 Stage 6 Japanese Extension – support materials

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Outcomes and other syllabus material referenced in this document are from the [Japanese Extension Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/4671d0ea-b95d-4539-bcad-c4aa12973be6/japanese-extension-st6-syl-from2010.pdf?MOD=AJPERES&CVID=) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2012.

Screenshots (or stills) from Your Name – English and Japanese, produced by Noritaka Kawaguchi and Genki Kawamura, directed by Makoto Shinkai and written by Makoto Shinkai and Clark Cheng.

Disclaimer

The interpretation presented in these materials should not be regarded as definitive. Although the notes provide support to the Japanese Extension prescribed text, they are not to be considered authoritative.

Please note that this resource is intended only as an introduction to the study of the prescribed text and issues, and does not attempt to cover all aspects of the Japanese Extension course. It is envisaged that teachers will draw from these materials according to the needs of their students rather than using every item, and that they will supplement these notes with additional material.

Controversial issues in schools

In exploring the issues prescribed for the Japanese Extension course, teachers are to adhere to the department’s policy: Controversial Issues in Schools. The policy provides direction for management of controversial issues in schools, whether by the use of teaching and learning materials or views expressed by teachers or visiting speakers. The policy can be accessed on the department’s [policy library](https://education.nsw.gov.au/policy-library/policies/controversial-issues-in-schools).

Third party sites

This resource contains links to third party websites and resources. The department is not responsible for the condition or content of these sites or resources, as they are not under the control of the department.

Introduction to the Japanese Extension course support materials

These materials were prepared for teachers of the Japanese Extension course. They aim to support the teaching of the prescribed text and the prescribed issues, helping students achieve the outcomes of the [Japanese Extension Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/4671d0ea-b95d-4539-bcad-c4aa12973be6/japanese-extension-st6-syl-from2010.pdf?MOD=AJPERES&CVID=). They have been designed to be used as introductory material to be further developed by the teacher as part of their lesson planning. In order to deliver lessons that are specifically tailored to the needs and interests of their own students, teachers may wish to use excerpts from these materials, in conjunction with their related activities and texts.

The Japanese Extension course requires 60 indicative hours to complete, and the Japanese Continuers HSC course is a co-requisite.

Study of the text prescribed for any Year 12 course may not begin before the completion of the Year 11 course. This exclusion applies to study in the Year 11 Japanese Continuers course and to Year 11 courses in other subjects. It also applies to the study of a prescribed text in another medium, such as the film of a novel.

Structure of the Japanese Extension course

The organisational focus of the Japanese Extension course is the theme – the individual and contemporary society.

A number of issues that exemplify aspects of the theme are prescribed for study. Students engage with the issues through the study of a prescribed text and related texts.

Students need to be familiar with the whole prescribed text.

Students may benefit from reading the [HSC examinations in Extension languages – advice to students](https://schoolsequella.det.nsw.edu.au/file/c33e6cce-ad42-43dc-89b6-2baac3370f86/$/ext-advice-students.docx), as they prepare for the HSC.

Exploring the prescribed issues through the prescribed text

The study of the prescribed issues through the prescribed text will involve:

* exploring the relationship between the issues and the prescribed text
* creating original text in response to aspects of the prescribed text
* identifying meaning and how it is conveyed in the prescribed text
* evaluating linguistic and cultural features of the prescribed text
* analysing the sociocultural context of the prescribed text.

The study of the prescribed issues through related texts

Study of the theme and issues through other related texts will allow students to:

* read, view and/or listen to a range of texts
* further develop knowledge of Japanese-speaking communities
* evaluate how the issues are presented in these texts.

You can view the [syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/4671d0ea-b95d-4539-bcad-c4aa12973be6/japanese-extension-st6-syl-from2010.pdf?MOD=AJPERES&CVID=) and the [2020-2024 course prescriptions](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-languages/extension/japanese-extension-syllabus/course-prescriptions-2020-2024) on the NESA website.

Prescribed issues

| Connectedness | Journeys | Impact of the past |
| --- | --- | --- |
| For example:   * + people and places   + traditions and beliefs   + communication | For example:   * + self-discovery   + making choices   + hopes and dreams | For example:   * + memories   + experiences   + city and country |

The prescribed issues are mandatory, the dot points are not. They are suggestions only and are included to give a sense of the scope of the prescribed issues.

Objectives and outcomes

| Objectives | Outcomes |
| --- | --- |
| 1. Present and discuss opinions, ideas and points of view in Japanese | 1.1 discusses attitudes, opinions and ideas in Japanese  1.2 formulates and justifies a written or spoken argument in Japanese |
| 1. Evaluate, analyse and respond to the text that is in Japanese and that reflects the culture of Japanese-speaking communities | 2.1 evaluates and responds to text personally, creatively and critically  2.2 analyses how meaning is conveyed  2.3 analyses the social, political, cultural and/or literary contexts of text that is in Japanese |

Familiarising students with the prescribed issues through related texts

Before you start the study of the prescribed text, spend some time familiarising students with the prescribed issues through related texts. You will continue to use related texts throughout the course, however it is important that students have a broader understanding of the issues before studying the prescribed text.

Students should engage with a variety of texts on the prescribed issues, discussing their ideas and opinions in class. This will give them an in-depth understanding from a number of perspectives and provide them with the vocabulary and range of ideas to assist in the oral and written sections of the Extension examination.

Reading and listening texts should be chosen which are appropriate to Extension level, but which also provide students with a range of vocabulary and linguistic structures to support them in expressing their own ideas in spoken and written form.

It is important to remember that the 3 prescribed issues can be studied from a number of perspectives, and that the sub-topics provided are suggestions only. There may be other sub-topics that can be explored through related texts and the prescribed text.

The benefit of using a wide range of texts is that students will gain an in-depth background from which to draw ideas, and will develop the tools (including a more sophisticated approach to the issues) to enable them to answer any question in the HSC examination.

The following steps may assist teachers in teaching the issues. Not all steps would need to be included, depending on the length and complexity of the text.

* Find a suitable text (written, aural or visual), which is interesting, accessible and contains relevant vocabulary.
* Brainstorm the topic beforehand, creating a mind-map in Japanese of the students’ thoughts, relevant vocabulary.
* Read, view or listen to the text. Ask questions in Japanese where appropriate, paraphrasing the text where necessary.
* Explore key vocabulary, grammar and sentence structures.
* Discuss the main points of the text, creating a bullet-point summary together.
* Analyse the purpose, context and audience of the text.
* Brainstorm possible side issues, identifying useful expressions.
* Allow students to formulate their own opinions about the issues raised in the text and express their ideas through speaking or writing.
* Compare and contrast between the way the issue(s) is explored in the related text and in the prescribed text.
* Create a task in which students are required to use new vocabulary and expressions in new contexts – for example, class debate, role-play or monologue.
* Ask students to research their own text and present it to the class, focusing on the issues discussed and the perspectives from which these issues are presented.

Preparing students to present opinions and argue a case

To achieve the outcomes of the Extension syllabus, students must be able to use the target language to discuss attitudes, opinions and ideas and to formulate and justify an argument.

To prepare students to respond capably to a broad range of questions, beyond just the sub-topics of the prescribed issues, teachers need to use strategies that encourage students to think in terms of opinions and arguments.

Emphasis needs to be placed on developing skills that can be applied to any content. Students should not attempt to fit a prepared response to a question, but rather use general structures and prepare a range of phrases that could be used to present any opinion and justify any argument. Students need to be exposed to a variety of topics and trained to quickly develop a logical argument with their own point of view embedded in the response.

Activities and resources that could be used to develop this include:

* soapbox activity
* brainstorming and mind-mapping
* class discussions
* presenting a point of view
* developing skills for monologues and short essays
* developing knowledge of specialist vocabulary
* recording responses
* sample dot points from similar prescribed issues in other languages
* HSC Standards Packages (2002).

Soapbox activity

A soapbox is an impromptu speech on a set topic. To familiarise students with current affairs and to encourage speaking, ask students to discuss something that has occurred in world current affairs that week that is of interest to them.

Consider doing soapbox initially in English, until students are familiar with the format. Once the students are ready to practise the activity in Japanese, limit the scope to the prescribed issues, discussing any relevant current news items, songs or TV programs that raise similar issues. To engage the whole class, have students complete a table, like the one below, while listening to their classmates speak. Review unfamiliar vocabulary before moving on to the next student.

| Language structures used | Unfamiliar vocabulary |
| --- | --- |
|  |  |

Brainstorming and mind-mapping

Have students brainstorm the prescribed issues and complete a mind-map to organise their thoughts. Students should think broadly about subjects that would relate to specific issues. Graphic organisers are useful tools to assist students in organising each prescribed issue into topics and sub-topics.

Useful graphic organisers include:

* placemat protocols
* plus/minus/interesting (PMI) charts
* affinity diagrams
* lotus diagrams.

Placemat protocols

These are useful for achieving breadth and depth in monologues and short essays on a topic. They can be used to:

* critically assess texts
* develop a comprehensive range of strategies and skills appropriate to the text being read
* justify a point of view.

Procedure



* Use a marker pen to divide an A3 sheet of paper into the format shown above.
* Divide the class into groups of 4 and give each group 1 ‘placemat’ (A3 sheet).
* Nominate a group leader. The group leader cuts sections of the placemat and gives each student in the group one of the outside sections.
* Give students (including the group leader) a selected text to read individually.
* The group leader writes the topic of the text in the centre section of the placemat.
* After a predetermined period (the length of time will depend on the length and complexity of the text), ask students to summarise the most important points they have read in the text in dot point form on their section of the placemat.
* Reassemble the placemat.
* In the centre of the placemat, the group leader lists common points identified by all four students.
* When this is complete, give each student a specific period of uninterrupted time (for example 3 minutes) to justify orally the inclusion of individual points not listed by others (those that are not listed in the centre of the placemat).
* The group leader presents a summary of findings to the whole class.

Plus/minus/interesting (PMI) charts

These graphic organisers are useful for looking at both sides of an argument, or seeing things from a different perspective. The PMI chart is a creative thinking strategy used in Edward De Bono’s CoRT Thinking Program.

PMI charts help students to:

* see both sides of an argument
* view things from a different point of view
* think broadly about an issue
* suspend judgement
* make informed decisions
* work as individuals, in pairs or as members of a group.

Procedure

The strategy can be used in a range of classroom activities, including analysing texts and exploring issues. Give students a format for recording their ideas such as the table below.

| Plus | Minus | Interesting |
| --- | --- | --- |
|  |  |  |

Individually, in pairs or in small groups, students apply 3 questions to a statement or task provided by the teacher:

* What are the positive ideas about this?
* What are the negative ideas about this?
* What is interesting about this?

Within a specified time limit, students brainstorm their responses, having appointed a recorder and a reporter. At the end of the designated time, the reporter reports back on the group’s most original or creative ideas from each of the categories.

It is useful to model the activity first, using as a topic a statement such as: The lifestyle of all countries is enriched by immigrant cultures or a recently shared text or experience.

PMI-based activities can support the development of a range of skills including:

* understanding and interpreting the topic, question or statement
* using strategies to assist or facilitate brainstorming
* contributing to discussion
* comprehending and explaining opinions and information
* evaluating a range of viewpoints and distinguishing them from their own
* applying the process of PMI to a range of situations.

Affinity diagrams

These are useful for brainstorming issue-related ideas and organising them into topics. The affinity diagram is an interactive data collection method that allows groups of people to identify and sort large quantities of ideas within a short time frame.

Procedure

* Clearly define and write the question or topic for the session at the top of a flip chart.
* All class members individually and without discussion, write their ideas on a separate sticky note and place these in front of them.
* Class members randomly place ideas on the topic flip chart.
* Class members, working as a group, silently place ideas into like categories.
* Label the idea for each category by writing it on the flip chart.

Lotus diagrams

This graphic organiser is useful for issues and sub-topics. The lotus diagram takes its name from the lotus flower, whose petals open in an overlapping way.

You can photocopy the diagram on to A3 paper, use colour-coded sticky notes on a display wall or use an online graphic organiser, for example [Miro](https://miro.com/templates/lotus-diagram/).

