



Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE

In Japanese (9JA0/02)

Paper 2: Translation into Japanese and written
response to works

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General Marking Guidance

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

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 アイスクリーム instead of アイスクリューム, 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	The story of 'One Piece' is... throughout the world	「ワン・ピース」の話は世界中で			(1)
2	very popular	とても人気があります。			(1)
3	Yet the name of the man who writes the stories	しかし、話をかく男性の名前は	。。かく人・書いている人		(1)
4	is not so well-known	そんなに有名ではありません。	それほど有名・あまり有名ではありません		(1)
5	Fans of his work	彼の作品のファンが			(1)
6	as (they) know	知っているように			(1)
7	for Oda Eiichiro ...is not unusual	おだえいいちろうには。。。めずらしくない(こと)です・めずらしいことではありません	普通です		(1)
8	working 18 hours a day	一日18時間働くのが			(1)
9	Unlike other manga artists	他の漫画家と違って			(1)
10	Oda...moving parts of scenes	おだは場面の動いているところを			(1)
11	apparently draws all himself	全部自分でかくそうです。			(1)
12	he has his staff draw	スタッフには。。。かいてもらいます			(1)
13	just the backgrounds	バックグラウンドだけを	背景; うしろの絵		(1)
14	In 2020 when asked	2020 年に。。。と聞かれた時			(1)
15	how much longer he would continue	後どのぐらい続くか	続けるか		(1)

16	he needed another 5 years	後 5 年必要だ			(1)
17	Oda answered	とおだは答えました。			(1)
18	the story he wanted to write	自分がかきたい話を	彼がかきたい話を		(1)
19	he was grateful to the fans for allowing him to write	ファンが。。。かかせてくれて、ありがたいことだ	ありがとうございます		(1)
20	he also said	とも言っていました			(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 (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 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	<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">• 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	<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 (AO3)

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

Marks	Description
0	No rewardable language.
1–3	<ul style="list-style-type: none">• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.• Limited range of vocabulary 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 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	<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, 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 essay.• Frequently varied use of vocabulary, 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, 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 (A03)

- 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	<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 essay, 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 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)	<p>Almost without exception, the stories in this collection show people behaving in a way that is often not what might be considered 'good'. It is interesting to consider whether their behaviour is affected by those around them, or whether it stems from some 'bad' character traits.</p> <ul style="list-style-type: none"> • In 'Hana', while some of Naigu's actions are determined by practical considerations (his big nose is awkward when eating), it is primarily the comments of those around him that make him more aware of his 'defect'. Of course, some of his unhappiness comes from his own lack of self-esteem, but the behaviour of those around him also drives him to extreme lengths to have his nose made shorter. • As with Naigu, many characters in this collection of stories do behave in a far from ideal way and often show themselves to have negative aspects to their character. The boy in 一房のぶどう has no one to blame but himself for how he acts when stealing the pencils. Of course, it could be argued that by leaving the pencils in the classroom, his friend was offering him temptation, but he could naturally have left the pencils where they were. The hunters in 注文の多い料理店 similarly seem to act out of a selfish need to prove themselves good hunters; no one forces them to do it. • The taxi driver, who decides that he has had enough of his wife, is drawn to change his mind about his decision through the clever actions of his wife; she calmly accepts his decision and puts on her best make-up, her dignified acceptance of his decision succeeding in making him realise that he is better off with her in his life. The やさしいどろぼう is also made to return to the house with sweets for the children through the calm, reasonable behaviour of the houseowner, whose house he came to burgle. • Even 'Osen', who is clearly meant to be a 'good' character, has her life changed by the decision of her father to let the suitor who can catch the most fish be her husband. It is, though, her very 'goodness' which dictates to her the path she must take, after inadvertently causing the deaths of the two suitors.

