

User's Guide
to
Japanese: The Spoken Language
Parts 2/3
Interactive DVD Program

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Dedicated to
Eleanor Harz Jordan

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We are responsible for any errors in the content and pedagogic design of this material. Noda is responsible for the overall design and content, especially the production of audio materials; Introduction video; the Review; Who's Who; the Core Conversations and Utilization sections of the Lessons; the Place Names, Sample Verbals, Sample Adjectivals, **Na** Nominals, and Classifiers sections of Language Tools; and the Help Tools. Itomitsu is responsible for all of the illustrations; the design of the Drill and Eavesdropping sections of the Lessons; and the Glossaries, Structure Index, and Personal Names sections of Language Tools.

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SECTION 1: INTRODUCTION

This section outlines the objectives of *Japanese: The Spoken Language (JSL) 2/3 DVD Program* and describes the kind of learners who would benefit from it. It also gives an overview of the components of the program.

1.1. OBJECTIVES OF THE JSL 2/3 DVD PROGRAM

The *JSL 2/3 DVD Program* is a comprehensive aid for the study of spoken Japanese at the intermediate and advanced levels. It may be used to support a program of instruction or self-study.

In addition to extensive practice of spoken Japanese, the *JSL 2/3 DVD Program* provides training for self-managed learning and for developing effective learning strategies. This is important because language learning is a lifelong experience.

Underlying the design of the *JSL 2/3 DVD Program* are the principles of performance-based pedagogy (PBP). PBP considers as its primary unit of analysis a cultural performance, which is an event defined by a specified time, a specified place, specified roles, a specified audience, and a specified script (a program of action, including but not limited to language use).¹ PBP also assumes that learning to communicate effectively in a new language requires experienced, and therefore demonstrated, facility in linguistic manipulation and knowledge of the behavioral culture that sustains that language. To help learners experience Japanese in a number of lively and realistic contexts, the *JSL 2/3 DVD Program* utilizes more than 1,400 original illustrations, 1,600 photographs, 60 video clips, and over 20,000 sound files. The rich multimedia program gives each learner the opportunity to experience performances many times until they become part of their knowledge. Numerous ways to practice are supported by the media. The exercises are designed to help learners develop automaticity with the language and behavioral culture of Japan. (For more on automaticity see Section 8.1.)

1.2. WHO SHOULD USE THE JSL 2/3 DVD PROGRAM

This DVD program is intended for learners of a wide range of ages and levels of education, from high school to post-university. It can be used for group instruction in high schools, colleges, and business settings. It is effective as a self-study tool for individual learners who are serious about studying spoken communication in Japanese.

As a program for intermediate to advanced learners, it assumes some background in Japanese. Ideally, learners should have completed *Japanese: The Spoken Language, Part 1*, but learners who have started their study with other materials are also likely to find the *JSL 2/3 DVD Program* useful. It may be used to review and amplify the knowledge of Japanese learners have accumulated. See Section 9.1 for using the program for review.

The *JSL 2/3 DVD Program* focuses on spoken performances. It does not intend to teach communication through written Japanese. In accessing representations of the spoken Japanese, learners may choose either romanization or regular Japanese script. Learners who already have facility with written Japanese, learners who are more comfortable with the Japanese script than with romanization, and instructors of Japanese for whom the Japanese script is easier to read can choose to use the Japanese script.

Culture notes, contained in the Notes section of the Core Conversations, frequently offer comparisons between American and Japanese culture. It is assumed that learners who use this material have at least a working knowledge of the English language. At the same time, learners whose native language is not English may make use of the extensive practice features of this DVD program.

The *JSL 2/3 DVD Program* should be used alongside the textbooks *Japanese: The Spoken Language, Part 2* and *Japanese: The Spoken Language, Part 3* (Yale University Press), which provide comprehensive explanations of the

¹ See Walker, Galal. 2000. "Performed Culture: Learning to Participate in Another Culture," in Richard D. Lambert and Elana Shohamy, eds., *Language and Pedagogy: Essays in Honor of A. Ronald Walton*, pp. 221–236 (Amsterdam and Philadelphia: John Benjamin Publishing Company).

structure of Japanese in a way that enables learners to build step-by-step the necessary knowledge base for using Japanese to participate in Japanese culture.