Procedure

* The diagram comprises 9 boxes, each made up of 9 squares. The main topic goes into the centre square of the centre box.
* Around the centre square of the centre box are 8 numbered squares. Students write up to 8 ideas about the central topic in each of the numbered squares.
* Each of the 8 squares then has a box of its own, with the corresponding number in the centre square. Students place the information from the square labelled 1 in the centre box into the centre square of box 1, and so on.
* In the outer squares of each box, students add more ideas to expand on each numbered idea.



Class discussions

Use class discussions, in English or Japanese (depending on context), to gather ideas and debate pros and cons related to a particular topic or question. The results of the discussions can then be organised and used to formulate responses to particular topics and questions in Japanese.

Use material already published on the topic as a discussion starter – see the list below. Discussion could involve expanding ideas or identifying vocabulary, phrases and structures in the target language that will be useful in any response.

Useful resources include:

* articles in textbooks
* past HSC papers/questions
* a brainstormed list of possible prescribed issue-related topic questions
* news items and internet articles related to the prescribed issues.

Presenting a point of view

Encourage students to think about both sides of the argument for a given stimulus statement or question before deciding which stance they will take – for or against, or a more balanced approach.

Students should take the point of view they feel they are best equipped to argue.

Exercise 1

In order to practise presenting a point of view through classroom discussion, as described above, students formulate a response to a question in Japanese and then present a different point of view on the same topic.

Exercise 2

Students brainstorm HSC-style questions in pairs, based on sub-topics from their mind-maps.

* Give each pair a different topic.
* Ask one student to speak for the affirmative and one for the negative.
* Each pair prepares a 1.5-2 minute speech, initially in English. This is conducted as a debate, where the other students act as adjudicators after hearing each of the arguments. The other students must justify their decision based on the logic of the argument. This exercise can be done in Japanese when students become more confident.

Developing skills for monologues and short essays

Students should develop the skills necessary to prepare monologues and write short essays, as well as the ability to present and support a point of view or develop an argument in Japanese. These skills are necessary for the speaking and writing sections of the HSC examination. However, note that short essay writing is not the only text type specified for productive use in the Extension course.

Exercise

Give students a question/stimulus statement. For example: Self-acceptance is harder than accepting others. What is your opinion? Give reasons for your answer.

* As a class, brainstorm ideas and record them on the board.
* Organise points/ideas into ‘for’ and ‘against’ the argument.
* As a class, decide which side of the argument is easier to present.
* Using the ideas gathered, ask individual students to write their own response.
* Share the sample responses as a class.
* Deconstruct the sample responses and come up with a skeleton structure common to all good responses – introduction, main body and conclusion.
* Go through the sample response structure below.
* Joint construction – students create a group response in Japanese to the same question by fleshing out their argument using the sample structure. Working in pairs or groups of 3, students take an aspect of the structure and write a paragraph on it.
* When all students in the group have finished, put the paragraphs together to make a whole response. The opening statement, brief outline and concluding statements can be written at the same time. There may be some repetition through the argument, but students should gain confidence and the ability to put together a response before writing individual responses.
* Individual construction – students write their own response to the same question using ideas and skills gathered in this exercise.

Sample response structure

* Make an opening statement contextualising the question.
* State your argument/opinion on the question/stimulus – this may be for, or against, or a more balanced view.
* Provide point 1 related to your argument with 2 detailed examples.
* Provide point 2 related to your argument with 2 detailed examples.
* Draw your conclusion. Do not just reiterate the point that you made in your introduction. Provide some future advice/direction/suggestion related to your conclusion.

Developing knowledge of specialist vocabulary

Learning some commonly-used vocabulary and expressions related to the prescribed issues will help students respond to speaking and writing tasks.

Exercise 1

Cut up a mixture of specialist vocabulary or expressions – some in English and some in Japanese – and put them into a hat. Students then take turns drawing one out and translating it into the other language.

Exercise 2

Have students make a domino game where they have to match the Japanese vocabulary or expressions with the English equivalent. You can set up this activity as a group or individual activity (you will need several sets) and make it into a competition by timing students. This is useful as a revision activity.

Exercise 3

In order to develop students’ ability to express complex ideas in simple language rather than relying on a dictionary, put a list of difficult and hard to translate English words into a hat. Have students draw words one at a time and express them in Japanese they are already familiar with. You may need to rephrase some words in English before the students express them in Japanese.

This exercise is particularly relevant practice for the speaking exam where dictionaries are not permitted. However, even in writing tasks, students should try to avoid using unknown words from the dictionary as much as possible. Finding an alternative way of expressing an idea is an excellent skill to develop.

Recording responses

For the oral examination, students respond with a monologue on 1 question from a choice of 2. They are given 7 minutes to prepare their response and may make notes and refer to them during the examination. Students are expected to speak for approximately 3 minutes.

The monologues are recorded, therefore students need to become accustomed to having their speaking responses recorded. They also need to learn how to make effective use of the preparation time and be well-practised in planning and writing dot points for their monologues.

Exercise 1

Students take a question or stimulus statement out of a hat and give themselves 7 minutes preparation time. At the end of the 7 minutes they record their response. They should not stop the recording until they have completed their response. When finished, they play back the recording. This is an excellent exercise to help students become accustomed to forming ideas and developing a response within the time limit of the HSC oral examination.

Exercise 2

Have students record a monologue and bring it to school for peer assessment. This will help them to develop confidence in recording their voice and to become used to speaking clearly and at an even pace. Peer assessment is recommended for this exercise, as other students learn from their peers’ strengths and weaknesses.

The exercise should be used as a stimulus for a constructive discussion aimed at improving the performance of the whole class as well as that of the student whose performance is being assessed.

An explanation of the marking guidelines is necessary at this point so that students are made aware of the criteria examiners will apply.

Sample dot points from similar prescribed issues in other languages

Review the prescribed issues and suggested sub-topics for other languages from the [NESA website](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-languages/extension). If they are similar to those set for Japanese Extension, use them as a source of ideas for practice speaking and writing questions.

Be aware that the sub-topics listed for any one prescribed issue are many and varied. They are not limited to the dot points in the syllabus nor to those that have been examined in previous HSC examinations.

HSC Standards Packages

It is important that students are familiar with the marking rubric and guidelines for each section of the HSC examination. HSC Standards Packages (2002). It contains the marking guidelines as well as a sample examination paper, syllabus, answers and sample student responses at band cut-off points. The Standards Packages are a useful teaching and learning tool and are available on each language-specific page of the [NESA website](https://arc.nesa.nsw.edu.au/go/hsc/std-packs/).

Exercise 1

Select a number of sample answers from the Standards Package speaking and writing sections and have students award marks to them by applying the marking guidelines. Students can discuss the marking criteria and justify their marks from an examiner’s perspective.

Exercise 2

Students listen to and read a number of speaking and writing samples from across the range of bands. They can use the exemplar samples as a model for their own monologues and writing.

Proformas for planning monologues and essay writing

In both the oral examination and the written examination, students are required to present and support a point of view in Japanese. Teachers will need to support their students in developing these skills. The following proformas have been designed to help students develop a structured approach to responding to monologue and short essay questions.

Depending on context, you may wish to introduce the proformas using English, moving to Japanese as students develop more confidence in planning monologues and essay writing. You can also adapt the proformas to meet the needs of your students.

In order to gain confidence and competence in these skills, students should write as many monologues and short essays as possible. Monologues can be recorded for practice. Please note that short essays are not the only text type prescribed in the Stage 6 Extension syllabus. Students also need to be familiar with the text types for productive use listed in the Stage 6 Continuers syllabus.

Sample planning proforma 1

| Task | Answer |
| --- | --- |
| Question  (Write in the question with the stimulus statement) |  |
| Opening statement  (Make an opening statement contextualising the question; state your argument/opinion on the question/stimulus – this may be for, or against, or a more balanced view) |  |
| Introductory statement  (State why you have this argument/opinion and introduce the points you are going to discuss to support your argument) |  |
| First point  (Include 2 detailed examples) |  |
| Second point  (Include 2 detailed examples) |  |
| Concluding statement  (Draw your conclusion, but do not just reiterate the point that you made in your introduction – provide some future advice/direction/suggestion related to your conclusion) |  |

Sample planning proforma 2

| Task | Answer |
| --- | --- |
| Question  (Write in the question with the stimulus statement) |  |
| Opening statement  (Make an opening statement contextualising the question; state your argument/opinion on the question/stimulus – this may be for, or against, or a more balanced view) |  |
| Introductory statement  (State why you have this argument/opinion and introduce the points you are going to discuss to support your argument) |  |
| First point  (Include 1 detailed example) |  |
| Second point  (Include 1 detailed example) |  |
| Third point  (Include 1 detailed example) |  |
| Concluding statement  (Draw your conclusion, but do not just reiterate the point that you made in your introduction – provide some future advice/direction/suggestion related to your conclusion) |  |

Writing and speaking

Producing authentic texts

Learning authentic phrases and expressions is a good way to build up vocabulary. However these phrases and expressions must be used in context. Students should be encouraged to keep a list of words and expressions they can use to build an argument or use in a discussion. They should write down one or more sentences in which these expressions could be used. Some phrases and expressions are set out below and require students and teachers to build meaningful sentences.

Introductory remarks

* 私は～と思います。 (I think…)
* 私は～とは思いません。 (I don’t think…)
* 私は～ということにさんせいです。 (I agree with…)
* 私は～ということにはんたいです。 (I don’t agree with…)

Presenting an opinion

* ～と思います。 (I think…)
* ～+と(は)思いません。 (I don’t think…)
* ～た方がいいです。 (It would be better to…)
* ～た方がいいと思います。 (I think it would be better to…)
* ～から、～です。 (It’s because…)
* ～ので、～です。 (It’s because…)
* ～べきです/～べきだと思います。 (We should…/I think we should…)
* ～べきではありません/～ないと思います。 (We should not…/I think we should not…)
* ～ように努力しなければなりません。 (We must make an effort to…)

Structuring the body of an argument

* はじめに、 (First…)
* つぎに、 (Next…)
* さいごに、 (Lastly…)
* だい一に、 (Firstly…)
* だい二に、 (Secondly…)
* だい三に、 (Thirdly…)
* たとえば、 (For example…)
* だから、 (Therefore…)
* つまり、 (In other words…)
* りゆうは、 (The reason being…)
* じつは、 (In actual fact…)
* そして、 (And then…)
* それから、 (After that…)
* そのうえに、 (In addition…)
* しかし、 (However…)
* でも、 (But…)
* それにくらべて、 (Compared to that…)
* なぜなら～からです。 (This is because of…)
* それに、 (Additionally…)
* そのほかにも、 (Apart from that…)

Suggestions

* ～た方がいいと思います。 (It would be better if…)
* ～なければなりません。 (have to, must…)
* ～なければならないと思います。 (I think they should…)
* ～てはいけません。 (must not…)
* ～てはいけないと思います。 (I don’t think they should…)
* ～てもいいです。 (may…)
* ～てもいいと思います。 (I think it’s OK to…)
* BよりAの方がADJです。 (A is more…than B)
* BよりAの方がADJ(だ)と思います。 (I think A is more…than B)
* ～べきです/～べきだと思います。 (should…/I think they should…)
* ～べきでは(（じゃ）ありません/～べきじゃ)ないと思います。 (should not…/I think they should not…)

Expressing agreement

* ～こと/のにさんせいです。 (I agree with…)
* ～こと/のはいいことだと思います。 (I think it’s good that…)
* ～こと/のは正しいと思います。 (I think it’s right that…)
* ～こと/のは大切/大事だと思います。 (I think it’s important that…)
* ～こと/のはやくにたつと思います。 (I think it’s useful to…)

Expressing disagreement

* ～こと/のにはんたいです。 (I disagree with…)
* ～こと/のは、よくないと思います。 (I think it’s not good that…)
* ～こと/のは、ざんねんだと思います。 (I think it’s a pity that…)
* ～こと/のは、かなしいと思います。 (I think it’s sad that…)
* ～こと/のは、むだだと思います。 (I think it’s a waste that…)
* ～こと/のは、きけんだと思います。 (I think it’s dangerous that…)
* ～こと/のは、むりだと思います。 (I think it’s unreasonable to expect…)
* ～こと/のは、もんだいだと思います。 (I think…is a problem)