Question number	Indicative content
2(b)	<p>The shorter stories in this collection were written especially for this publication, so are not as 'famous' as the longer stories, but does that mean they are not as good?</p> <ul style="list-style-type: none"> • In relative terms, of course, all the stories are short. (With the exception of the one extract from a longer work 吾輩は猫である.) But those in Part 1 and those between the 'longer' stories in Pt 2 are clearly shorter. やさしいどろぼう barely stretches onto two pages of the book. • Particularly for a present-day student of Japanese (or even 帰国子女) the shorter stories are set in a more familiar environment. The writer therefore does not need to spend time giving background detail. This is not to say, however, that extra detail does not contribute to a short story: the increasingly strange commands given to the hunters in 注文...lead to an ever tenser atmosphere. The build-up of tension, necessarily through more words, is central to this story. • In most cases, the very first line of a short story tells us a lot about what is to come: 陽子は、いつもより時間をかけてお化粧していた。 We know from this one sentence that Yoko takes care of her appearance and that there is clearly a special reason for her doing her make-up today. Similarly from the opening lines 二階、婦人服でございます。上へまいります we are taken immediately to a department store lift. • The three stories that make up Part 1 particularly take the reader inside the heads of the main character. (This is despite the fact that only 外国語 uses a first person narrative.) This allows the reader to very quickly grasp the situation and to understand the emotions that each character is feeling. The elevator boy, for example, is embarrassed by the conflict between his need to speak politely in his role and the informal way his school peers address him. • The restricted length of these stories does not obviously detract from their effectiveness. In just a few pages a complete picture of a character in a situation is drawn, and there is no feeling of incompleteness or disappointment at an unfinished narrative. The mystery as to why the 美人 feels slightly uncomfortable in her yellow suit is revealed right at the end, leaving the reader to smile at the (deserved?) humiliation of a character who has shown herself to be overly concerned with what others think of her. Similarly, the elevator boy story ends with the comical 新宿でございます as he manages to avoid not answering his school mate, but has to use over-formal language to do so.

Question number	Indicative content
3(a)	<p>Most of 'Kitchen' is played out against the background of the Tanabe flat. It is the place where the three main characters cross paths (although Mikage is often there alone) and Mikage is still there at the end, yet she makes several comments about having to leave.</p> <ul style="list-style-type: none"> • In practical terms, going to live with the Tanabes is a good idea. Mikage's grandmother is dead and Mikage has to move out. Her mind is somewhat clouded by her grief and feelings of loneliness, so Yuichi's offer saves her from the tasks of looking for a flat, getting a phone put in etc. 奇跡がボタもちのように訪ねてきた • The Tanabes' place firstly offers comfort on a physical level. Mikage falls in love with the kitchen, and is equally drawn to the huge sofa and the plants/flowers everywhere. ここはベストだ, she thinks to herself. Being in another place gives her an excuse to avoid thinking about the sad, lonely place she finds herself in. • On a 'spiritual' level, Mikage draws comfort simply from being with people again. Her family are now all dead and she has suspended her studies as well as her hours at a part-time job. Getting to know Yuichi and Eriko fills a 'gap' in her life. • Yuichi, whilst friendly, can, she notices, be クール、even 冷たい. There is a link between them as he too is grieving (for his birth mother), he too is aware of the 'darkness' that surrounds them. Mikage wonders if they might fall in love - although she stresses that she is presently not in love with him - but also thinks she should go because it is causing problems with his girlfriend (according to Sotaro). • Eriko comes to be of huge significance to Mikage, who cannot help but be swept away by Eriko's beauty. It is the light (鮮やかな光) that accompanies Eriko's appearances that gives Mikage strength to go on when all seems hopeless. She offers wisdom gained from her own difficult experiences. • In many ways, living with the Tanabes is beneficial to Mikage. It offers her comfort at a time she really needs it. She comes so close to Yuichi that they even share a dream. But at one point she describes that life as a 'dream', indicating that it is not perhaps going to last forever. We know that Mikage can be realistic, so she knows she will have to move out, but for the moment it suits her well.

Question number	Indicative content
3(b)	<p>One of the reasons that 'Kitchen' caused such a stir when first published was that it was in many ways 'different' from other published stories. Whilst the story itself plays out against a 'real' background, there are elements that seem almost magical.</p> <ul style="list-style-type: none"> • Most important to remember that the entire narrative is passed to the reader through Mikage, so what she is thinking, what she is imagining is central to the story. (It is also interesting that we learn very little about Mikage herself.) • The 'real' world in this work is shown not so much through physical descriptions of buildings and scenery, but through everyday domestic objects: the large sofa in the Tanabes' flat, the plants, the various pieces of kitchen equipment (Silverstone frying pan). It is when surrounded by such things that Mikage feels most comfortable: when in the kitchen particularly, she feels つかぬ. • The 'realness' of the Tanabes' flat is underlined to Mikage by the number of slightly ridiculous gadgets that are always appearing and which Mikage cannot help but be amused by (またか). • There are two sides to the thoughts (and therefore the words on the page) that Mikage has: firstly, the 'events' (such as they are), secondly and more importantly, her thoughts and feeling about her life. Against the backdrop of 'real' things and people, Mikage's thoughts are full of how 'dark' her life has become, how lonely she feels without any family left, how much these thoughts threaten to overwhelm her. • Yoshimoto skilfully combines these elements through the use of light/dark images. There is light in the city even at night, Eriko seems to bring light with her when she enters the flat. Against this, Mikage makes constant reference to 闇 surrounding her. • Some of humour in the work comes from the collision of Mikage's feelings of grief and loss with the demands of daily life. She realises that life has to go on, she cannot let herself be totally absorbed by her grief.