1.3. MAJOR COMPONENTS OF THE *JSL 2/3 DVD PROGRAM*

There are seven major components of the *JSL 2/3 DVD Program*: Introduction, Review, Who's Who, Lessons, Language Tools, Help Tools, and Credits.

The **Introduction** is a video message. It reviews what has already been introduced in *JSL, Part 1* and provides a preview of the scenes that learners will visit and the performances that they can practice in the *JSL 2/3 DVD Program*. See Section 3 for further details.

The **Review** revisits the pronunciation of Japanese, providing additional exercises and an accent and intonation module created for this DVD program. It also contains exercises in Greetings and Useful Phrases (GUPs) and Classroom Instructions, both introduced in *JSL, Part 1*. See Section 4 to learn how to use this section most effectively.

Who's Who is a map of all the men, women, and child characters that appear in the video portions of the Lessons. The map illustrates the group affiliations of these characters. Clicking on the individual name gives a photo capture of the face and information about the various roles that character plays in the performances depicted in the program. See Section 5 for further information.

The **Lessons** contained in this DVD program correspond to Lessons 13 through 30 of *JSL, Parts 2 and 3*. (Practice sessions for Lessons 1-12, covered in *JSL, Part 1*, are provided in the *JSL Interactive CD-ROM Program*.) This is the main component of the program. See Section 6 for the Core Conversations of Lessons, Section 7 for Structural Patterns, Section 8 for Drills, Section 9 for the Eavesdropping exercises, and Section 10 for the Utilization exercises.

The **Language Tools** component includes glossaries, a structure index, and six appendices (Place Names, Personal Names, Sample Verbals, Sample Adjectivals, **Na** Nominals, and Classifiers). Section 11 tells you how to use each of the language tools provided in the DVD program.

The **Help Tools** component provides navigation help and instructions on what to do in each segment of the program. See Section 12 for further information.

Credits are included in the opening sequence. The credits may be replayed by selecting the Credits button in the Main Menu. Full information is given in the beginning section of this User's Guide.

Section 13 of this User's Guide provides some troubleshooting suggestions.

SECTION 2: GETTING STARTED

In this section, you learn to install the program on your computer, log in to the *JSL 2/3 DVD Program*, and exit the program. You also learn how you can represent yourself in the program by choosing a persona and how you can record data about your practice sessions.

2.1. INSTALLING AND DELETING THE DVD PROGRAM

You may use the *JSL 2/3 DVD Program* on a PC or a Macintosh computer.

System Requirements

In order to use the *JSL 2/3 DVD Program*, you will need the following setup.

	PC	Mac
Operating system	Microsoft Windows 2000 (Service Pack 4 or higher) or XP (Service Pack 2 or higher)	OSX: 10.2.8 or later
CPU	Intel Pentium 3, 600 MHz or faster	G4, 733 MHz or better
QuickTime	Version 6 or higher	Version 6 or higher
Memory (RAM)	512 MB	125 MB
Free disk space	If running from DVD-ROM, 1GB. If running from hard drive (recommended), 3 GB.	If running from DVD-ROM, 1 GB. If running from hard drive (recommended), 3 GB.
Other requirements	Sound hardware with audio input and output, (USB) microphone, DVD reader, and speakers or headphones	Sound hardware with audio input and output, (USB) microphone, DVD reader, and speakers or headphones