Drawing a conclusion – sentence starters

* だから、 (Therefore…)
* こういうりゆうから、 (For these reasons…)
* このように、 (In this way…)

Drawing a conclusion – sentence endings

* ～ということに、さんせいです。 (I agree with…)
* ～ということに、はんたいです。 (I disagree with…)
* ～と思います。 (I think…)
* ～と(は)思いません。 (I don’t think…)
* ～たらいいと思います。 (I think it would be good if…)
* ～た方がいいと思います。 (I think it would be better to…)
* ～ない方がいいと思います。 (I think it would be better not to…)
* ～なければならないと思います。 (I think we have to…)

Glossary of key words for the HSC

The table below contains key words and their meanings in the context of HSC language courses. The table may help teachers and students understand how to respond to questions and tasks which use these terms. (Adapted from [A glossary of key words – NESA](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords))

| Term | Description |
| --- | --- |
| Account | Account for, state reasons for, report on. Give an account of; narrate a series of events or transactions |
| Analyse | Identify components and the relationship between them; draw out and relate implications |
| Compare | Show how things are similar or different |
| Construct | Make, build; put together items or arguments |
| Contrast | Show how things are different or opposite |
| Critically analyse or evaluate | Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to analyse or evaluate |
| Define | State meaning and identify essential qualities |
| Demonstrate | Show by example |
| Describe | Provide characteristics and features |
| Discuss | Identify issues and provide points for and/or against |
| Evaluate | Make a judgement based on criteria; determine the value of |
| Explain | Relate cause and effect; make the relationships between things evident; say why and/or how |
| Explore | Examine or discuss (a subject, an option, an idea, a possibility) |
| Express | Put opinions, thoughts or views into words |
| Identify | Recognise and name |
| Interpret | Draw meaning from |
| Justify | Support an argument or conclusion |
| Outline | Sketch in general terms; indicate the main features of |
| Propose | Put forward (for example, a point of view, idea, argument, suggestion) for consideration or action |
| Recommend | Provide reasons in favour |
| Recount | Retell a series of events |
| Reflect | Think deeply or carefully about something |
| Summarise | Express, concisely, the relevant details |

Overview of syllabus text types

The text types listed in the Continuers Stage 6 syllabus are assumed knowledge for Extension students. Each Extension syllabus lists text types for production in the external examination. Below is an overview of some of the text types with which Extension students should be familiar. Refer to the Continuers and Extension syllabuses for complete lists.

| Syllabus text type | Purpose | Structure | Language features |
| --- | --- | --- | --- |
| Article | * to sustain an argument * to describe * to inform, persuade, amuse or entertain | * titles or headings * development of ideas or argument * sequencing and linking of ideas * statement of conclusion or advice | * range of tenses * linking words * language can be descriptive, factual, judgemental, emotive or persuasive, depending on context |
| Conversation | * to exchange information, opinions and experiences * to maintain and sustain communication | * exchange of opening salutations * question or statement followed by response * 2-way interaction (sustained) | * question forms * strategies to maintain conversation (fillers) * interjections * incomplete sentences * language level depends on context and relationship between participants |
| Description | * to inform * to entertain * to describe * to classify | * general statement or classification * introduction and elaborated description of characteristic features | * specific details * descriptive words * range of tenses * varied vocabulary * comparative expressions * literary devices (for example simile, imagery) |
| Diary or journal entry | * to record personal reflections or experiences | * chronological or stream of consciousness | * first person * range of tenses * sequencing (time) words * abbreviated words or sentences * subjective or informal language |
| Discussion | * to give different points of view * to examine issues from more than one perspective * to make recommendations based on evidence * to sustain an argument | * presentation of main idea in introduction * evidence or data to support main idea * interaction between participants to clarify understandings * conclusion or reiteration of main idea * balanced | * linking words to sequence ideas logically * qualifying words (for example, usually, probably) * persuasive, descriptive, discursive or personal language, depending on context * comparative expressions |
| Email or fax | * to use technology-based methods of communication * to inform * to seek a response | * conventions (for example subject line, email address) * specific details without elaboration * salutations and sign-offs | * abbreviated words and sentences * simple language structures |
| Essay | * to discuss * to analyse * to assess * to guide or teach | * orientation or introduction * presentation of argument, judgement or evaluation * conclusion or reiteration of main argument * often has embedded description and/or explanation | * range of tenses * formal, objective language * linking words to sequence ideas and paragraphs * qualifying words * abstract nouns and concepts * complex sentence structure * evidence or examples included to support or enhance argument |
| Formal letter | * to communicate in writing in formal contexts * to request information * to lodge a complaint * to express an opinion | * salutations and sign-offs * letter conventions (for example layout, address, dates) * logical and cohesive sequence of ideas | * use of full sentences and paragraphs * more complex sentence structure * objective language * use of formulaic expressions |
| Informal letter | * to communicate in writing with acquaintances, friends, family * to inform or amuse | * salutations and sign-offs * letter conventions (for example layout, address, date) | * frequent colloquial language * subjective language * sentence structure often less complex than in formal letters |
| Interview | * to seek and convey information, views or opinions | * question and response format | * question words * link words * strategies to maintain communication |
| Invitation | * to invite in written form | * layout conventions * statement of facts * protocols | * abbreviated language * formal or informal language * expressions that tell when, where, with whom |
| Message or note | * to inform * to request * to instruct * to remind | * general statement, description, procedure * may be in point form | * succinct * abbreviated words and sentences * lack of descriptive detail * use of colloquial language |
| Narrative account | * to entertain, amuse or instruct | * series of events presented in logical progression * resolution or conclusion * may contain a series of complications | * time words used to connect events * use of action words * descriptions of characters and settings |
| Personal profile | * to describe * to outline personal details | * may be in point form (appropriate to situation) * use of headings and subheadings | * factual * descriptive language * present tense * simple phrases or sentences |
| Postcard | * to provide information * to retell events | * salutations and sign-offs * brief description or message | * descriptive language * incomplete sentences * abbreviated words * colloquial expressions * clichés * personal impressions |
| Recount | * to retell what happened * to tell a series of events | * introduction or orientation * events sequenced in chronological order | * descriptive language * past tense * time words to connect events * expressions that tell us when, where, with whom and how |
| Report | * to classify and/or describe * to organise facts * to draw conclusions | * general statement or classification * description * logical progression | * supporting evidence (for example statistics) * factual * usually present tense * language specific to the topic * objective language |
| Review | * to respond to a text or stimulus * to summarise, analyse or interpret a text and to assess its value | * describe context of text or work * describe the text or work * judgement or evaluation of text or work | * descriptive language * more complex structures with frequent abstract language * words that express judgement * possible comparisons * expressions of aesthetic nature |
| Speech or talk (script) | * to communicate ideas, opinions and attitudes * to entertain * to persuade * to welcome * to thank | * introductory statement of purpose * explanation or sequence of events or presentation of argument * concluding remarks | * choice of expressions to engage the audience * descriptive words * a range of tenses * subjective language * consistent use of correct register depending on audience * address audience throughout |

Suggestions for teaching film

The tools of production are the director, the cast, the screenplay, the production design and the film techniques.

The tools of production are important in gaining an understanding of film. There are so many effects and subtle technical changes that add to the mood and meaning of the screenplay, creating a complete and new entity, sometimes even totally different to the original script.

Therefore it is important to go over these tools of production with students at an early stage of their study so that they may use the tools when focusing on the film as a whole, and more specifically within the chosen film extracts.

A film may gain meaning through the use of some or all of these means of production. Sometimes it can particularly gain meaning through leaving out an important tool during the film to create an effect. It is up to the teachers to guide the students to look for these effects and how the tools have been utilised in the film.

The director

The director is responsible for each and every scene shot, every effect and how every word is uttered in a film. He or she has poetic license to change the original screenplay to convey the meaning of the film, and works on the film with appropriate technical staff, from the conception stage to the finished product.

The cast

The cast (or voice cast) are the actors chosen to play the various parts in the film and the right choice of cast can make or break a film. There are different styles of acting, and the cast must be able to fulfil the director’s vision for each role.

The screenplay

The screenplay is the script of the film with the addition of directions specifically for film, just as in a play there are directions for the characters on stage. The directions for a film may include information such as lighting, sound effects, music and camera angles.

The production design

Production design includes the exterior and interior location for the shots, the sets and colours used. The colour palette, for example, can reflect the mood, such as depressing, happy or exciting. Wardrobe, hair and make-up are also important in setting the scene, including the era.

Film techniques

Plot development and sequence of events

Film directors may present the plot and the subject matter in a chronological sequence of events.

Alternatively, the use of flashback and out-of-sequence narration may be used. This technique may enhance suspense and maintain a high level of interest and involvement by the audience. Such a structure allows for complication in the plot by offering a multi-layered interpretation of the story.

The plot may include events which foreshadow what is to come. Several plots may also run parallel in a film.

Setting

The setting is where and when the story takes place. It can incorporate location, weather conditions, time of day and the physical environment, for example natural or man-made.

Shot composition and framing

The shot composition consists of all the elements within a shot. It is a selective representation of reality, as seen within the confines of a frame. It is carefully thought through, very rarely the product of chance.

Framing refers to the placement of the subject matter within each shot. The subject may be placed centrally or at the side. A character may be seen in profile, from the back or from the front. The numbers of characters in each frame, how much of the background is included and for what purpose are also elements of framing.

The framing, and the way in which all the elements within it are placed, form the shot composition. By examining shot composition, students will be able to discern certain subtleties used by the director to manipulate the audience.

Type of shot and camera angle

A shot is all that is recorded on film from the time the clapboard has been shut to the time the director calls out ‘Cut!’ A lengthy shot (20 to 30 seconds) may convey a feeling of tranquillity, whereas a succession of short shots (1 to 5 seconds) may hasten the pace and movement. Film shots are taken from different distances to serve different purposes.

Long shot or wide shot

The long shot, also known as the wide shot, shows the entire object or character and places the object or character in its surroundings. With the camera shooting at a distance from the characters or the centre of the setting, long shots are commonly used as an introduction to grab the viewer’s attention and to invite involvement. A long shot is often used to anticipate the events that will follow or transport us to a different environment.



Your Name – CoMix Wave Films

Medium shot

Medium shots are used to focus on the dialogue and the interaction between characters in a group.



Your Name – CoMix Wave Films

Medium close-up

The medium close-up shot is generally used to reveal the psychological state of the characters rather than their actions.



Your Name – CoMix Wave Films

Close-up

Close-ups are often used to display the feelings and emotions of the characters and to gain an insight into their thoughts. Close-ups are dramatic and effective devices used to portray characters and character development.

High-angle shot



Your Name – CoMix Wave Films

The high-angle shot reduces the subject to lower proportions in relation to the surroundings. It is often used to indicate a feeling of vulnerability, powerlessness, helplessness, loneliness or isolation.

Low-angle shot

A low-angle shot lends more authority, more weight to the subject.



Your Name – CoMix Wave Films

Straight-on angle shot

This is the most common angle used in filmmaking. Unlike the high and low angle shots mentioned above, it conveys objectivity.



Your Name – CoMix Wave Films

Colour and lighting

Colour and lighting (including the angle of lighting) are essential elements of cinematography. Colour visually stimulates the viewer’s senses and feelings in a most direct and physical manner. On an emotional level, lighting sets a mood, creates an atmosphere and invites an emotional and intellectual response from the viewer. Colour helps to convey meaning by visually expressing the characters’ moods and feelings.

It is important to locate the source of light in a shot composition. Is it natural or artificial lighting? Does it come from the side, the back, the front, the top, or from underneath? Is the light coming from outside the frame or from within it? Is it soft, diffused, strong or harsh?

Colour and lighting are not easily separable, as lighting will change the way an object looks regardless of its colour. Our personal response to a particular shot will often be subconsciously determined by the quality, depth and type of colour used. It is important to ask how the colour complements the theme both in the film as a whole and in particular shots.

