



Pearson Mark Scheme
Edexcel (Pre-
standardisation)

Summer 2024

Pearson Edexcel GCE
In Japanese (9JA0)
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 mark scheme Summer 2024

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	leaving Tokyo	東京を離れるのは			(1)
2	was hard but	大変でしたが			(1)
3	I'm glad we came here	ここに来てよかった			(1)
4	Mrs Hayashi said	と林さんは言います	言っていました		(1)
5	Fukushima prefecture, where Mrs Hayashi now lives	林さんが今.....住んでいる福島県は			(1)
6	with her son	息子と一緒に			(1)
7	is rich in nature	自然が豊かです			(1)
8	before the 2011 earthquake	2011年の大震災の前は	地震		(1)
9	with people wanting to escape the stress of the city	都会のストレスから逃げたい人に			(1)
10	it was popular	人気がありました			(1)
11	on a bus tour in 2016	2016年にバスツアーで			(1)
12	when I came to Fukushima	福島に来たとき			(1)
13	I was surprised by the beauty of the paddy fields	田んぼの美しさに驚きました			(1)
14	I was told by my husband ...but	夫に....と言われましたが			(1)

15	he didn't want to move	引っ越したくない			(1)
16	so that my son could live freely in the countryside	息子が自由に田舎で生活ができるように			(1)
17	I decided to come here	ここに来ることにしました			(1)
18	life now is not without its problems but	今の生活は問題ないわけではないのですが			(1)
19	my son's going happily to school	息子が楽しそうに通学していることが			(1)
20	is the most important thing for me	私には一番重要なことです			(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>These stories were probably not written solely for the purpose of conveying some kind of 'message' to the reader, but nevertheless something useful can be learnt from many of them.</p> <ul style="list-style-type: none">• on one level, the reader can learn about Japan, both past and present, from some of these stories. We learn that Japanese are keen to learn English (if not necessarily to speak), and that the department store, complete with manned lift, is a feature of the Japanese town. The extract from Natsume Soseki's work shows us that it was not uncommon for families to have maids at the beginning of the twentieth century, just as we learn from 一房のぶどう that foreign influence (in the shape of the coloured pencils) was beginning to be seen in Japan at roughly the same time.• Naigu, the central protagonist of Akutagawa's story 鼻, is an unattractive figure, obsessed with his appearance and full of self-pity. The narrative shows us a figure who, despite having chosen an occupation in which he can expect to be admired by those who meet him, is actually not very interested in the job, and is more caught up with his own obsessions. The writer surely is trying to tell us not to worry too much about the opinions of others, but rather to focus on what is important, being true to our calling.• the last story in the collection is also clearly meant to show some kind of message, despite the fantastical world of the strange restaurant which it depicts: nature tries to have its revenge on the hunters, who are set on killing any beast they can manage to shoot. They are also mocked for not having gained any kind of self-knowledge from their experiences inside the restaurant.• in contrast, the narrator of 一房のぶどう does appear to have learnt from his experience: he realises that it is just as important for him to forgive himself as it is for his friend to forgive him for stealing his pencils.

Question number	Indicative content
2(b)	<p>Whilst some of the stories are so short as to allow little room for character development, some of the longer works do offer their characters potential for change:</p> <ul style="list-style-type: none">• the shorter stories only offer a 'snapshot' of a life, and in some cases (such as エレベーターボーイ) there is little insight into the character's 'inner mind'. But in some cases, even a short story can hint at a change: the writer is perhaps hoping that the 美人 might learn to be a little less self-obsessed, whilst the learner of English might perhaps become a more confident speaker.• two of the longer stories (注文の多い料理店 and 鼻) both have principal characters who, despite the experiences that they go through, seem by the end of their tales to have changed little. The hunters return home as uncaring as they were at the start, with only their pale skin to remind them of their visit to the restaurant. Naigu also ends his story still worrying about what others think rather than devoting himself to his religious duties.• the boy who steals his friend's pencils has to go through the process of forgiving himself before the teacher is satisfied. We are left to assume that this was an isolated incident.• the taxi driver, who has grown bored of the relationship with his wife, is made to realise (through deliberate actions on the part of his wife?) that she is actually someone he needs to treasure and the final line of the story points us to a clear change in his attitude to his wife and his marriage.