Installation on a PC

1. Verify that your system meets the hardware and software requirements. If you need to install QuickTime, visit <http://www.apple.com/quicktime/> to download the latest version and to get installation instructions.
2. Insert the DVD. If Windows is configured to auto-launch DVD-ROM content, the *JSL* program will start automatically. If it does not, or if you want to copy the *JSL* program to your hard drive, proceed to step 3.
3. Double-click the "My Computer" icon or use the Start menu to navigate to My Computer.
4. Find the icon for the *JSL*-DVD. The icon is a picture of a seashell.
For hard drive installation (recommended), go through steps 4 through 8. If you are running the *JSL* program directly from the DVD-ROM, Skip to step 9.
5. Right-click the icon for your DVD drive. Choose "Copy" from the contextual menu that appears.
6. Navigate to the location on your hard drive where you want to put the *JSL* program.
7. Right-click that location. Choose "Paste" from the contextual window.
8. Wait for the copying to finish. It will take a while.

9. To run the *JSL* program, double-click the icon for the DVD drive, or, if you have copied the *JSL* program to your hard drive, double-click the *JSL* icon in the location you copied it to.
10. Inside the *JSL* directory, double-click the application icon "Run JSL" or "Run JSL.exe."

Installation on a Macintosh

1. Verify that your system meets the hardware and software requirements.
2. Insert the DVD.
For hard drive installation (recommended), follow steps 3 and 4. If you are running the *JSL* program directly from the DVD-ROM, skip to step 5.
3. Find the icon for the *JSL* DVD on the desktop. The icon is a picture of a seashell.
4. To copy the *JSL* program on your hard drive, drag the icon to the desired location.
5. To run the *JSL* program, double-click the *JSL* icon on the desktop, or, if you have copied the *JSL* program to your hard drive, double-click the *JSL* icon in the location you copied it to.
6. Inside the *JSL* directory, double-click the application icon "JSL."

Deleting the Program from the Hard Drive

To delete the *JSL* DVD program, delete the folder containing it.

2.2. LOGGING IN AND REGISTRATION

1. Launch the program. On a PC, if Windows is configured to auto-launch DVD-ROM content, the *JSL* program will start automatically. Otherwise, double-click the icon for the DVD drive, or, if you have copied the *JSL* program to your hard drive, double-click the *JSL* icon in the location you copied it to. Inside the *JSL* directory, double-click the application icon "JSL" or "Run JSL.exe."
2. The opening sequence consists of program credits, session registration, and selection of your persona in the program. You may wish to skip the credit pages. To do so, click the Skip button in the lower right corner of the window.
3. At the end of the credit pages, you will come to the "Entrance," a set of doors with a circular handle in the middle. Click the handle to enter the program, which begins with a registration screen.



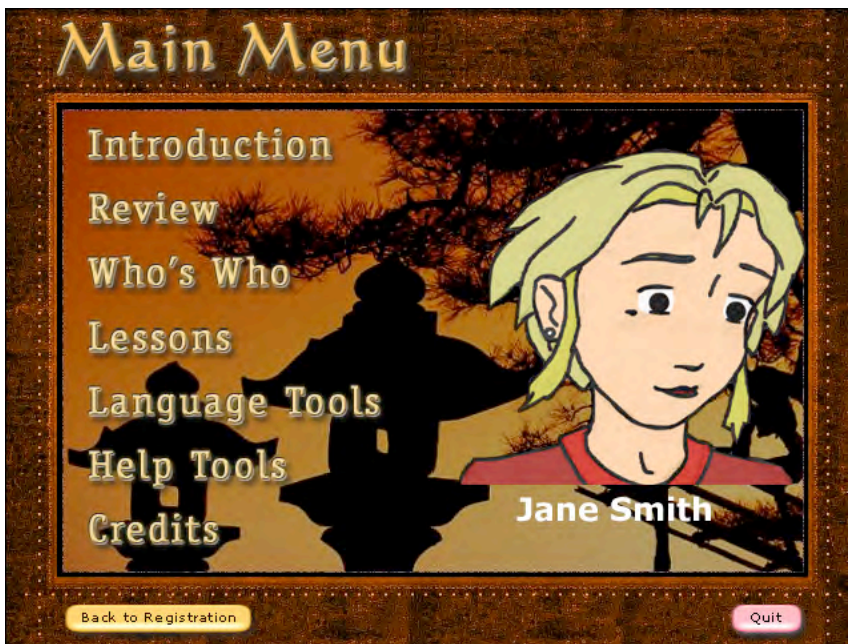
4. Begin the session by registering your name on the registration screen. Enter the name you want to use for your character in the program. For now, ignore the Record Session Information button. (See Section 2.4 about recording session information.) On your keyboard press “Enter” (on a PC) or “Return” (on a Macintosh computer), which takes you to the Who Are You screen.