Question number	Indicative content
4(a)	<p>The overall impression of Totto-chan gained from this work is indeed of a child full of life, ever curious and willing to enjoy the situations, particularly at school, that she finds herself in.</p> <ul style="list-style-type: none"> • The quotation is taken from early on in the book when Totto goes to visit Tomoe Gakuen for the first time. Witnessing life at the school, her heart fills with うれしさ and 楽しみ at the thought of becoming a member of the school. This is not the only time, however, when Totto feels these emotions; there are very few occasions when she does not feel positively about her school and home activities. • It is, of course, her 'lively' nature that brings her into conflict with the female teacher at her first school. Totto is so thrilled to have a desk that she cannot help opening and closing it. She is equally excited by the fun of hearing the チンドン屋さん and thus leaves her seat to shout out of the window. Whilst Totto's mother can understand the reasons behind Totto's apparent 'bad' behaviour, it does not fit with the teacher's expectations, so Totto's mother finds herself looking for a new school. • Tomoe Gakuen, on the other hand, under the guidance of the head teacher Kobayashi, has a different ethos; the children are encouraged to be creative, to be free, to learn from experience, something which matches Totto's curious, impulsive nature exactly. (Her mother was fortunate to find this school!) Even the head teacher finds time to listen to Totto's endless chatter about what she has recently seen. • Totto is also determined that others should share her enjoyment of life: she spends time during the holiday to help Yasuaki (who is physically disabled) climb 'her' tree. It is typical of her positive attitude that she refuses to give up, despite at one point being almost in tears with frustration. • While Totto's generally sunny, inquisitive nature is usually viewed positively, there are times when it perhaps goes too far: at one point we are told that she sometimes does things to satisfy her curiosity about new things at which even Tomoe staff びっくりする. • There are a few incidents where we see Totto far from her usual happy self: at the fair she pesters her parents to buy her a chick, but just as her parents predict, they die. Totto, in tears, has to bury them; it is her first taste of 別れ. Next, she and her classmates have to attend Yasuaki's funeral, where despite her sadness, Totto manages to have a positive imaginary conversation with her friend. Shortly after this, ロッキー, her dog dies too.

Question number	Indicative content
4(b)	<p>Even today, this work is still widely read (not only in Japan). The fact that it was written by a celebrity, well-known to surely all Japanese, and that it is a factual memoir only adds to the appeal. It is a work that holds interest for the reader in a lot of different ways.</p> <ul style="list-style-type: none"> • Perhaps the most striking thing about the work is its evocation of a past Japan (in particular, of Tokyo). Not only in the concrete details of everyday life - trains, clothing, food - but also in the relative 'innocence' with which life is led. Totto, for example, is allowed to fish for her purse in the drain without supervision; on their visit to Izu, the pupils play and swim with remarkable freedom. (Imagine this nowadays!) • The main narrative thread of the work is, of course, Totto's education at Tomoe Gakuen. It is clear from comparison with the first school that she attends (and is consequently asked to leave), that Tomoe is a very unusual school. Old railway carriages function as classrooms, pupils have the freedom to choose the order in which they do tasks, lunch has to include 海のもの and 山のもの in order to teach the children where food comes from. Activities such as Sports Day are also 'tweaked' by the Head to make sure that parents are included and the less physically able also have a chance to win. • There is interesting historical detail, which helps to locate the narrative in a certain time. Totto's father, for example, is a professional musician; the conductor is Jewish and has fled to Japan to escape possible persecution. Towards the end of the work, there are also increasing references to the approach of war. • There is a good deal of humour in the work, mainly at the expense of Totto herself. The adult Kuroyanagi is able to wryly comment on how she was as a dreamy, yet confident, child. There are several examples of this at the very start in the scene at the first school where Totto 'misbehaves'. (The teacher is also quietly mocked.) • The use of an adult narrative voice is interesting, allowing for a certain ironic distance between the writer and her younger self. • For the learner of Japanese, some appeal must lie in the fact that the text is relatively easy to read and in short 'chunks'. Even without reading it all, students can get a good impression of the work.