Sound

Elements to consider with the soundtrack include:

* verbal exchanges
* sound effects
* music
* silence.

The physical presence or absence, and quality of, the verbal exchanges are important features in the overall effect of any film. Tone, pitch, speed and volume of dialogue all make a significant contribution to our perception of a character and the part he or she plays in a scene.

Scenes without any speaking may communicate their message via the visual elements combined with background music. The type of music used also plays an important part in the creation of the film; however, the director may choose to have no sound at various times throughout the film. This can be a powerful device, as the viewer has to rely on the visual elements only.

Music is added either as a complete soundtrack or as a series of songs played in certain scenes. Feelings of excitement, surprise, fear, love and hatred are evoked through the music.

Costuming and decor

Costuming and decor comprise the way people dress, interior decor and any other personal or collective look. This is done through the use of particular clothes and decorations that help to set the scene on a historical, social, personal and emotional level. Decor and costumes not only set a scene within its geographical and historical context, but they can also reveal the social status or personality of the characters.

Imagery

Imagery conveys meaning without words, and may include recurring symbols (including animals, objects or people), actions or colours.

Editing

Editing is the putting together, in a given order, of the thousands of shots that have been taken and to which the sound track will be added. This very complex task involves the selecting, deleting, clipping, lengthening and rearranging of shots before gaining the final stamp of approval from the director. Editing also involves the choice and order of opening and closing credits, sound effects and voice-overs.

Other important elements

Theme

The theme is the message the director wants the viewer to remember – what is the universal idea which shines through in the film? For example, the resilience of the human spirit. A film may have more than 1 theme.

Characterisation

Characterisation is how the director reveals the personality of each character and may also include the use of stereotypes.

Characterisation can include the way characters speak and interact, their appearance, mannerisms, thoughts and feelings, and their qualities.

Characters may remain static throughout a film, or they may develop.

Film techniques template

Extract: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

| Before this extract | After this extract |
| --- | --- |
|  |  |

| Technique | Description |
| --- | --- |
| Setting |  |
| Camera angles and shots |  |
| Colour |  |
| Lighting |  |
| Sound |  |
| Costuming and decor |  |
| Imagery |  |
| Editing and transitions |  |
| Characterisation |  |

Activities to develop global understanding of the film

The following are sample activities that may assist in providing a global understanding of the film. They can be used for the development of written and/or oral skills. Many are suitable for group work.

* Writing a review of the film.
* Creating a cloze test on a prescribed extract.
* Writing a report on an event from the film, for example who was there, what were they doing, why they were doing it, and so on.
* Organising a role-play based on a key scene. This may include improvised dramatisation and paraphrasing of the text.
* Taking key sentences from the film out of order and rearranging them in sequence.
* Summarising the plot in a number of sentences, mixing them up then arranging them in sequence.
* Drawing diagrams to show the structure behind what has happened. For example, timelines and graphic summaries. Students could consider whether the action is chronological or involves flashbacks, and could create diagrams of the relationships between the characters.
* Considering what the characters know about each other. Are the characters stereotypes or individuals?
* Holding a press conference for a character (interviewing a character, adopting the persona of the character and recording the interview).
* Writing a tag line for each of the key characters – one line to sum them up.
* Writing the history of a character. What is known about this person? Why is he/she now in this situation?
* Imagining yourself as a character and writing a letter explaining your actions.
* Writing the diary entry of a character for one day.
* Analysing significant character relationships in the film. Groups could consider specific quotations and show how language illuminates the changes in these relationships.
* Writing a letter to the editor of a newspaper, on behalf of a character, explaining what happened.
* Discussing the issues raised in the film – how do the issues unfold?
* Discussing whether the film offers new perspectives on the issues raised. Can it change perceptions? What does the viewer learn?
* Linking issues raised to students’ personal experiences or other texts studied.
* Discussing how viewing the film has widened the students’ experiences.
* Considering parallels and conflicts.
* Considering the setting. Is it integral to the whole story?
* Questioning whether the director is saying something new. Is it universal to the human condition?
* Considering how the level of language reflects the relationship between the characters.
* Identifying a social comment in the story and discussing the methods used to make the comment.

Prescribed text

Film – Kimi no Na wa(Your name) by Makoto Shinkai (2016) – DVD released by Madman

There are 9 extracts prescribed for study.

* Extract 1 – 0.00 to 3.36 (approximately)

From: The beginning of the film, the scene of the meteor shower.

:朝、目がさめると、なぜか泣いている。

To: The end of the opening song RADWIMPS (extract to include song lyrics).

* Extract 2 – 7.22 to 12.24 (approximately)

**From: T**he scene where Teshigawara and Sayaka are on the bicycle and meet Mitsuha.

:！

**To: T**he scene where Teshigawara and Sayaka sit on the bench near the vending machine by the road.

(テッシー）:別に。普通にずっとこの町で暮らしていくんやと思うよ、おれは。

* Extract 3 – 12.25 to 16.31 (approximately)

**From: T**he scene where the grandmother (Hitoha) is making the braided cords with Mitsuha and Yotsuha.

:ん～…　わたしもそっちがいいわ。

**To: T**he scene where Mitsuha ties the sake cup with a braided cord.

* Extract 4 – 29.40 to 32.55 (approximately)

From: The scene where the sliding door opens and Mitsuha runs into house.  
:ん？お姉ちゃん！？

To: The scene where Taki’s and Mitsuha’s houses are shown side by side.

:私は

:おれは

＆:いないんじゃなくて、作らないの！

* Extract 5 – 33.50 to 37.46 (approximately)

**From:** The scene where Grandmother, Mitsuha and Yotusha go to the shrine’s god.

:おばあちゃん、なんでうちのご神体はこんなに遠いの？

**To:** The scene where Taki wakes up in his room.

:ハッ！はあ…

* Extract 6 **–** 41.30 to 44.44 (approximately)

**From**: The scene of the street after Miki says goodbye to Taki.

**To**: The scene where Taki starts walking on the foot bridge after a failed call to Mitsuha.

:でもなぜか、もう二度と、おれと三葉との入れ替わりはおきなかった。

* Extract 7 **–** 59.35 to 64.17 (approximately)

**From**: The scene where Taki stands by the stream and stairs at the GOSHINTAI.

:ここから先はあの世。

**To**: The scene where Mitsuha (Taki in Mitsuha’s body) wakes up.

:はまだ生きてる。

* Extract 8 **–** 82.45 to 85.12 (approximately)

**From:** The song which is playing while the characters come to conclusions.

:名前は…

**To**: The end of the song.

* Extract 9 **–** 89.25 to 91.25 (approximately)

**From**: The scene where Taki is looking at the comet on the verandah with Mitsuha’s voice over.

:ねぇ、あなたは誰？

**To:** The scene where Taki looks up at the split comet in the sky.

:それはまるで夢の景色のように、ただひたすら美しい眺めだった。

The prescribed text is available at Abbey’s Bookshop, 131 York Street, Sydney NSW 2000 or 02 9264 3111.

Background to the film

The writers and directors

[Makoto Shinkai](http://shinkaimakoto.jp/) was born on 9 February 1973 and is a Japanese animator, director, writer, producer, editor, cinematographer, voice actor, manga artist and former graphic designer. Since 1999, he has created many short and feature films including ‘Voices of a distant star’, ‘5 centimeters per second’, ‘The garden of words’ and ‘Your name’.

‘Your name’ is currently the [highest grossing anime film](https://www.independent.co.uk/arts-entertainment/films/news/your-name-spirited-away-highest-grossing-anime-of-all-time-a7530876.html) in the world, ahead of Miyazaki’s ‘Spirited away’. Makoto Shinkai takes responsibility for all aspects of his films, including director, writer, photography, colour design and editing. He is dubbed the next ‘Hayao Miyazaki’. Whilst Shinkai dismisses this, he still attributes Miyazaki as his greatest influence.

Shinkai’s attention to detail and photo-realistic scenery backgrounds are unique hallmarks of his films, and are admired by fans worldwide.

Read about [Makoto Shinkai’s profile](https://www.theguardian.com/film/2016/nov/09/makoto-shinkai-director-anime-your-name) as an anime director.

Synopsis of the film

‘Your name’ is a 2016 Japanese animated romantic fantasy drama about 2 high school students, Mitsuha Miyamizu and Taki Tachibana. They are strangers who magically swap bodies and begin to communicate with each other in a variety of ways. They write notes to each other on their phones and in notebooks and establish rules for when they are experiencing each other’s life.

Taki learns about Mitsuha’s town and the significance of the family shrine and deity, and Mitsuha is able to enjoy Tokyo life which she has long yearned for. They begin to develop a connection with each other through their body swapping experience.

One day the body swapping ceases, and Taki decides to try to find Mitsuha and the town of Itomori from his memories and recollections, which are fading. He finds out that 3 years ago a comet split into 2 and destroyed the town of Itomori and all its inhabitants. Armed with this information, Taki sets upon a quest to find Mitsuha. He travels to the family shrine and drinks the special *kuchikami* sake and in doing so returns to Mitsuha’s body. Despite being separated by time itself, Mitsuha and Taki meet at the special ‘magic time’ and they attempt to write each other’s name in order to remember each other. Taki’s actions change the course of history and his efforts mean that the village and its inhabitants are rescued.

Five years later, Taki does not know that reality has changed and he is not aware of his connection to averting the tragedy or the girl who he tried to save. He searches for Mitsuha – the girl with the braid and finally the 2 meet in Tokyo and sense a connection that they have met before. The film ends as they finally meet and they ask each other’s name.

Setting and historical background

The film is set in Itomori village, a site where the Tiamat comet split into two and landed on earth, forming a crater. The inhabitants named the land Itomori – 糸守 (‘protect/guard the thread’). The Tiamat comet crossed the earth 1200 years before Taki and Mitsuha swap bodies. From what the name suggests it can be assumed that there was no lake at the time becauses the name Itomori would have contained some symbolism of water. This implies that the people of Itomori live in a forest and that the lake was created after the land was inhabited. It also denotes that the people living there are experts in knitting threads.

The use of music

RADWIMPS, a musical group led by vocalist Yojiro Noda, scored and provided the soundtrack for the film ‘Your name’. The songs provide several functions in the film, for example:

* create plot relationships within the film
* create atmosphere
* portray emotions in a non-verbal way
* refers to certain time and period
* connect montages and scenes, particularly flashbacks and flash forwards
* alternate the perception of time
* create unreal and fantastic situations seamlessly
* develop characters.