5. On the Who Are You screen, click the face that you wish to use as your representation. One of the nine faces has only an outline in case you don't like any of the hairstyles or facial features on the others. The face you select and your family name will appear on the screen every time you are to take part in a conversation. You will have the opportunity to pick your persona each time you log in to the program.



6. Once you select your representation, the program will show a series of photographic images of Japan to take you to the Main Menu. You may skip to the Main Menu by clicking the Skip button in the lower right corner of the window.



2.3. EXITING THE DVD PROGRAM

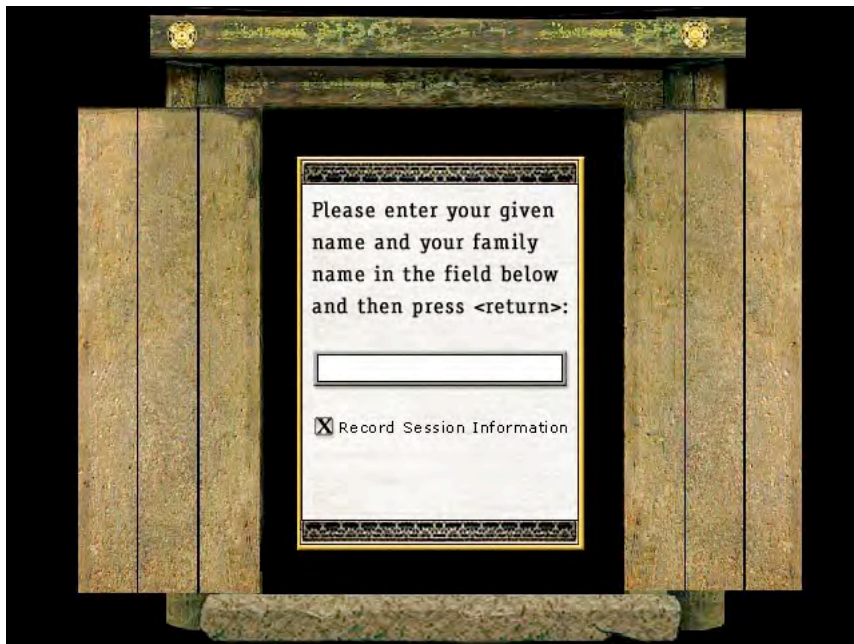
Once you are at the Main Menu, you can exit the program by clicking the Quit button in the lower right corner of the window. If you wish to exit the program and you have not yet reached the Main Menu, use the Skip button in the lower right corner to reach the Main Menu screen quickly, then select Quit. When you click the Quit button, a

dialogue box appears, asking if it is OK to quit the program. Select “Hai” to quit, “Iie” to go back to the program. You can also quit directly at any point by using the keyboard: [Control + Q] on a PC and [Command + Q] on a Macintosh.

2.4. RECORDING YOUR SESSION INFORMATION

The DVD program lets you record data about your learning session. When this option is selected, the program records the time you log in and the times you click certain feature buttons. Recording session information may provide useful information for your instructor, who can give you advice on effective study procedures, or it may help a researcher.

1. Before you leave the registration screen, click the box next to Record Session Information. An “X” in this box signals that information about that user session will be recorded.



Accessing and Managing Your Session Information

When you choose to record your session information, the *JSL 2/3 DVD Program* automatically creates a folder to store data from your session. This is a tool intended primarily for researchers who would like to track your learning activities.