Question number	Indicative content
5(a)	<p>It is common for a director to have a 'message' that is shown through a film, but this is perhaps not the primary concern of this film.</p> <ul style="list-style-type: none"> • Since this film, along with all the other Studio Ghibli films, is intended primarily as a film with children as its main audience, it could be argued that getting over a 'serious' message was not the prime concern of the production team. • It is sometimes said that the story of the film was developed as the production went along; it would not be unfair to say that the story does indeed lack coherence in places, although the overall structure of the film does seem to appear more clearly on repeated viewings. (Some other Ghibli films also have 'thin' plots.) There are a few sections of the film, particularly where the enormous baby appears, that seem to contribute little to the plot. (Although his disappearance does give Haku leverage to force Yubaba to release Chihiro's parents.) • Although no one 'theme' dominates the film, there are certainly elements of the story that show concerns that Miyazaki wants to highlight: <ol style="list-style-type: none"> 1. Environmental destruction: the rubbish that Chihiro pulls out of the 'Stink God' (later revealed as a River God) seems to show objects perhaps typically found to be polluting waterways. (No comment is made, however, on the air pollution caused by burning coal to heat the bath water.) 2. Greed: the bathhouse workers are all too eager to please Kaonashi so that he rewards them with more gold. The turning of Chihiro's parents into pigs at the start of the film would also seem to be a comment on society's obsession with consumption. 3. Powerful women: it is noticeable that most of the main characters are women. Although their power is not always used to positive effect (e.g. in the case of Yubaba), they dominate much of the storyline. Chihiro herself grows into a much stronger young woman during the film, feted by the bathhouse workers at the end. • Undoubtedly 'Spirited Away' continues to be a very popular film, clearly outstanding on a purely visual level, but whether the story could be said to be entirely convincing, or whether it counts as a film with a strong message for the audience, are both debatable points.

Question number	Indicative content
5(b)	<p>Although Kao-nashi might not be counted as one of the main characters of the film, he (?) is undoubtedly important to the plot; his interactions with Chihiro/Sen also show not only how Kao-nashi changes, but also give insights into Chihiro's development.</p> <ul style="list-style-type: none"> • First sights of Kao-nashi are rather foreboding; we see him standing on the bridge, silently watching Chihiro as if he is trying to calculate how useful she could be to him. His appearance, a black tube with a (Noh?) mask, is in stark contrast to the colourful appearance of the other guests to the bathhouse. He is unusual in having a musical 'leitmotif' associated with him; it is not obvious, but there is always a slightly sinister, metallic, gamelan-like 'tune' audible when he appears. • At first Kao-nashi seems quiet, submissive; Chihiro takes pity on him – perhaps she feels sorry for another being also clearly alone? – and lets him into the building. First indications are that Kao-nashi is going to be a force for good, as he expresses his thanks to her for leaving the door open, by getting her the necessary tag for the herbal bath. • It is Chihiro's rejection of the extra bath tags, her decision not to be his 'friend', that pushes him to show the negative side of his character. It becomes clear that Kao-nashi is on a simple level just lonely. (He says later when she confronts him, さびしい.) He is able to take on the character of those around him, as he does quite literally when he swallows the frog and starts to speak in his voice. But is his behaviour then his own or that of the frog? • In the banquet scene, where the staff are eager to feed him in return for a reward of gold, Kao-nashi again shows a gentler side as he offers a pile of nuggets to Chihiro. But again he is rejected and this triggers another episode of negative behaviour. It would be difficult to see him as anything but 'bad' in the scene where Chihiro is forced to confront him on her own: he is huge (literally taking on the shape of those he has swallowed) and chases her down through the bathhouse building, but with less and less force as the emetic takes effect. • It becomes clear, as Chihiro explicitly says, that the bathhouse and all its grasping, greedy employees has a bad effect on Kao-nashi. She is prepared to take him with her on the journey to see Zeniba and we see him become increasingly 'good' (おとなしくしててね) , helping the witch to wind her thread and agreeing to stay and be her helper. • It is difficult to say whether Kao-nashi is inherently 'good' or 'bad', as this depends very much on the character of those around him. It is, however, clear that we see how Chihiro grows in moral strength, in her refusals to be bought off, through her dealings with Kao-nashi.