Extract 1 – meteor shower

| Character | Script |
| --- | --- |
|  | (Meteor shower)  朝、目がさめると、なぜかいている。そうゆうことが時々ある。 |
|  | (In Taki’s bedroom)  見ていたはずのは、いつも思い出せない。  ただ… |
|  | (In Mitsuha’s bedroom)  ただ…  何かがえてしまったというだけが　目ざめてからも　長くる。 |
|  | (Taki is standing at the door of a train and is looking outside the window)  ずっと何かを…　かを…　さがしている。 |
|  | (Mitsuha is standing in a passing train and is idly watching outside)  そういう気持ちにとりつかれたのは、多分、あの日から。 |
|  | (Taki is looking at falling stars)  あの日…　がふった日。それはまるで… |
|  | (Mitsuha in kimono looking up at the stars in the sky)  まるで　のけしきのように、ただ ひたすらに |
|  | うつくしい　めだった。 |
| RADWIMPS  「」 | あぁ このままたちのが、のはじっこまで　える事なく  いたりしたらいいのにな  そしたらねぇ　二人で　どんなをとう?  えるないを　で「せーの」でおう  あぁ「ねがったら　何がしかが　かなう」  そののをもうれなくなったのは、　いつからだろうか  ゆえだろうか  あぁ　のむ　まさに　そのれと　の、と  このてるに　かがあるって　いつもいはっていた  いつか行こう　も　のに  ハイタッチして　時間にキスを  にからかわれて　それでもを見るよ  また「はじめまして」のを　めよう  の名を　いかけるよ |

Character profiles

| Character | Description |
| --- | --- |
|  | の一人。の(の町)に住んでいるが、都会にあこがれている17才の女子高校生。家では、神社ののとりをしている。手仕事がとくい。 |
|  | の一人。と東京に住んでいる17才の男子高校生。しゅみはのをく事。ちょっとっぱやいが、まめにをつけている。 |
|  | の小学四年生の妹。しっかりしている。といっしょに、神社ののとりをしている。 |
|  | の。神社の。の母がなくなった後、なのにをけないを家からいし、とをそだてている。 |
|  | との母。まだが小さいころに病気でなくなってしまう。 |
|  | との父。神がのをからえなかった事にして、をめると言ったため、に家からい出される。その後、のをしている。 |
|  | あだ名は「サヤちん」。ので、じの。。都会生活にあこがれていて、には、色々な物がなさすぎるとじている。 |
|  | あだ名は「テッシー」。の高校ので、オカルトマニア。の( = の)。のボーイフレンド。で、いいのち。 |
| ミキ | がアルバイトをしているレストランの。女子大生。 |
|  | の。きで、やさしい。 |
|  | の。しゅみは、ほうか後にカフェに行く事。 |

Vocabulary and expressions

| Japanese | Translation/explanation |
| --- | --- |
| える | to extinguish, to disappear |
|  | feeling |
| 目ざめる | to wake up |
| る | to remain |
| とりつかれる | to be taken hold of (passive form) (とりつく to take hold of, to possess, to haunt) |
| まるで | as if/as though |
| ただ | only, just |
| ひたすらに | indescribably, utterly, absolutely |
| め | view |

Song – ‘Dream lantern’

| Japanese | Translation/explanation |
| --- | --- |
| はじっこ | edge, end (colloquialism) |
| く | to reach |
|  | words, language |
| つ | to fire, to let fly (for example, stones/arrows) |
|  | promise |
| ねがう | to wish |
| なにがしか | (old fashioned form ofなにかが) |
| かなう | to come true |
|  | eyes |
|  | wonder |
| 何ゆえ | (old fashioned form of なぜ) |
| む | to stop |
| まさに | exactly |
| れ | interval |
|  | rainbow |
|  | starting point |
|  | last stop |
|  | life |
| てる | to end, to be finished |
| 言いはる | to insist, to assert |
|  | my life so far, the whole life |
|  | unreached, unattained |
|  | undeveloped, unexplored |
|  | emotions |
|  | fifth dimension |
| からかわれる | to be teased |
| からかう | to tease |
|  | sign, signal |
| いかける | to chase |

Cultural references

| Word | Meaning |
| --- | --- |
|  | その土地に生まれたをる神*(、人々は生まれた場所で一生をごした)*。または、あるので、神としてわれている神。そののを「」とよぶ。 |
| り | にわらないので、の（あの）。に、「」は、人が生きる（この）。 |
| つき | （の）のにとりつかれたためにこる、にがしている。 |
|  | ほそいをかたくんでったな。めやのやなアクセサリーに使われている古くからの。 |
| ご | で、のようにが住んでいらっしゃると言われている場所や、がる（:）として神社にまつられてのとなる物の事。 |
|  | この世に生まれる前の。では、生まれわりの事を「」とよぶ。「」とは、がじ所をくるくるとる事。「」とは、生まれわる事。んだ後に生まれわって生きるを「」とよぶ。 |
|  | のをにした人を見ると、シルエットに見えるので、だか分からない時間。  はの（は分からない）。  **そと　われをないそ**  **の　にれつつ　つわれそ。**  ***（あなたは誰と私に聞かないでください。***  ***のにぬれながら、しい人を待っている私に*。*）***  、れの5時ごろから7時ごろは、とのと思われていたため、ややがれる時間「が時」とも、言われていた。 |
|  | 「」に使われている古い。「」は (7から8)にされた日本での20の。 |
|  | とに、ののになったの事。ほとんどの、をきぐ男子がいないが、その家のにをとっている。 |
|  | をむ。 |
| ぶ | ・ひもなどをんでしめるや、二つのをつなぐや、ものごとや人々にをつける事など。 |

Prescribed issues

| Issue | Description |
| --- | --- |
| Connectedness | Communication  Mitsuha and Taki feel a sense of connectedness but they cannot articulate what they are feeling and looking for:  そしたらねぇ　二人で　どんなをを放とう えることない を二人で「せーの」で言おう。  *Then what will those words be?*  *To make promises that won’t fade, let’s say it on the count of 3.* |
| Journeys | Hopes and dreams  Mitsuha and Taki are separated by time but both feel that they are missing a part of their lives. They are drawn to each other and are seeking one another:  「ねがったら　何がしかが　かなう」  そののをもう見れなくなったのは、　いつからだろうか  何ゆえだろうか  *Your wish may come true to some degree.*  *I can no longer see the eyes of this saying.*  *Since when and why? I don’t know.* |
| Impact of the past | Memories  Time is not one dimensional – there are many dimensions to time and space.  In the song, the ‘fifth dimension’ is referred to explicitly and establishes a different perception of time. |

Extract 2 – bicycle

| Character | Script |
| --- | --- |
|  | (Sayaka and Tessie are on the bicycle)  あ、みーつはー！ |
|  | おはよ。さやチン、テッシー。 |
|  | おはよ。 |
| テッシー | お前、はやく　おりろ。 |
|  | いいやん、けち。 |
| テッシー | おもいんやさ! |
|  | しつれいやな！ |
|  | あんたたち、いいなぁ。 |
| テッシー | よくないよ！  よくねえよ！ |
|  | ふふふっ。 |
|  | 、今日は、ちゃんとしとるね。 |
|  | え？なに？ |
| テッシー | そうや、ちゃんと　おばあちゃんに　おいしてもらったんか。 |
|  | おい？ |
| テッシー | ありゃあ、ぜったい　つきや。 |
|  | はぁ？ |
|  | なんでもオカルトにしんな！  きっと、は　ストレスたまっとるんよ。なぁ。 |
|  | え、ちょっと、なんの話？ |
| テッシー | なにって、お前… |
|  | (Mitsuha’s father – the current mayor is doing a mayoral election speech)  そして、何よりもの、そのための町の。  それがしてめて安全、安心な町づくりができるのです。  として　ここまで… |
| 男１ | どうせもさんでまりやろ。 |
| 女１ | まいとるしなぁ、ここだけの話。 |
| 男子 | おう、。 |
| 女子１ | おはよ。 |
| 男子 | とは　その子どももええなぁ。 |
|  | 町づくりをさせていただきたい。  ん？！はって歩かんか！ |
| １ | にも　きびしいなぁ。 |
| ２ | さすが町長や。 |
| 女子１ | はずかし！ |
| 女子２ | ちょっと　かわいそう。 |
|  | ！ |
|  | こんな時ばっかり。 |
|  | (In classroom, she finds a note*お前は誰だ？*)  んー？ |
|  | 「そ」、これがのね。  は分かるでしょ？  夕方、昼でも夜でもない時間。のがぼやけて、人ならざるものにうかもしれない時間。  もっと古くは「そ」とか「はたれ」とも言ったそうです。 |
| 男子  (voice only) | しつもーん。「かたわれ」やなくて？ |
| 女子  (voice only) | 「かたわれ」？それはこのあたりのじゃない？  のお年よりにはがのこってるって聞くし。 |
| 男子  (voice only) | どやもんなー。 |
|  | (Mitsuha is still looking at the note*お前は誰だ？*)  うーん… |
| 女 | じゃあ、、さん。 |
|  | あ、はい！ |
| 女 | ああ、今日は自分の名前　おぼえてるのね。 |
|  | ん？ |
|  | (During recess)  おぼえとらんの？ |
|  | うん… |
|  | あんた、だって、きのうは自分のつくえもロッカーもわすれたって言って、はぐせ　ついとったし、リボンは　しとらんかったし。 |
|  | えええええ？うそ！ほんと？ |
|  | なんか、みたいやったよ。 |
|  | そう言えば、ずっと　へんなを見とったような気がするんやけど…  なんか、べつの人の人生を見る？…　よくおぼえとらんなぁ… |
| テッシー | 分かった！それっての！もしくは、エヴェレットにもとづくマルチバースににせつぞくしたっちゅう… |
|  | あんたは　だまっとって！ |
|  | あー、テッシー、もしかして、あんたがが私のノートに… |
| テッシー | え？ |
|  | あ、ううん。なんでもない… |
|  | でも、きのうはマジでちょっとへんやったよ？  どっかわるいんやない？ |
|  | うーん、おかしいなぁ。元気やけどなぁ。 |
|  | ストレスとかやない？ほら、のも　もうすぐやろ。 |
|  | あぁ！言わんといてー。もう私この町、いやや～  せますぎるし、すぎるし！  さっさとして、早く東京行きたいわぁ。 |
|  | あー、なあ。ほんとに　なんもないもんなぁ　この町。  電車なんか二時間に一本やし。 |
|  | コンビニは９時にしまるし。 |
|  | 本屋ないし、ないしな。 |
|  | そのくせ、スナックは二もあるし。 |
|  | はないし。 |
|  | は来ないし。 |
|  | 時間はみじかいし。 |
| テッシー | うー、お前らなー！ |
| / | なによ！ |
| テッシー | そんなことより　カフェにでも　よってかんか？ |
|  | えーっ！カフェ！　どこー？ |
| 知りあい | (Sayaka and Tessie are next to a vending machine)  こんにちは。 |
| テッシー | こんにちは。 |
|  | なにがカフェやさ。 |
| テッシー | この町にそんなんあるか。 |
|  | 帰っちゃったよ。あの子も　ほんと　大へんやよね。 |
| テッシー | まぁはやからな。 |
|  | そやな。  ねぇ、テッシー？高校したらどうする？ |
| テッシー | なんやさ、に。とかの話？ |
|  | うん。 |
| テッシー | べつに。  ふつうに　ずっとこの町でくらしていくんやと思うよ、は。 |

Vocabulary and expressions

| Japanese | Translation/explanation |
| --- | --- |
| お | you |
| おもい | heavy |
| しつれい | rude |
| いい | close |
|  | hair |
| ちゃんとしとるな | (local dialect ofちゃんとしているね) is done properly |
| おいする | to exorcise |
| つき | person possessed by a fox spirit |
| オカルト | occult |
| しんな | (local dialect of するな) don’t do |
| たまっとる | (local dialect of たまっている) to build up |
|  | village |
|  | restoration |
|  | project |
|  | continuation |
|  | public finance |
|  | transformation to sound finance |
|  | to implement, to achieve |
| 町づくり | community development |
| として | as the current office |
|  | this term |
| まりやろ | (local dialect of まりだろ) to be decided |
|  | considerably |
| まいとる | (local dialect of まいている) to scatter |
|  | mayor |
|  | general contractor |
| させる | to complete |
| はって | (をはる) to throw out one’s chest, to be puffed up with pride |
| 歩かんか | (old fashioned male language 歩かないか) Won’t you walk? |
|  | one’s family |
| さすが | as one would expect |
| はずかしい | embarrassing |
| そ | Who is it? (classical language) |
|  | dusk |
|  | word root, etymology |
|  | border, silhouette |
| ぼやける | to be blurred |
| ならざるもの | (ではないもの) not human (classical language) |
|  | dialect |
| お年より | elderly |
|  | *Manyo* (classical language) |
| ど | really remote countryside |
|  | countryside |
| おぼえてらんの？ | (local dialect of えていないの) Don’t you remember? |
| あんた | (あなた) you (colloquialism) |
| ねぐせ(が)ついとった | (local dialect of ねぐせがついていた) bed head |
| リボンはしとらんかった | (local dialect ofリボンをしていなかった) wasn’t wearing a ribbon |
|  | amnesia, loss of memory |
| エヴェレット | Everett’s many-worlds interpretation |
| マルチバース | multiverse |
| に | unconsciously |
| せつぞくした | linked, connected |
| したっちゅう | (したということだ) it was said that (colloquialism) |
| だまっとって | (local dialect of だまっていて) to keep quiet |
| マジで | (ほんとに) seriously, really (colloquialism) |
|  | health condition |
| わるいんやない？ | (local dialect of わるいんじゃない？) Isn’t it bad? |
|  | ceremony |
| 言わんといて | (local dialect of言いわないで) don’t remind me |
| いやや | (local dialect of いやだ) to detest, to dislike |
| 時間 | sunlight hours |
| よってかんか | (old fashioned male language よっていかないか) Won’t you stop by? (よるto stop by) |