You can access the session information by opening this folder, which will be located on the hard drive.

1. Look for your session information folder. The name of this folder is identical to the name you used when you logged in to the *JSL DVD Program*.

In Microsoft Windows XP, the folder is located at C:\Documents and Settings\

In Macintosh OSX, the folder is located at <Current User's Home Folder>/Library/Application Support/Macromedia/Authorware/RunA7M Data/<JSL username>/.

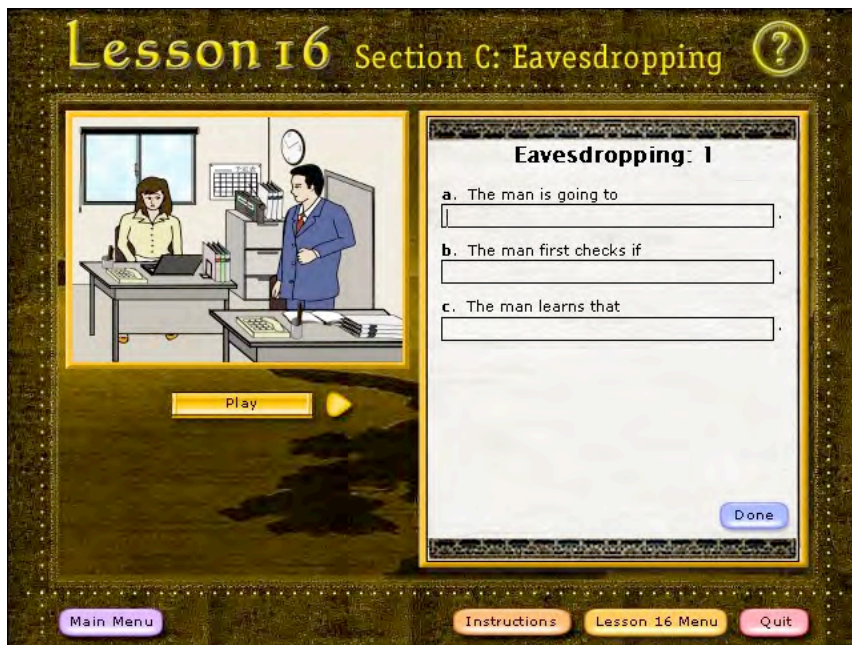
2. The session information folder will contain one file with the name <JSL username>.dat. Change the extension from “dat” to “txt.” You can open the file by double-clicking it. This folder contains information from all the sessions recorded under the same username on the same computer.
3. If you are using the *JSL 2/3 DVD Program* at a public computing site, remember to move the session information folder to a removable device.

SECTION 3: GENERAL PROCEDURES

In this section, you learn how to navigate through the program and to make the best use of the various practices that the program offers. This section also provides information about the Introduction (which is a review of *JSL, Part 1* and a preview of the sessions ahead) and the written representation of Japanese.

3.1. NAVIGATION IN THE DVD PROGRAM

After the opening sequence, every screen in the program has location information in the top left portion of the program window. Location information always includes the names of the major component and subcomponent of the program. For example, a screen in Lesson 16, Section C: Eavesdropping, looks like this:

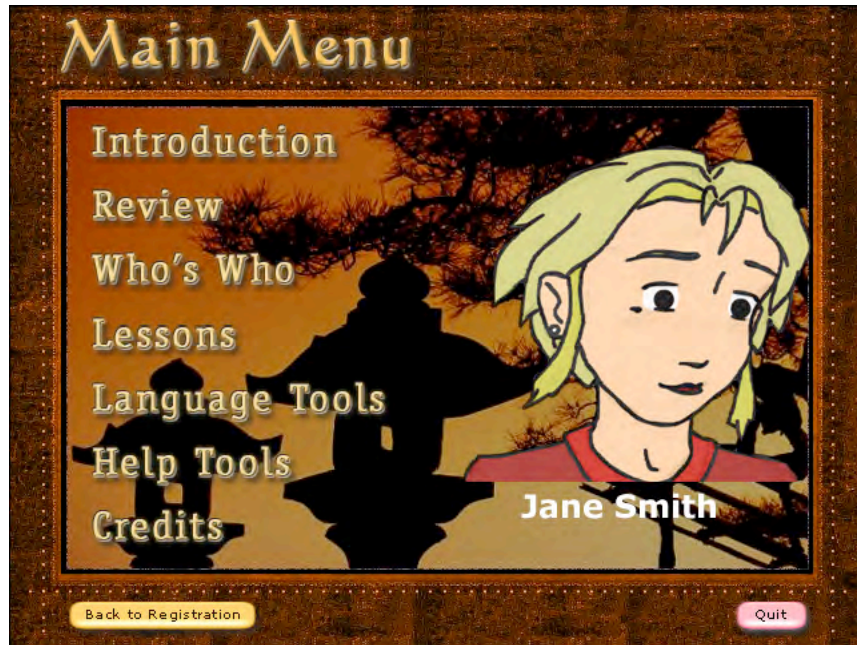


The various program components have different background colors and design motifs. In the following discussion, “window” or “program window” refers to the entire screen. The phrase “content window” refers more specifically to the area of the window that is inside the frame created by the dotted lines.

There are two general ways to move from one part of the program to another: by using the menus and by using the navigation buttons. Menus are used in six of the seven major program components. Only the Credits component does not contain a menu. Menus usually provide several directional options.

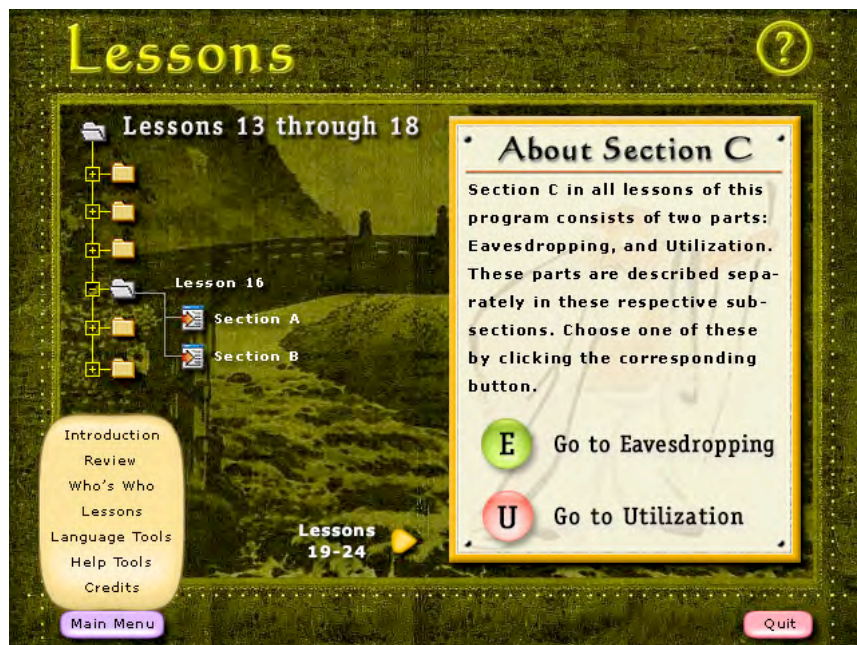
Main Menu

After logging in and registering, you will reach the Main Menu page.



The Main Menu page is labeled in the top left corner of the program window. Your log-in name and the face that you have selected to represent yourself are displayed on the right. From this page, you can go back to the registration screen, you can quit the program, or you can proceed by selecting one of the seven major components of the program. It takes several seconds to load some of the components.

Once you select any of these components, except Help Tools or Credits, you see a pop-up Main Menu in the lower left corner of the window. From that pop-up menu, you can go to any of the other major components. Selecting Credits from the pop-up Main Menu takes you back to the presentation of credits.