Question number	Indicative content
3(a)	<p>Apart from Mikage's ex-boyfriend, who perhaps played an important part in her life at one point, there are really only three people who could be considered as important to her during the course of the narrative:</p> <ul style="list-style-type: none"> • Firstly, Mikage's grandmother. Although already dead at the start of the work, it is clear from Mikage's memories of her that she had been a big part of her life, standing in for her parents after their early deaths. Their relationship seems to have been a good one, both comfortable and unrestrictive. The grandmother's death acts as a trigger for Mikage to be reminded of the ever constant presence of death within life; this also necessitates Mikage's having to move and thus come into contact with the Tanabe mother and son. • Secondly, Yuichi. From Mikage's first impression of Yuichi, it is clear that there is a bond between them, both having experienced the death of a parent and both feeling somehow at odds with the world. While admitting Yuichi's 'cool' attitude to those around him, Mikage is aware at the same time that there is a change they will fall in love. Their closeness is underlined by the dream they both experience. • Lastly – most importantly? – Eriko. Mikage's first sight of Eriko has much the same effect as when Yuichi knocks on her door, but the life force that Eriko exerts (always expressed in terms of the light emanating from her) remains as a constant in Mikage's life (even after Eriko's death in the second part of the work). Mikage is not only knocked sideways by the physical presence of Yuichi's mother, but is also profoundly affected by much of the advice that Eriko offers her.

Question number	Indicative content
3(b)	<p>Much of the initial interest surrounding this work was the curious mixture of real and surreal that Mikage offers the reader while describing her life.</p> <ul style="list-style-type: none"> • Whilst concrete details of place are curiously absent – we can only assume that she is in Tokyo perhaps – there are many smaller details that pin the narrative very much to a ‘real’ world. The flat that Mikage has to move out remains rather vague to the reader, but the Tanabe flat is full of detail, from the overlarge sofa, to the lovingly described kitchen equipment (such an important part in Mikage’s life) and the amusing, unnecessary purchases. Overall the narrative plays out against a ‘modern’, Western-influenced background. • Sotaro, Mikage’s ex-boyfriend, is also someone who is rooted in the present, a very ‘real’ person who loves being outdoors. It is perhaps his ‘realness’ that attracted Mikage to him. • The view from the apartment forms a ‘bridge’ in many ways from the real world into the more worrying ‘darkness’ that haunts Mikage (and Yuichi). Whilst the plants are a further detail to underline the reality of the scene, it is the darkness that at times is all that can be seen. • Particularly in her dealings with other people – such as when Yuichi comes to invite her to stay – Mikage’s narrative subtly paints a far less ‘realistic’ image; light frequently plays an important part in these encounters. Conversely, the darkness surrounding her (and Yuichi) is also frequently commented upon as they struggle to deal with death and the loneliness that it brings to those left behind. • Some of the humour of the work comes from Mikage’s comments on her own actions as she realises she needs to ‘get a grip’.

Question number	Indicative content
4(a)	<p>Totto-chan could certainly not be labelled as a 'bad child', but the author does not shy away from showing herself in a negative light at times. She is, after all, talking about herself as a child, a stage in life when one often does things an adult might view as 'bad'.</p> <ul style="list-style-type: none"> • Our first view of Totto-chan is as a 'naughty' child, soon to be made to leave her school because of her 'rebellious' behaviour. Her mother sensibly dismisses (to herself) much of what the teacher complains about - constant playing with the desk top, talking aloud to the pigeons, drawing attention to the passing チンドン屋さん – as simply behaviour typical of a energetic, curious young child. • It is precisely Totto-chan's natural curiosity and energy that the headteacher of Tomoe finds give Totto-chan her individuality, make her a child who fits perfectly in the school that he has created. • Totto-chan's relationships with many of the characters in the work readily show how she is a 'good kid', how easily she gets on with people. We see her easy banter with the station master, her endearing 'conversations' with her dog, her ability to talk for hours to the headteacher when invited to do so. Events throughout the book underline her 'good' nature: perhaps most memorable is her refusal to be thwarted in her attempts to get Yasuaki up her favourite tree, despite his physical disability. • Totto-chan's mother is often having to deal with the aftermath of her daughter's actions as she ends up dirty and with her clothes torn after scrabbling around in the mud. Yet her mother is quite philosophical about this and simply accepts it as part of growing up: she doesn't really view it as 'bad' behaviour. (There are elements of what might once have been called 'tomboyish' behaviour.) The same ability on Totto-chan's part to put up with conditions some might see as dirty is also shown when she attempts to find her purse in the school's waste system. Again, the headteacher does not stop her; to him it is part of accepting responsibility for one's actions. • There are a few points when Totto-chan's behaviour could be seen as 'bad', perhaps most obviously at the fair when she insists on her parents buying her a chick, which then inevitably dies.