Prescribed issues

| Issue | Description |
| --- | --- |
| Connectedness | People and places  Mitsuha’s father is campaigning to be re-elected as the town mayor. Mitsuha and her father’s relationship is strained and she feels embarrassed by him calling out to her. The local people’s perceptions of Mayor Miyamizu are shown through their comments, which Mitsuha overhears, adding further to her embarrassment. Tessie and Mitsuha’s classmates also judge them based on their fathers’ professions and make negative comments about them, implying that they are working corruptly.  For example:  どうせもさんでまりやろ。  　まいとるしなぁ…  とは　その子どももええなぁ。  City and country  Sayaka and Mitsuya complain about living in a country town and dream of going to Tokyo.  For example:  「ほんと何もないもんな、このまち…　はないし。」  Mitsuya feels smothered living in the town as everyone is so closely linked and the community is close-knit.  「私この町いやや～。せますぎるし、すぎるし!」 |
| Journeys | Self-discovery  Sayaka comments on Mitsuya’s strange behaviour but at this point Mitsuya experiences strange dreams and feelings.  Making choices  Tessie is content with life in the country town and does not have grand dreams of living in a big city.  For example:  勅使河原:「ふつうにずっとこの街で暮らしていくんやと思うよ…　」 |
| Impact of the past | Traditions and beliefs  Mitsuha has been born into the Miyamizu family who look after a Shinto shrine. Since her mother has passed away and being the eldest daughter, she is the successor to the shrine. As the Shrine Maiden – *Miko* – she has responsibilities that no other young people have. She feels burdened by the responsibility of the *Kuchikamizake* ceremony that will soon take place. |

Extract 3 – Grandmother

| Character | Script |
| --- | --- |
|  | (Grandmother – Hitoha – is making the braided cords with Mitsuha and Yotsuha)  あーん、わたしもそっちがいいわ。 |
|  | にはまだ早いわ。  のを聞いてみない。そやって　ずーっと　をいとるとな。  じきに人ととの間にがれすで。 |
|  | はしゃべらんもん。 |
|  | 「しろ」ってことやよ。 |
|  | わしらのにはな、千年のがきざまれとる。  ええか、さかのぼること二百年前… |
|  | 始まった。 |
|  | ぞうり屋ののから火が出て、このへんはけになってまった。おももみなけ、これがにいう… |
|  | の。 |
|  | えっ、名前ついとるの？さん、かわいそう。 |
|  | おかげでりのも分からんくなってまって、のこったのはだけ。せやけど、はえても　はしちゃあ　いかん。 それが　わしら神社のなお。  はあ…　せやのに、あのバカは…　をて、家を出て行くだけじゃあきたらんと、とは…　どもならん。 |
|  | (At Teshigawara’s house)  社長、ホラ、もう。 |
| テッシーの父 | オットットッ |
|  | も社長にはおになるで。 |
| テッシーの父 | まかしとってください。  りとあたりのはまちがいなぁですわ。 |
| １ | お前、とは？ |
| ２ | そんな　かんたんにいかん。 |
| テッシー | のにおいがするなあ。 |
| テッシーの母 | 何言っとるの。 |
| テッシーの父 | お―い、もう２、３本つけてくれ。 |
| テッシーの母 | はい、はい。 |
| テッシーの父 | 、は手つだえ！  ハッパ使うでな。勉強や。 |
| テッシー | うん。 |
| テッシーの父 | は！ |
| テッシー | ああ！ |
| テッシー | (Tessie is at the window listening to the ceremony sound from the shrine)  たまらんな、おい。 |
|  | (At the ritual ceremony at Miyamizu Shrine)  あれ、ちゃんか？大きゅうなったなぁ。 |
|  | 二人ともお母さんのべっぴんさんやわ。 |
| テッシー | (Tessie and Sayaka arrive at the shrine)  よう。 |
|  | よう。 |
| テッシー | のなんやて。をんで、はき出して、しとくだけで自然してアルコールになるんやさ。 |
|  | み。神様　うれしいんかなぁ。あんなもらって。 |
| テッシー | そら、うれしいやろ! |
|  | ほれ、見てみ。や。 |
| 女子1 | えっ、私　ゼッタイ　！ |
| 女子2 | よくでやりよるよな。 |
| 女子1 | じられんわ。 |
|  | (Mitsuha ties the *sake* cup with a braided cord) |

Vocabulary and expressions

| Japanese | Translation/explanation |
| --- | --- |
|  | thread |
|  | voice |
| 聞いてみない | (local dialect of 聞いてみなさい) |
| そやって | (そうやって) do it that way |
| いとる | (local dialect of いている) winding, coiling |
| じきに | very soon |
|  | emotions, feelings |
| れす | to flow out |
| しゃべらんもん | (しゃべらない) don't talk  (もんat the end is used when arguing back to the opponent and state that your arguments are valid) |
| しろ | (command form of しなさい) to concentrate |
| わしら | (old fashioned form of私達) we (わしis still used by old males in the countryside) |
|  | *kumihimo* braids |
| 千年の | 1000 years of Itomori's history |
| きざまれる | to be engraved (passive form) |
| さかのぼる | to go back in time |
| ぞうり | *zori* sandal shop |
| **けになってまった** | (local dialect of けになってしまった) completely burned |
|  | old documents |
| **にいう** | commonly called |
| の | great fire of Mayugoro |
| 名前ついとる | (local dialect of 名前がついている) it has a name |
| おかげで(= せいで) | thanks to (sarcastic) |
| せやけど | (local dialect of そうだけど) |
| える | to vanish |
| しちゃあいかん | (してはいけない) must not be erased (colloquialism) |
| せやのに | (local dialect of そうなのに) |
| バカ | stupid son |
|  | Shinto priesthood |
| あきたらんと | (old fashioned form of あきたらないで) not satisfied |
|  | politics |
| どもならん | (old fashioned form ofどうしようもない) he’s hopeless |
|  | one more glass |
| **オットットッ** | expression said when one is likely to spill liquor or cause failure |
| **りとあたりの** | around Kadoiri Sakagami area |
|  | corruption |
|  | work site |
| 手つだえ | (strong command of 手つだいなさい) to help out |
| パッパうでな | we will use explosives |
| たまらんな | (たまらないな) unbearable (male colloquialism) |
| **大きゅうなった** | (local dialect of 大きくなった) has grown |
| お母さん | resembles mother |
| べっぴん **さん** | pretty girl |
|  | the oldest in the world |
|  | rice |
| `む | to chew |
| はきす | to spit out |
| する | to leave alone |
| 自然 | natural fermentation |
| あんな | that |
| そら　うれしいやろ | (それは　うれしいだろ) of course, s/he will be happy |
| ゼッタイ | definitely |
|  | impossible |
| で | in public |
| やりよる | (local dialect of やれる) can do |
| じんじられんわ | (しんじられないわ) I can't believe it |

Prescribed issues

| Issue | Description |
| --- | --- |
| Connectedness | Traditions and beliefs  Grandmother shares the history and importance of *kumihimo* braiding with Mitsuha and Yotsuha. Grandmother says that when one is braiding the cords together, one feels a connection between the threads and each other. The action of threading the cords implies connectedness to their roots.  Although, the great Mayugoro fire burned important documents and the history of the shrine has been partially lost, the ceremonies have continued even though in form only. There is still a deep spiritual connection to what the shrine embodies which continues in the modern life.  For example:  りのも分からんくなってまって、のこったのはだけ。せやけど、はえても　はしちゃあ　いかん。 |
| Journeys | Making choices  Grandmother openly criticises Mitsuha’s father for leaving the Shinto priesthood and becoming a politician. His chosen career path is a contrast between the secular and spiritual responsibilities, and highlights a trajectory that has impacted his life negatively.  For example:  せやのに、あのバカはをて、家を出て行くだけじゃきたらんと、政治とは… |
| Impact of the past | Memories  Grandmother says that the meaning of festivals has become unknown and only the form has remained. The significance of this ceremony is lost and the ritual has become perfunctory.  Traditions  Mitsuha performs the *kuchikamizake* ceremony as is expected of her. She has no choice in the matter. The onlookers who are young people her age dismiss the ceremony and belittle her by implying that it is disgusting and old fashioned. They are not interested in the tradition nor its preservation and this adds to Mitsuha’s feeling of being trapped in the past.  For example:  えっ、私、ゼッタイ　無理！  よく人前でやりよるよな。  信じられんわ。  Tessie’s father speaks to his wife and son in a direct and authoritative tone suggesting he is the master of the house. This reinforces traditional beliefs about a man’s role in the traditional Japanese family. |

Extract 4 – sliding doors

| Character | Script |
| --- | --- |
|  | (Mitsuha runs into the house)  お姉ちゃん！？ |
|  | (Mitsuha, in her room, sees the note written by Taki when he was in Mitsuha’s body– *「この人生は何なんだ？？」ド田舎(鳥居の絵)* – this is information about Mitsuha’s family, Tessie and Sayaka)  あ～、あ～、あーー！  これって…　これって、もしかして! |
|  | (Taki in his room, flipping the calendar)  あ～、あ～、あ～  これって、もしかして、に! |
|  | あたし、の中で　あの男の子と… |
|  | は、の中で　あの女と… |
|  | 入れかわってるぅ！？ |
| RADWIMPS  「」  Movie version | やっと目をさましたかい  それなのに、なぜ、もあわせやしないんだい  「おそいよ」とおこる  これでもやれるだけとばしてきたんだよ  心がをいこして来たんだよ  どっから話すかな　がっていた間のストーリー  、のをりに来たんだよ  けど、いざ、その、このにすと  のやだけで、がいたいよ  同じ時をいこんで、したくないよ  はるかから知るそのに  生まれてめて何を言えばいい？  のからは　をし始めたよ  そのぶきっちょない方をめがけて　やって来たんだよ  が全然　全部なくなって、りりになったって  もうわない　また１からし始めるさ  むしろゼロからまたを始めてみようか  「私達　えれるかな？この先の、かぞえきれぬを」  言ったろ？二人なら　ってりちにきっとできるさ  のは　には　いらないんだ  からは　をし始めたよ  もうわない　のハートにを立てるよ  はからあきらめをいったの |
|  | なにがきているのか、だんだん分かってきた。くんは東京に住むいの高校生で… |
|  | どらしのとの入れかわりはで、週に２、３、にれる。トリガーはること。は。 |
|  | 入れかわっていた時のは、目ざめるとだんだんになってしまう。 |
|  | それでも、たちはかに入れかわっている。  のがそれをしている。だから… |
|  | だから、わたし達はおいの生活をるためルールをめた。入れかわってしまっている時のやるべき。 |
|  | それから入れかわった日のをケータイにのこす事。 |
|  | このをとにかくも乗りえるために、しう事。それなのに… |
|  | それなのに… |
|  | あの女は！  あの男は！ |
|  | 男子の、スカート！人生のでしょ！ |
|  | 人の金でむだづかいすんな！ |
|  | 食べてるのはの体！私だってバイトしてるし。 |
|  | とか、これだろ。 |
|  | あなたバイト入れすぎ！ |
|  | お前のむだづかいのせいだろ！ |
|  | 今日は帰り道にとお茶。たちのはだよ！ |
|  | てめぇ、！の人間　えるなよ！ |
|  | ちょっとくん。なんで女子にされてんの！？ |
|  | お前、に人生あずけた方がもてんじゃね？ |
|  | うぬぼれんといてよね。いないくせに！ |
|  | お前だって　いねぇじゃねぇか！ |
|  | 私は… |
|  | は… |
|  | いないんじゃなくて、作らないの！！ |