Introduction Component

One of the seven major components of the DVD program is the Introduction. This is a three-part video message. After listening to a brief introduction explaining the design principles of the *JSL 2/3 DVD Program*, you can view some of the scenes from *JSL, Part 1* to review what you already know. Then comes a preview of what you can expect to encounter in the DVD program. Some representative Core Conversations from *JSL, Parts 2 and 3* are shown with English subtitles.

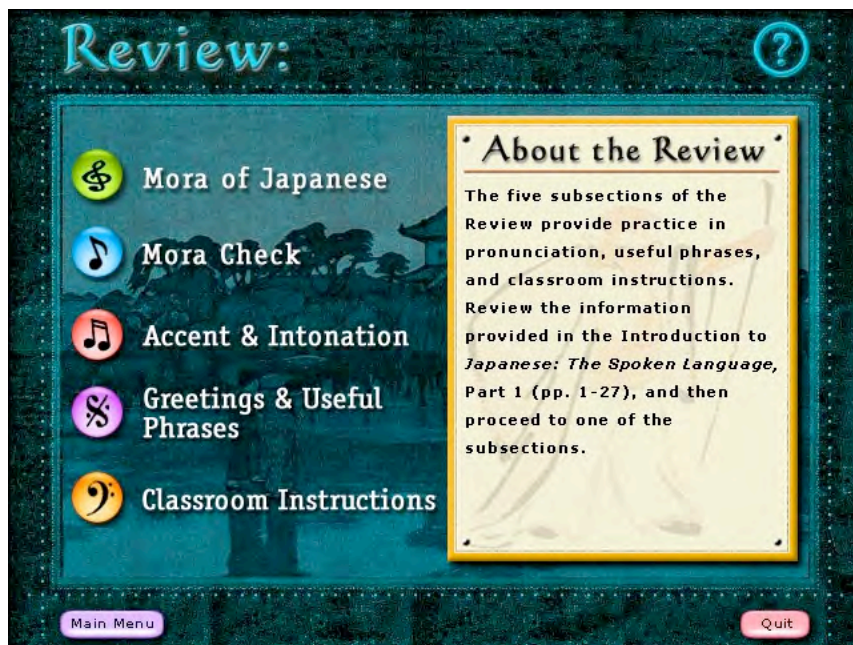
The Introduction video will start when you select Introduction from the Main Menu. You can view any of the three segments—design principles, review, or preview—by clicking “Play Part 1,” “Play Part 2,” or “Play Part 3” on the selection bar below the video window.

Component Menus

Of the seven major components, the following four have component menus: Review, Lessons, Language Tools, and Help Tools. For the first three—Review, Lessons, and Language Tools—the first time you go to each component you will see a component menu page. On each component menu page, navigation tools appear in the left half of the window. In the right half, there is a brief description of that component. From any of these component menu pages, you can also go to another major component through the pop-up Main Menu on the lower left corner of the window or quit the program by clicking the Quit button in the lower right corner of the window. Once you select a particular section within a given major component, a pop-up menu appears to help you navigate within the major component without having to go back to the Main Menu. See the “Help Tools Menu” section (Lecture 12) to learn about navigation within Help Tools.

Review Menu

On the Review Menu page, you can select one of the five review segments: Mora of Japanese, Mora Check, Accent & Intonation, Greetings & Useful Phrases, or Classroom Instruction.



Once you select any of these subcomponents, you see a pop-up Review Menu button in the lower right corner of the window. From this pop-up menu, you can go to any of the other subcomponents.