Question number	Indicative content
4(b)	<p data-bbox="391 315 1332 383">With only words (and no images) to convey an atmosphere, does the writer manage to convey 1940s Tokyo to the reader?</p> <ul data-bbox="440 465 1390 1693" style="list-style-type: none"> <li data-bbox="440 465 1390 667">• Anyone familiar with the writer will know how old she is and be aware that a memoir of her childhood must be describing a Japan of a good many years ago. Yet curiously an image of Tokyo/Japan in that era is probably not the main feature that the reader recalls after finishing the story. (Of course, it is debatable whether this was Kuroyanagi's main purpose in writing.) <li data-bbox="440 674 1390 920">• Overall there is an almost 'timeless' atmosphere in the descriptions of the many incidents in Totto-chan's early life. (This is perhaps true to life as a child would not be aware of how his/her era compares to other times.) Many of the chapters begin with a time adverb – 今日は、昨日..,今朝 etc, all of which make the narrative seem 'alive' and present, rather than a memory of events past. <li data-bbox="440 927 1390 1106">• Specific references to the geography of Tokyo, and in particular its suburban railway lines and stations, are also familiar to anyone who knows Tokyo of today. Many stations today still also have an actual member of staff standing at the 改札口, just as they did in Totto-chan's day. <li data-bbox="440 1113 1390 1247">• Somewhat ironically, a modern-day reader might even find Tomoe school and its headteacher's 'liberal' philosophy of education quite 'modern', with its emphasis on inclusion and its desire to be child-centred. <li data-bbox="440 1254 1390 1478">• This is not to say there are no references to the period in which the work is set: the value of money and what it could buy is mentioned, radios are large and made of wood, chindonya walk the streets, rubbish is collected on a cart pulled by cows, Jiyugaoka was all still fields etc. However, these are little incidental details mentioned in passing, rather than the main focus of the narrative. <li data-bbox="440 1485 1390 1693">• References to WWII are relatively few, although they crop up more as we move towards the end of the book and the destruction of Tomoe school. The first real indication of the timeframe within which Totto-chan's life is playing out is mention of the Jewish conductor of the orchestra that Totto-chan's father plays in.

Question number	Indicative content
5(a)	<p data-bbox="443 264 1356 362">This film has been feted across the world, winning many prizes and frequently occupying a high position in film rankings. It is interesting to consider why this is.</p> <ul data-bbox="491 443 1364 1550" style="list-style-type: none"><li data-bbox="491 443 1364 645">• firstly, it is undeniable that there are lot of elements in this story which are drawn from the country of its makers. Not only is the whole concept of 'kamikakushi' (as well as the cast of spirits) drawn from Japanese folklore, but the main setting of the story, the bathhouse, is a very central feature of Japanese life too.<li data-bbox="491 654 1364 891">• this film could not, however, in any way be described as 'realistic'; it is the fantastical side of the story that perhaps appeals to many different types of viewer. This world springs principally from the imagination of Miyazaki himself and is a world which needs no additional cultural knowledge to understand. You do not have to be Japanese to appreciate what is happening to Chihiro.<li data-bbox="491 900 1364 1102">• the main thrust of the film, the change in Chihiro from a rather grumpy, selfish child to an independent, mature young girl is a story arc that everyone can recognise and relate to. Although the experiences she goes through are unreal, the changes that they bring to her character are very real and familiar to all, no matter what their background.<li data-bbox="491 1111 1364 1272">• it may be the pure wonder that this film inspires in the viewer that is responsible for its popularity. The entire premise, the bizarre characters, the fantastical bathhouse: many of these things are simply 'wonderful' on a very human level.<li data-bbox="491 1281 1364 1482">• the level of technical achievement in this film is also undeniable, even with no knowledge of the procedures involved. The movement of water, of Chihiro falling down steps, of Haku -as a dragon - flying through the air, of Yubaba using her skirts to parachute down through the bathhouse: all of these things are beautifully shown.<li data-bbox="491 1491 1364 1550">• (of course, with the right evidence, it is also possible to wonder whether this film really deserves its huge popularity)