Vocabulary and expressions

| Japanese | Translation/explanation |
| --- | --- |
| きる | to occur |
| じ | same grade |
|  | irregular |
| **意に** | unexpectedly |
| **れる** | to visit |
| トリガー | trigger |
|  | reason |
|  | unclear |
|  | memory |
|  | blurry |
| **かに** | certainly |
|  | surrounding |
|  | reactions |
|  | proof |
| **る** | to protect |
|  | important points |
|  | prohibited items |
| **来事** | incidents |
|  | riddling phenomenon |
| 乗りえる | to overcome |
| **しう** | to cooperate |
|  | one’s gaze |
| **本** | fundamental |
| 帰り道 | on the way home |
|  | favourable |
| **人間** | human relationships |
|  | confession |
| あずける | to put something in charge of someone else |
| もてる | to be popular |
| うぬぼれんといて | (local dialect of うぬぼれないで) don’t be self-conceited |

Song – ‘Previous lives’

| Japanese | Translation/explanation |
| --- | --- |
| をあわせる | to see the eyes of each other |
|  | heart |
|  | body |
| いこす | to overtake |
| どっから | (どこから) from where/which part (colloquialism) |
| る | to sleep |
|  | many hundred million |
|  | many light years’ worth of |
|  | tales, stories |
| る | to speak about |
| いざ | now |
|  | figure, form |
| す | to project |
|  | pupils of the eyes |
|  | chest |
| いこむ | to breathe in |
| す | to part |
| はるか | very long ago |
| しめる | to start searching for |
| ぶきっちょな | (ぶきような) awkward (colloquialism) |
| い | your way of laughing |
| めがける | to aim at |
| 全然 | totally, exactly |
| 全部 | all |
| りり | scattered |
| う | to lose one’s way |
| むしろ | rather |
|  | universe |
| えれる | (えられる) to overcome, to exceed, to pass through |
| この先 | ahead of this |
|  | future |
| かぞえきれぬ | (かぞえきれない) countless difficulties |
| 言ったろ？ | Didn’t I say that? |
| りち | to defeat someone who challenges you to a fight, to kill someone who is seeking revenge on you |
|  | weapon |
| ずさむ | to hum, to sing to oneself |

Prescribed issues

| Issue | Description |
| --- | --- |
| Connectedness | Communication  Mitsuha and Taki develop their own form of communication with one other. They leave notes and exchange memos in their phones and establish a set of rules for when they are in each other’s body. They meddle in each other’s life and in doing so begin to establish a closer relationship. |
| Journeys | Hopes and dreams  The song lyrics in *Zenzenzensei* suggests that Taki is really hoping to find Mitsuha.  Self-discovery  Through the body swapping Mitsuha and Taki develop a stronger sense of self through different gender roles, personal identity, history and beliefs. The journey in each other’s lives add a richness to the characters’ development as their point of views are explored in different contexts. |
| Impact of the past | Memories  The song *Zenzenzensei* suggests that time is eternal and it connects people in their current and former lives. The past and present merge which highlights the importance of the past in the present and future lives of Mitsuha and Taki. |

Extract 5 – shrine god

| Character | Script |
| --- | --- |
|  | (Grandmother, Mitsuha and Yotsuha are going to the shrine’s god)  おばあちゃん、なんでうちのごはこんなにいの？ |
|  | のせいで、わしにも分からん。 |
| in | だっけ？ |
|  | え？やよ。 |
| in | ね、おばあちゃん。 |
|  | (Taki in Mitsuha carries her grandmother)  ウオアー、お姉ちゃん! |
|  | 、、ムスビって知っとるか？ |
| in | ムスビ？ |
|  | 土地のをな、古いでムスビってぶんやさ。 このには　ふかーいがある。 をつなげることもムスビ。人をつなげることもムスビ。時間がれることもムスビ。全部　神様のや。  わしらの作るも、そやから、神様の。時間のれそのものをあらわしとる。 よりあつまって形を作り、ねじれて、からまって、時にはって、れ、また　つながり。それがムスビ、それが時間。  (They are resting under a tree)  飲みない。 |
| in | ありがとう。 |
|  | 私も。 |
| in | うん。 |
|  | それもムスビ。  あはははは。  水でもでもでも、人の体に入ったもんがとむすびつく事も　またムスビ。 だから今日のごは、神様と人間をつなぐための　なしきたりなんやよ。 |
|  | なあ、なあ。見えたよ。 |
| in | ここが…　神社のご。 |
|  | ここから先は、り。 |
|  | え？ |
|  | あののことやわ。 |
|  | あはは。あのや。 |
|  | にるには　あんたらの　なもんを　ひきかえにせにゃ　いかんよ。 |
| in | え？ |
|  | ふ、ふ。みやさ。 |
| in | み。 |
|  | ご神体におそなえするんやさ。それは、あんたらの半分やからなぁ。 |
| in | の半分。 |
|  | (On the way home)  はあ、もう　かたわれ時やなぁ。 |
| in | かたわれ時？  は！はあああ |
|  | そうや。見えるかな。 |
| in | ？ |
|  | おや？。あんた、今を見とるな。 |
|  | (Taki wakes up in his room)  ハッ！はあ…  …　なんで？  (SMS from Miki Okudera *もうすぐ着くよー。今日はよろしくね♡*) |

Vocabulary and expressions

| Japanese | Translation/explanation |
| --- | --- |
| ご | shrine deity |
| …のせいで | due to… |
| ムスビ | (むすび) patron gods of the land |
|  | patron gods |
| 土地 | land |
| つなげる | to connect |
| れる | to flow |
|  | power, might, ability |
| そやから | (local dialect of それだから) therefore |
|  | technique, art |
| あらわす | to represent |
| よりあつまる | to gather |
| ねじれる | to twist |
| からまる | to be entwined |
| 切れる | to break off |
|  | soul |
| むすびつく | to be connected |
| ご | offering or dedication |
| しきたり | traditional practice |
| り | afterlife |
| あの | the other world |
|  | this world |
| あんたら | (あなた達 – colloquialism) |
| 等 | the most |
| ひきかえにする | to exchange |
| おそなえする | to offer |
|  | half |
|  | comet |

Prescribed issues

| Issue | Description |
| --- | --- |
| Connectedness | People and places/traditions and beliefs  Taki (in Mitsuha’s body) carries Grandmother to the shrine deity. On the way, Grandmother talks about the meaning of *musubi* which she says is the old way of referring to God, connecting everything together including people and time. Furthermore, the offering of *kuchikamizake* to the shrine god is an important ritual connecting god and people |
| Journeys | Self-discovery  The concept of an alter ego, portrayed through Taki and Mitsuha.  Yotsuha and Grandmother make the spiritual journey to the shrine deity fulfilling their spiritual duties. |
| Impact of the past | Memories  The river divides the land into 2 worlds – this world and *kakuriyo*, the invisible world where gods and ancestral spirits live. |

Extract 6 – Miki says goodbye to Taki

| Character | Script |
| --- | --- |
| (Phone message) | (After Miki says goodbye to Taki, Taki reads the diary Mitsuha wrote on the phone) *デートが終わるころにはちょうど空にが見えるね 明日が楽しみ♡どっちになってもがんばろうね！* |
|  | 何言ってんだ？こいつ。  (He rings Mitsuha) |
|  | (Mitsuha is answering the phone in her room)  な～んだ、テッシーか？  ううん、なんとなくサボってまっただけ…　元気やよ。  え？おり？うーん…　そっか…　…　今日が一番明るく見えるんやっけ。うん、分かった。後でね。 |
|  | (Beside the vending machine)  あんたさぁ、のゆかた　しとるやろ。 |
| テッシー | しとらんわ。てか、えもせんかったわ。 |
|  | ふーん |
| テッシー | ああ…　なんか、あいつ、　くらかったぜ？ |
|  | あんたの電話が　いややったんやろ。 |
| テッシー | お前な！ |
|  | ヒヒヒヒ… |
|  | お待たせ。 |
|  | あー、来た！ |
| テッシー | おっせー！ |
| /テッシー | えっ！？ |
| テッシー | おっ…　か…　か… |
|  | ちょっと…　どうしたの？！ |
| テッシー | がぁ！ |
|  | やっぱ…　へんかな？ |
| テッシー | やっぱ男なんかな。とか。 |
|  | 男子ってすぐにむすびつけるなぁ。  なんとなくっただけだって言っとったに。 |
| テッシー | そうかあ？　なんとなく　あんなん　らんやろ。 |
|  | なぁ　なぁ、見えるよ！ |
| テッシー | すっげー。 |
|  | わぁ！ |
|  | (The comet splits into 2)  あっ! |
| (Phone) | (Taki phones Mitsuha, but hears a recorded message)  おかけになった電話は、のかない　場所にいらっしゃるか、が入って。 (Taki switches off the phone) |
|  | さんざんだったデートのは、に入れかわった時につたえればいい。そう思った。でも、なぜかもうと　ととの入れかわりは、きなかった。 |

Vocabulary and expressions

| Japanese | Translation/explanation |
| --- | --- |
| サボる | to skip school |
| えもせんかった | (local dialect of 考えもしなかった) I didn’t think of it either |
|  | unrequited love |
| おたせ（しました) | sorry to keep you waiting |
| つたえる | to convey |
|  | result |
| なぜか | I don’t know why but |

Prescribed issues

| Issue | Description |
| --- | --- |
| Connectedness | People and places  Tessie and Sayaka are worried about Mitsuha as she seems down.  Taki calls Mitsuha but the phone is disconnected. He is developing feelings for Mitsuha at this point. |
| Journeys | Self-discovery  Mitsuha’s skipping school and cutting of her hair suggests to her friends that she has broken up with someone. Her actions suggest that she is developing feelings for Taki. Her journey through Taki’s life has given her insight and perspective and he is intrinsically becoming part of her own identity. |
| Impact of the past | City and country  The autumn festival is an important event in the life of a country town. The autumn festival is held near the shrine at the same time every year and coincides with the passing of the comet. The autumn festival may have served as a sanctuary to gather people in a safe place and to warn people of the future impending catastrophe. |

Extract 7 – Goshintai

| Character | Script |
| --- | --- |
|  | (Taki stands by the stream and stares at the shrine’s god)  ここから先は、あの。 |
|  | (In front of the shrine god in the cave)  たちがんできただ。こっちが妹で、こっちが…。  がちる前、3年前のあいつと、は入れかわってたって事か？ 時間が…　ずれてた？  あいつの半分。  ムスビ。に時間がるのなら、もうだけ…  (Taki slips and falls)  ウワ～！  ハッ！！  (The comet transforms into the red *kumihimo*. Taki is connected with the *kumihimo* and he sees flashbacks about Mitsuha’s life history) |
| in flashback | (The scene flashes back to when Mitsuha was just born. Her umbilical cord is just cut. The cord symbolises the *kumihimo* that Taki is connected to)  『あなたの名前は、。』 |
| in flashback | (To Futaba and Mitsuha)  『二人は父さんのだ。』 |
| in flashback | (Futaba is pregnant, talking to Mitsuha)  『あなた、お姉ちゃんになったんやよ。』 |
| in flashback | (The mother becomes ill)  『ごめんね、みんな。』 |
| in flashback | (The funeral of the mother)  『お父さん、お母さん、いつ帰ってくるの？』 |
| in flashback | 『えなかった。』 |
| in flashback | 『あんたがそんなんで、どうする？』 |
| in flashback | 『神社などけたところで。』 |
| in flashback | 『が何を言う！』 |
| in flashback | 『がしたのはです。神社じゃない！』 |
| in flashback | 『出て行け！』 |
| in flashback | (The father leaves the family)  『、、今日からずっと、ばあちゃんと　いっしょやでな。』 |
| in flashback | (Then, the memories of switched days)  『お前はだって、あなたこそよ！』 |
| in flashback | 『うぬぼれんといてよね、もおらんくせに。』 |
| in flashback | 『いいなぁ…　今ごろ　二人は　いっしょかぁ。 ハッ…　(Mitsuha is crying)私…　』 |
| in flashback | 『ちょっと、東京に行ってくる。』 |
| in flashback | 『え？ちょっとお姉ちゃん！』 |
| in flashback | 『おばあちゃん、おいがあるんやけど。』  (Mitsuha asks her grandmother to cut her hair) |
| in flashback | 『そっか…　、今日が一番るく見えるんやっけ。』 |
|  | 、そこにいちゃダメだ！ 　がちる前に、町からげるんだ！ 、げろ！ ！！ぁ~あ！ |
| in | (In Mitsuha’s room)  ハッ！だ。生きてる！ |