Question number	Indicative content
6(a)	<p>'Dear Doctor' is not overly didactic, and is in many ways an enjoyable film to watch, but one of the key issues it addresses is what makes a 'real' doctor. Is it the necessary knowledge to treat people medically or is it how you treat those people on a more human level?</p> <ul style="list-style-type: none"> • The first scenes where we see Ino in action as a doctor appear to show that he is well liked by the local people and is perfectly capable of doing his job. From what the mayor tells Soma, it is clear that the village was desperate to find medical staff and they now view him 'as a god'. To some extent, the villagers too are complicit in the deception. • Ino's examination of Soma after his car accident does not seem to alarm Soma; visits to other villagers also seem to go well. Yet there are subtle indications given that Ino is perhaps not as capable as he seems: when he has to attempt to resuscitate the old man, one of the family stops him before he can show his ineptitude; Soma is alarmed that Ino is using a manual to help with a pregnancy. (Ino explains, reasonably enough, that he has few cases to deal with.) The central pneumothorax incident clearly shows his lack of knowledge as he has to be guided by nurse Otake. • Ino is aware of being a fake (he indeed says so directly to Soma), but at a point when he is about to escape in a hospital lift, he once again finds himself unwillingly feted by the villagers. He is trapped and has no choice but to go on helping the villagers. • The structure of the film, with police interviews from the future inserted into the main story, leads the viewer to realise that something is wrong, even before we have seen any evidence of this: what will cause the doctor to flee? • The relationship between Ino and Mrs Torikai is central to the theme of what a 'real' doctor is. Whilst it is her illness, and the discovery of the truth by her daughter, that forces Ino to escape, it is the way he treats Mrs Torikai in particular that shows the kindness and empathy that is perhaps more necessary in a doctor than medical know-how. (Soma acknowledges this when he wonders why he is attending medical school.) Ino realises that she is seriously ill, but is willing to go along with her pretence that it is only an ulcer. He can understand her reluctance to leave her home (and her potatoes!) and to travel to the daughter's hospital in Tokyo. By keeping her company in the evening, he is doing something more precious than supplying medicine. • The director also wants to show the possible dangers of living in remote rural areas where the locals are happy to accept a 'fake' as long as it suits them. (They are more than happy to criticise him once he has been exposed.)

Question number	Indicative content
6(b)	<p>'Dear Doctor' is a thought-provoking film in many ways, but the director/writer was clearly anxious not to make the work too 'heavy'; one way she has done this is by combining different film genres within the one film.</p> <ul style="list-style-type: none"> • The film starts mysteriously (a single light on a dark road, a white coat strangely dumped on the roadside); the presence of two detectives investigating the disappearance of the local doctor further underlines the element of mystery in the film's story. The police work is not made easy by the disagreement amongst the locals (as to, for example, what Ino's father did) and the loyalty that his colleagues (Saimon and nurse Otake) show him when interviewed. The structure of the film also makes the viewer a detective too, trying to work out what has driven Ino to escape. • There are many comic elements to the film too, more clearly at the beginning: Soma wakes up in a room full of locals undergoing various treatments, Ino turns out to be the local vet too, some of the patients' comments indicate they have dementia, an old man returns from the dead. (The director is careful not to mock the patients seen; an elderly population brings these problems.) The comic touches noticeably decrease in the second half of the film, although the final shot of Ino's grin above his facemask lightens the hospital mood. • Within the framework of the story, the director attempts to address several important social issues relevant to modern-day Japan: how health care is provided in rural areas; how the elderly are to be cared for if children move away; whether life in the countryside is in some ways 'better' than an urban existence. • These issues are all touched upon through the central story of the two doctors. Ino has no qualifications, but seems to be coping well enough and the village is happy to have a doctor. It is left to Ino to look after Torikai-san, whose daughter (ironically, a doctor herself) admits to not being able to visit her mother for another year. Soma admits to Ino that he is enjoying being appreciated by the local people; he wonders whether the knowledge gained at medical school is really of any use, it is Ino's manner and genuine concern that are his best tools. Soma thinks it is his father, busy running his hospital business, who is the 'fake'. • Is there perhaps also an element of a love story in the film? The camera seems to be in love with the countryside, showing us beautiful shots of the fields, green with growth, surrounding the village. There are hints too of an unspoken connection between Ino and Otake: she laughs somewhat unconvincingly at the detectives' suggestion that they were having a relationship; Ino's last gesture is to slap her on the behind, her hand then tellingly going to where she was touched.