Question number	Indicative content
5(b)	<p data-bbox="443 320 1377 383">Whilst this film is clearly set in a fantasy world, the audience can easily identify with the characters and the emotions they experience.</p> <ul data-bbox="491 465 1390 1570" style="list-style-type: none"> <li data-bbox="491 465 1390 701">• the bathhouse and its set of strange characters is clearly not 'realistic'. One only needs to think of Kamaji and Kao-nashi to realise that this is a world that Miyazaki has created. However, it IS a world that has its roots in Japan; the concept of the bathhouse and the opportunity to relax that it offers its customers is something that would be familiar to at least the Japanese audience. <li data-bbox="491 707 1390 875">• The 'real/unreal' aspect of the world shown in this film is seen in Chihiro herself: she witnesses her parents magically transformed into pigs, but she has to force herself to enter the very real world of work in order to release them from captivity. <li data-bbox="491 882 1390 1151">• It is Chihiro also who shows the audience the first very 'real' emotions that are displayed in this film: forced to leave her school and her friends behind through her parents' decision to move, Chihiro's display of teenage 'grumpiness' is understandable, even to an adult. Her outburst of emotion as she tries to escape from this world that she fails (at the moment) to understand, and her need to cry, are also very realistic. <li data-bbox="491 1158 1390 1426">• Yubaba is at once a fantastical figure, able to zip mouths shut and lift words off a page into the air, but the emotions she shows as a mother, all too anxious not to upset the baby in order to avoid a tantrum, are amusingly real, and contrast with the hostile attitude she displays to Chihiro. (It is perhaps the more 'human' emotion that Yubaba shows which make Chihiro realise that it IS possible to appeal to Yubaba's 'better nature'.) <li data-bbox="491 1433 1390 1570">• Kaonashi too is a figure created from imagination, and while some of 'his' behaviour can easily be criticised, there is also a very real side to his desire to be like others and to be appreciated by others.

Question number	Indicative content
6(a)	<p>Despite appearing to be a fairly 'light' drama – at least for the first half of the action – this film contains a lot of lies: lies about one's professional identity, lies about one's health, lies about relationships, even lying photographs.</p> <ul style="list-style-type: none"> • from the very start, deception is a keynote to the narrative as we see what seems to be the doctor on his motorbike, but what is in fact one of the locals who has found Ino's white coat on the roadside. The snippets of conversation that we overhear lead us to suspect that there is some kind of 'untruth', which many of the residents are aware of. • Ino himself is a liar – or a fake にせもの – as he labels himself when talking to Soma. Whilst he must have some kind of medical training, it becomes increasingly clear that his knowledge is limited. Even near the beginning, Soma is surprised to find Ino quoting from a book about how to deal with pregnancy. • Ino would not, however, have managed to survive as long as he has here in the country without the tacit approval of the local residents. As the mayor says, it is difficult to find someone willing to work away from the big cities, someone who is likely to have to deal with mainly elderly patients. Although the locals may be aware that Ino is not really a doctor, they are more than happy to celebrate when he by chance brings the old man back from the dead. This 'hero worship' is something that Ino becomes gradually more uncomfortable with, but his attempt to escape in the hospital lift fails. • the other medical staff, the nurse and the pharmaceutical company representative, are also both complicit in their willingness to go along with the deception. Even Soma is unconvinced by Ino's claim that he is a 'fake', as he has witnessed Ino's skill and compassion at dealing with his patients; he realises that medical knowledge is not the only thing that a doctor needs. • Torikai-san is another 'liar' in this drama: she lies at first to Ino about what is wrong with her, then she pretends to her family that her illness is not that serious. We are told why she does this (she is reluctant to leave her home and her precious crops, she does not want her daughters to have sit by the bedside of another sick parent), but it is really only Ino who realises how sick she actually is. They both end up 'acting' the roles of doctor and patient for the benefit of the surgery staff.

