise, no one knows about Ino's background, all offer different stories about his father. - the villagers are also complicit in what happens. As long as no one asks, they are happy to accept Ino, to celebrate his successes. The mayor says he was 神様. But when Ino disappears, they are equally happy to complain about him. - it is clear that finding medical staff is NOT easy. One of the detectives on the other hand believes that a quick phone call to the prefectural authorities or to a university and all will be sorted. The mayor is unsurprisingly desperate for Ino to be found. - an unhealthy relationship between doctors and pharmaceutical companies is shown through Saimon and Ino. Profits are being made by persuading people that they need to take unnecessary medication; doctors are complicit in this fraudulent activity. - Ritsuko is presented as the 'good' (city) doctor although she herself is not so sure; she tended to her work rather than sit with her father when he was dying. Is her reaction of putting all the sick patients in hospital necessary the right one? - the Torikai family represent many families in Japan, parents still in the country, while children disappear to the city, only making annual trips home. Here too, parents are complicit: Torikai-san says her daughters were desperate to leave and she does not want to drag them back. The only solution, as happens here, is to take parents unwillingly to the city for treatment.

Question number	Indicative content
6(b)	Although we have no idea at the end of the film whether Sōma will go back to work in the countryside, his words (addressed mainly to Ino) show that he has been affected by his time in Kamiwada village: • the moment when Sōma wakes up in the clinic after his car accident is not an auspicious start: exaggerated for comic effect, he is surrounded by elderly patients being treated for various complaints. He is given further cause for his earlier comment to his friend about swapping places with him (for a 'better' hospital) when he realises Ino is discussing the symptoms not of a patient, but a dog! • despite his comment to his friend, he claims to have wanted to be sent out to train in the country. He sounds idealistic when he tells Ino (in a pre-prepared speech?) how doctors in the city fail to see patients as people, and he claims to want to experience the clean country air. Ino, not surprisingly, seems not to believe him (did you lose a bet?). • from day one Sōma sees how Ino runs the practice: visiting patients at home, building a relationship with them, ready to attend at any hour, taking pills to patients, doing what is best for patient. (The clearest example of this, Ino's treatment of Torikai-san, is not witnessed by Sōma.) He is also witness to the surgeon's (undeserved?) praise of Ino's actions to relieve the pneumothorax. • Sōma is clearly deeply influenced by what he witnesses in Kamiwada, so much so that he tells Ino he wishes to go back there when he has finished his round of placements. He has seen real care there, far more than in a city, where medical treatment is simply a process. He feels that as a doctor he can be appreciated there, and he misunderstands Ino's assertion that he is a fake and 'just ended up there'. • Sōma is clearly moved by the relationships that Ino has with his patients, yet he tells the detective that he had his doubts from the beginning about Ino's medical knowledge and skills, although didn't challenge him about this. (It is a criticism that could be made of the film that Sōma at no point talks to anyone about his doubts; he only admits this to the detective, by which point it is too late.)

Question number	Indicative content
7(a)	For much of the film, the mother is absent and the two older children (Akira and Kyoko) are forced to take on the role of adult. Even when the mother is present, her words and actions sometimes fall short of what one might expect from an adult responsible for four children: • in the early stages of the film, the mother sometimes DOES act responsibly: she sets rules for the younger children, exchanges あいさつ with the landlord, helps Akira with his studies, cuts and brushes the children's hair. (It could be argued that the way she interacts with the children, often joking and not being too strict, is effective.) • however, Akira and Kyoko are left to enforce the rules that the mother sets. Akira especially is obliged to be the adult: he cooks, does the shopping, deals with money (including finding new sources of money), pays the bills. Kyoko is in charge of the washing machine and preparing the bath; she also reads to Yuki. • when the mother is present, there is often role reversal from what might be expected: Akira asks his mother if she will be late home and whether she will need food; the mother tells Akira, her son, that 好きな人がいる; she does not get up to make breakfast for her family. The mother comes home late, smelling of alcohol; later, after a month's absence, she returns with a casual ひさしぶり: it is Akira and Kyoko who become the disapproving parents. • Akira feels obliged to take on the adult role for his siblings: he takes Yuki out on her birthday, he manages to provide お年玉 for them all, he helps Yuki with her writing, he decides they have to use the park as bath and laundry. Both Yuki and Shigeru give him a look that says 'I trust you to keep me alive'; in Yuki's case, not managing that and having to bury her is the very worst adult part he has to play. • at times, we see Akira revert to being the child that he is, happy to be briefly free of his burden, but it is when he gains friends and stops being an adult that things start to go really wrong. • we only see the fathers briefly, but it is clear from their short scenes that they are not to be relied upon either.

Question number	Indicative content
7(b)	The action of the film plays out over a period of less than a year. Understated references to cycles in the natural world as well as some references to events in the Japanese cultural calendar signal the passing of time: • most of the 'signals' that indicate how time has passed are visual ones, often a single, uncomplicated shot. The characters rarely comment on the cold/heat (the mother comments that it's cold outside when she returns from work), but the children certainly look hot towards the end of the film. • the natural world is shown as a subtle marker of time: brown leaves on the ground, then leafless trees; there are bright, cold days, turning to spring when the children make their first trip out to the park, where sakura are in blossom; spring is further underlined by the planting of seeds, which then grow as the season warms up; the noise of the せみ indicates that we have moved to summer; finally, a shot of heavy rain takes the viewer to つゆ. • physical appearance of the children and the local people also helps to indicate time. It is not totally clear what time of year it is at the start of the film (Akira wears a T-shirt on the train to the new apartment, yet shortly afterwards the people in the shopping street are dressed more warmly), but Yuki is dressed in coat and scarf for her birthday trip, then Akira takes to wearing his new scarf. Later, when the children are in the park, they are dressed for summer heat. (The heat also helps dry the washing.) In many shots, the sweat on the children looks real, rather than make-up. • cultural references include the Christmas lights, the Christmas cake and the お年玉 that Akira is at pains to provide for his siblings. • the passing of time is shown perhaps most starkly through the gradual change in the apartment. As bills remain unpaid and utilities are withdrawn, the apartment becomes physically more unappealing, litter-strewn and filthy. • the linear progress of the narrative does not unduly stress the passing of time, but for the children, whom we see only in very short sections killing time by various means, it is clearly meant to seem very oppressive.