Question number	Indicative content
7(a)	<p>In common with many of Koreeda's other works, this film too concerns itself with what family means and, without being overtly critical of today's society, whether the concept is still a valid one. ('Shoplifters' is a more recent film by the same director that also asks the question about what constitutes a family.)</p> <ul style="list-style-type: none"> • It is clear from the very start of the film that this is not a 'normal' family: children are shut in suitcases to avoid detection when moving, hints are given that this has happened before, the very existence of the younger children is denied, there is no sign of a father. • Whilst there are times that the mother acts like one – checking 'homework', combing hair, treating the suitcase experience as a game – it becomes clear quickly that in this household it is Akira (and Kyoko) who are responsible. The mother's actions (waking the younger children when getting back from work) and words ('There's someone I like') are not those of a mother. It should be the children who are telling her about their first relationships, not vice-versa. She may indeed have a right to her own しあわせ, but should this be at such a cost to the children? • In their reversed roles, it is Akira and Kyoko who, through muttered comments and meaningful looks, show displeasure at their mother's behaviour. Kyoko notices her mother stinks of drink, she wants to know where her mother's been, she refuses to be easily impressed by the gifts her mother has brought back. • Akira should be at school and clearly wants to be there. (He is ashamed of not being able to write and has to get the girl from the shop to write New Year cards for him.) Yet his mother's continued absence has forced him into the role of family carer. He cooks for all, takes care of the bills, manages the money. Shouldering the responsibility for the family takes its toll and it is not surprising that he has a period of rebellion, bringing friends home and letting conditions in the flat slide. However, unlike his mother, he recognises when he has gone too far and tries to make up for it by taking all the children outside. His maturity also shows itself when he refuses to take Saki's money, as he thinks she has earned it through dubious means. • The lack of a family core is underlined by the absence of a father. It seems that each child has a different father, something the mother seems to find amusing, but this at least gives Akira several potential sources of money. • Although Koreeda avoids any direct reference to the real events that inspired this film, it is clear that he views the apparent destruction of the family unit within society as something detrimental. It is worrying, too, that the film offers no happy end.

Question number	Indicative content
7(b)	<p>As has perhaps always been the case with 'arty' Japanese films, there is a marked difference in the way they are shot and put together from the way Hollywood films are produced.</p> <ul style="list-style-type: none"> • The main thing to be said is that there are very few 'clever', 'filmic' shots. There are no special effects and one almost gets the impression that such a film could be made by simply turning a camera on whatever is happening. • Overall the camerawork gives the impression of being 'simple', but in fact there are many different types of shot used. Generally this film favours close-ups (particularly of feet and hands, a constant throughout the film) and long shots (for example, as Akira walks through the 商店街 on one of his many shopping trips). The main feature of many of the shots is that the camera is static. There are lots of short shots, cut together to provide a narrative. • The focus on objects also is noticeable as Kore-eda uses them to tell a story without having to add dialogue. This is particularly the case within the apartment: unpaid bills lie on the table, rubbish gradually accumulates in the kitchen, the bright red nail varnish (symbol perhaps of Kyoko's desire to escape and grow up) spills on the floor. • There is little attempt to show 'beauty' either within the characters or the surroundings. Shots are mainly of people, things and the immediate vicinity. Views over the city or of the sky are rare (apart from when the monorail comes into view). • The camera often refuses to move even when the action has moved on. The camera stays on the washing machine, for example, even once Kyoko has moved back indoors. Similarly, during speech, the speaker is often only partially in the shot, the director's interest being more in the effect of the words on the listener. This happens often when Akira and Kyoko 'comment' on their mother's behaviour with their eyes. • The camera only follows its moving subject a few times: when the children are on the roundabout thing in the park, when Akira runs from Saki after refusing to take the money she has earned. When Akira finds a ball in the park and hits it around, the camera very jerkily follows his actions. • Even the music is (apart from the song at the end) relatively 'simple': often absent, the quiet guitar tune appears at seemingly random moments, but mostly when the worries of the moment are temporarily absent. Without being a 'happy' tune in any way, it does come to represent a sort of contentment.