Vocabulary and expressions

| Japanese | Translation/explanation |
| --- | --- |
| ぶ | to carry |
| ちる | to fall |
| ずれる | to slide, to be out of sync |
|  | treasure |
| う | to rescue |
|  | adopted son-in-law |
| おいがある | I have a request |
| 逃(に)げる | to escape |

Prescribed issues

| Issue | Description |
| --- | --- |
| Connectedness | Traditions and beliefs  The grandmother orders Mitsuha’s father to leave. This contrast the status of Tessie’s father with Mitsuha’s father. |
| Journeys | Making choices  Taki makes a choice to go to the shrine deity to connect with Mitsuha again armed with the information about the disaster and Itomori.  Taki on entering the shrine deity makes a conscious choice to drink the *kuchikamizake* in the hope to restart the body swapping. |

Extract 8 – song ‘Sparkle’

| Character | Script |
| --- | --- |
|  | (The song plays as the characters come to conclusions)  お前は誰だ！俺はどうしてここに来た！あいつに、あにつに会うために来た！助けるために来た！生きていてほしかった！誰だ！誰！誰に会いに来た！大事な人、忘れたくない人、忘れちゃダメな人！誰だ！誰だ！誰だ！誰だ！名前は! |
|  | *(*The song: スパークル starts; Mitsuha is running)  、、。  大じょうぶ、おぼえてる。ぜったいにれない。  、。  の名前は　！  (Mitsuha arrives at Itomori substation)  あ、テッシー！ |
| テッシー | 、お前、今までどこに。 |
|  | 「こわしちゃって、ごめん」やって。 |
| テッシー | は？　が？ |
|  | 私が。 |
| テッシー | ま、後で全部してもらうでな。  ちるんか　あれが？マジで？ |
|  | ちる。この目で見たの。 |
| テッシー | あー、見たってか。  じゃぁ　やるしかねえな。  (Tessie cuts the chain of the lock at the substation)  これで二人よくや。 |
|  | (Sayaka is in the broadcasting room in her school and is talking with Tessie on the phone)  え～っ！私　ほんとに　やるん？ |
| テッシー | 町がしたら、すぐににきりかわるはずやから、したらも使えるで。 |
|  | サヤちん、おい。できるだけをくりかえして！ |
| テッシー | はっはっはぁ、やったろや―！ |
|  | あ～！もうヤケや！  (She turns the switch of the speakers) |
|  | そろそろかな？ |
| テッシー | んなもん、てきとうや。  (The dynamite starts to explode; Mitsuha and Tessie, on the motorcycle, stop and look at Itomori town; the whole town blacks out and sirens sound) |
|  | は～あ… |
| テッシー | ハッ！ |
| 町の人々 | 今のなに！なんの音？ほら、見て。 |
| 町の子ども | なあ、見て。 |
| RADWIMPS  「スパークル」  Movie version | まだこのはをいならしてたいみたいだ みりいいだろう　しくもがくよ  いの　ながめながらキスをしようよ  「さよなら」から一番い場所で　待ちあわせよう  にあるで　できあがったをんだ  の中で　八月のある朝 はの前で　はにかんでは　ましてみせた このの教科書のようなでついに時はきた  きのうまでは　ので　 ばし読みでいいから　ここからがだよ とと　カビのはえかかったを持って  いまだかってないスピードで　のもとへ　ダイブを  まどろみの中で、ぬるいコーラに  ここでないどっかを　見たよ 教室のまどの外に 電車にゆられ　ばれる朝に  あーあ  (lyrics continued at the end of Extract 9) |

Vocabulary and expressions

| Japanese | Translation/explanation |
| --- | --- |
| こわす | to break |
| する | to explain |
|  | criminals |
|  | blackout |
|  | emergency power supply |
|  | broadcasting device |
| もうヤケや | to heck with it |
| したら | そうしたら (colloquialism) |
| んなもんてきとうや | I have no idea |

Songスパークル – ‘Sparkle’

| Japanese | Translation/explanation |
| --- | --- |
| をいならす | to tame |
|  | hourglass |
|  | kaleidoscope |
| みり | just as one wishes |
| ます | to be prim and proper |
|  | prologue |
| ばし読み | to skip as one reads |
| いまだかってない | it isn’t so far |
| ぬるい | lukewarm |
| カビ | mold |
|  | knowledge |
| きつける | to be scorched into |
|  | fate |
| 手をのばす | to stretch one’s arms |
|  | needle |
|  | sidelong glance |
| 生きぬく | to survive, to live through |

Prescribed issues

| Issue | Description |
| --- | --- |
| Connectedness | Communication  The *kawataredoki* time is necessary to establish the connection between Taki and Mitsuha. (The timing of communication is important.)  Mitsuha enlists the help of Tessie and Sakaya to try to save the town.  The song ‘Sparkle’ shows how the 2 are connected timelessly. |
| Impact of the past | Memories  Mitsuha talks to Tessie and confidently says that she has seen the comet fall with her own eyes. This implies that she has travelled through time and thus can forsee the future. |

Extract 9 – comet

| Character | Script |
| --- | --- |
|  | (Taki is looking at the comet on the verandah with Mitsuha’s voice over; Mitsuha is running)  ねえ、あなたは？？？あの人は？ 大事な人！れちゃダメな人！れたくなかった人！ ？？は！？の、名前は…　！  はぁ…　はぁ…　！あっ！ああっ！れてる…　！  ああっ…　！！  (She falls and remembers what Taki said) |
| in Mitsuha’s memory | 『目がさめてもれないようにさ、名前書いとこうぜ。』 |
|  | (Mitsuha looks at her right hand palm and finds the text written “I love you”; ‘Sparkle’ song starts)  はっ…　これじゃあ…　名前、分かんないよ…  (Mitsuha cries, but starts running again and reaches her father’s office)  お父さん！ |
|  | ！ |
|  | お姉ちゃん！ |
|  | お前、また… |
|  | (Taki looks up at the split comet in the sky)  それはまるでののように、ただ、ひたすらにしいめだった。 |
| RADWIMPS  「スパークル」  Movie version | し方さえも　のにおいがした  歩き方さえも　そのいがした  いつかえてなくなる　の全てを  この目にきつけておくことは  もうなんかじゃない　だと思うんだ  だとかとかって　が  どれだけ手をのばそうとかない　場所で　らをする  のも二人を　に見ながらむ  そんなを二人で　、いや、でも　生きぬいていこう |

Vocabulary and expressions

| Japanese | Translation/explanation |
| --- | --- |
| れる | to divide |

Prescribed issues

| Issue | Description |
| --- | --- |
| Connectedness | Connectedness  Mitsuha goes to her father’s office to persuade him to evacuate the town. |
| Impact of the past | Memories  As the comet splits, Mitsuha is able to remember what Taki said but she can’t remember his name.  For example:  大事な人！  忘れちゃダメな人！  忘れたくなかった人！ |

Sample analysis of text questions

Extract 2

1. Explain the meaning of .
2. :づくりをさせていただきたい。ん？！ってかんか。

１:にもきびしいなぁ。

２:さすがや。

１:はずかし。

２:ちょっとかわいそう。

:！

:こんなときばっかり…

You are Mitsuha. Write a diary entry about your day after you’ve come home from school.

Extract 4

1. How does Mitsuha know that she is actually body-swapping with Taki? Give evidence from the text to support your response.
2. How does the director use film techniques to create a feeling of intimacy between Mitsuha and Taki?

Sample speaking and writing task

It is important for young people to have a dream. State your opinion.

若い人にとって夢を持つことは大切だ。あなたの意見を書きなさい。

Related texts

The following related texts are suggestions only and can be used to supplement the study of the prescribed text.

Related articles

* <http://shinkaimakoto.jp/>
* [About the film](https://www.funimationfilms.com/movie/yourname/)

Teaching resources

* Novel with Furigana – [*Kimi no Na wa*](https://www.abbeys.com.au/book/kimi-no-na-wa-your-name-japanese-furigana-light-novel.do) by Shinkai Makoto
* Manga – *Kimi no Na wa* (3 available in the series):
* [Part 1](https://www.abbeys.com.au/book/kimi-no-na-wa-1-your-name-japanese-manga.do)
* [Part 2](https://www.abbeys.com.au/book/kimi-no-na-wa-2-your-name-japanese-manga.do)
* [Part 3](https://www.abbeys.com.au/book/kimi-no-na-wa-3-your-name-japanese-manga.do)

Connectedness

* [日本の家族形態の変化](http://yoshimurayasunori.jp/blogs/日本の家族形態の変化/)
* [Japanese culture and family](https://culturalatlas.sbs.com.au/japanese-culture/japanese-culture-family)
* [Japan struggles to ward off a childless and aging society](https://www.nippon.com/en/currents/d00452/japan-struggles-to-ward-off-a-childless-and-aging-society.html)
* [Japan’s working mothers: Record responsibilities, little help from dads](https://www.nytimes.com/2019/02/02/world/asia/japan-working-mothers.html)
* [Love in another dimension: Japanese man 'marries' Hatsune Miku hologram](file:///C:\Users\ckok2\AppData\Local\Microsoft\Windows\INetCache\Content.Outlook\552F2VSR\•%09https:\www.japantimes.co.jp\news\2018\11\12\national\japanese-man-marries-virtual-reality-singer-hatsune-miku-hologram\)
* [Christianity in Japan](https://www.nippon.com/en/features/h00200/christianity-in-japan.html?cx_recs_click=true)
* [As Japan undergoes social change, single women are in the firing line](https://theconversation.com/as-japan-undergoes-social-change-single-women-are-in-the-firing-line-96636)
* [Today’s young Japanese have a different take on travel abroad](https://www.nippon.com/en/currents/d00432/today%E2%80%99s-young-japanese-have-a-different-take-on-travel-abroad.html)

Journeys

* [The outlook for Japan’s younger generation](C:\\Users\\mcampos\\AppData\\Roaming\\Microsoft\\Word\\•https:\\japantoday.com\\category\\features\\opinions\\the-outlook-for-the-younger-generation)
* [Japan lowers minimum voting age](https://www.japantimes.co.jp/news/2018/06/21/national/japan-lowers-minimum-voting-age-constitutional-referendums-18/#.XImyXigzZPY)
* [「おカネの若者離れ」で、どんどん狭くなる趣味の世界](https://www.newsweekjapan.jp/stories/world/2018/05/post-10274.php)
* [若者の「夢」離れが深刻将来の夢がある新成人は54.4%で過去最低、日本の政治に「期待できない」も8割](https://news.careerconnection.jp/?p=48048)

Impact of the past

* [Preserving the Hibakusha legacy: Project in Hiroshima aims to keep testimonies of atomic bomb survivors alive](https://www.nippon.com/en/features/c03307/preserving-the-hibakusha-legacy-project-in-hiroshima-aims-to-keep-testimonies-of-atomic-bo.html)
* [The 1964 Tokyo Olympics: A turning point for Japan](https://blogs.wsj.com/japanrealtime/2013/09/05/the-1964-tokyo-olympics-a-turning-point-for-japan/)
* [8 years after Fukushima, 52,000 search for a new home](https://asia.nikkei.com/Politics/8-years-after-Fukushima-52-000-search-for-a-new-home)
* [The state of recovery in Tōhoku eight years after 3/11](https://www.nippon.com/en/japan-data/h00404/the-state-of-recovery-in-tohoku-eight-years-after-311.html?cx_recs_click=true)
* [The continuing problem of school bullying](https://www.japantimes.co.jp/opinion/2018/10/26/editorials/continuing-problem-school-bullying/#.XImx2CgzZPY)
* [Suicides among Japanese children reach highest level in 3 decades](https://www.nytimes.com/2018/11/06/world/asia/japan-suicide-children.html)
* [More foreigners see typical country life in Japan through farm stays](https://english.kyodonews.net/news/2018/12/15f90263fdbc-more-foreigners-see-typical-country-life-in-japan-through-farm-stays.html)
* [Japan's youth turn to rural areas seeking a slower life](https://www.bbc.com/news/business-15850243)