Question number	Indicative content
6(b)	<p>The camera may show us attractive views of modern-day Japan, but the story, despite the humour, is perhaps not so positive in its attitude towards certain aspects of Japanese society.</p> <ul style="list-style-type: none"> • from the very start of the film, we are presented with strikingly beautiful views of the countryside. Nature is clearly in abundance here, the people just tiny figures against the green background. The doctor's visits to his patients (would that happen in a big city?) give the camera further chances to sweep over the fields. The children play innocently in the clear river water. Wider shots show the fields extending to the horizon, but there is a negative side to this: the nearest hospital, we are told, is 4 hours away. The surgery too takes on a forlorn air once the truth about Ino has been revealed. • principally through the Torikai family, Nishikawa comments on the divisions in modern families, older generations wanting to remain in the country, the younger ones moving to the city. Now a widow, Mrs Torikai rarely sees her daughters; we learn that the next visit will be in a year's time. Clearly the pull of the city is strong to the younger generations, but what if it means abandoning parents? • the city/country contrast is also the source of the main storyline: since most medically trained people are anxious to move to the city to find work, this inevitably means that towns and villages in the country are forced to accept candidates for vacant posts without fully checking their qualifications. (It is, of course, a matter for debate whether the qualifications are the only thing that matter.) • at the moment when Soma comes too in the surgery, we are faced with an almost comical selection of patients, most of them elderly. We do see children in the film, but younger adults are missing. The countryside seems to have been depleted of younger life; the fields too are tended by elderly people, who surely lack the physical strength to work the land.

Question number	Indicative content
7(a)	<p>The situation shown in this film, despite being based on real events, is at times hard to believe: can the many adult figures really not see the truth of the situation?</p> <ul style="list-style-type: none"> • at the start of the film, it is credible that the children are left to survive on their own: the youngest children are transported inside suitcases, Kyoko makes her own way to the flat to avoid suspicion, Shigeru is not allowed out onto the balcony. The mother also initially presents a credible front to the landlord, such that the absence of adults is not immediately noticed. At the start perhaps 'no one knows'. • yet realistically, would 4 children in a flat not have been noticed? We frequently see the other occupants of the block chatting outside, yet no one seems to notice the children slipping in and out (as they do more often as the weather improves), nor hear unusual levels of noise from supposedly one child. The landlord's wife too makes very little attempt to find out the identity of the children she finds in the flat when she calls in one day. This is strange, given that she and her husband had specifically mentioned noise of children as a potential problem in the block. • other adults also seem unwilling to get involved: the men that Akira is led to believe are their various fathers are shown to be unreliable, hardly qualified to take on parenting responsibilities; the school teacher, desperate for a player to join his baseball team, does not question why Akira is hanging around the sports field, nor why he is not in a school uniform; the 'konbini' workers, while perhaps themselves still only teenagers, also do not question why Akira is unable to write New Year cards himself or why he is forced to ask for the out-of-date onigiri to feed himself and his siblings. • while to the audience it may be the case that we wonder why 'no one is doing anything', it is probably true that this was not the director's main focus when making this film; he was more intent on showing the collapse of the family unit (a common theme in his films), rather than aiming to criticize wider Japanese society.

Question number	Indicative content
7(b)	<p>Despite the terrible situation that the children find themselves in, and the tragic accidental death of Yuki towards the end of the film, 'Nobody Knows' keeps its emotions very low-key.</p> <ul style="list-style-type: none"> • as is perhaps typical of Japanese films, overt displays of strong emotion are not a main feature of the narrative. Koreeda allows the situation to speak for itself; as outsiders, the audience can see the awfulness of what is happening and can feel sympathy for the characters, but the characters themselves are too busy surviving (and are largely perhaps too young) to react emotionally to the situation. • this is not to say there are no 'emotional' outbursts: Akira argues with his mum about being allowed to go to school, he argues with Kyoko about getting rid of the mother's clothes to raise money, he refuses to take Saki's money as he thinks she has earned it through dubious means. • it is noticeable, however, that there are relatively few shots of the actors' faces showing emotion, giving away what they are thinking. Close-ups of faces are unusual; indeed, we see far more hands and feet, not perhaps because these are in themselves telling us something (although in the case of Yuki's feet they are, prefiguring her falling and dying), but because the audience is being made to wonder what the owner of these hands/feet is thinking. (Again, practically, this could be due to the young age of the performers, as Koreeda judged them unable to show 'real' emotion.) • Throughout the film, more than human emotions, it is objects – utility bills, a toy piano, shoes, plants on the balcony - which are allowed to tell the story and underline the desperate situation the children find themselves in. Repeated focus on simple objects certainly does create an emotional 'distance' as these things cannot in themselves express emotion; yet they play a large part in communicating the situation to the audience. • even when Yuki dies, there is an emotional 'coolness' shown by the actors. No one cries, they simply decide what to do and carry out their plan. Burying Yuki's body by Haneda airport is difficult and far from tranquil, but in a way the lack of obvious emotion is far more disturbing for the audience.