Review: Mora of Japanese

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
a	ka	ga	ga	sa	za	ta	da	na	ha	pa	ba	ma	ya	ra	wa	ni	k
i	ki	gi	gi	si	zi	ti	—	ni	hi	pi	bi	mi	—	ri	—	—	s
u	ku	gu	gu	su	zu	tu	—	nu	hu	pu	bu	mu	yu	ru	—	—	t
e	ke	ge	ge	se	ze	te	de	ne	he	pe	be	me	—	re	—	—	p
o	ko	go	go	so	zo	to	do	no	ho	po	bo	mo	yo	ro	—	—	—
kya	gya	gya	sya	zya	tya	—	nya	hya	pya	bya	mya	—	rya	—	—	—	—
kyu	gyu	gya	syu	zyu	tyu	—	nyu	hyu	pyu	byu	my	—	ryu	—	—	—	—
kyo	gyo	gyo	syo	zyo	tyo	—	nyo	hyo	pyo	byo	myo	—	ryo	—	—	—	—

Main Menu Instructions Review Menu Quit

Lessons Menu

The Lessons Menu page lets you choose the lesson and section within the lesson that you wish to study. There are three layers of navigation tools on the left side of the window, each containing six lessons. The default Lessons Menu page shows folders for Lessons 13-18. You can select the other layers by using the orange navigation arrow buttons below the navigation tree. When the default set for Lessons 13-18 is showing, you can go to Lessons 19-24 by clicking the right-pointing orange button once or to Lesson 25-30 by clicking the right-pointing orange button twice. A left-pointing orange button appears when you might choose to go to lower-numbered lessons. (You cannot go to Lessons 1-12 here. They are covered in the *JSL Interactive CD-ROM Program*.)

Lessons

- Lessons 13 through 18
 - Lesson 13: Office appointments
 - Lesson 14: Restaurants and food
 - Lesson 15: Food culture
 - Lesson 16: Housing/Appliances
 - Lesson 17: Giving/Receiving
 - Lesson 18: Home visiting
- Lessons 19-24

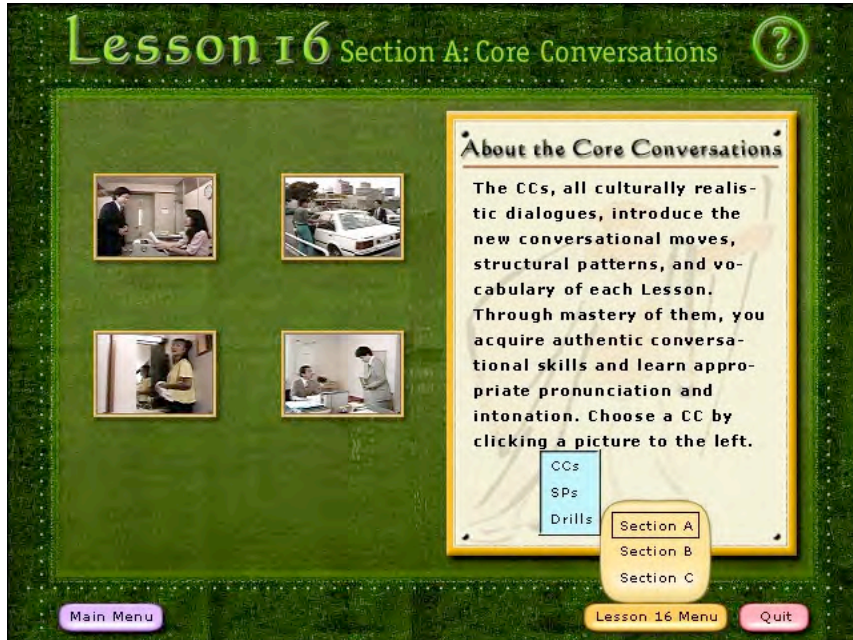
About the Lessons

The Lessons are the central units of this program. Each lesson consists of three sections: A, B, and C. Sections A and B present new models and practice exercises that aim to enable you, through guided oral interaction, to participate in Japanese society. They each contain Core Conversations (CCs), Structural Patterns (SPs), and Drills. Section C, the review portion of each lesson, provides opportunities for a comprehensive review of everything you have learned thus far, with special focus on material newly introduced in Sections A and B of the same Lesson.

Click the folder of the Lesson you want to work on and select Section A, B, or C. Use the yellow navigation arrows to view the previous or next set of Lessons.

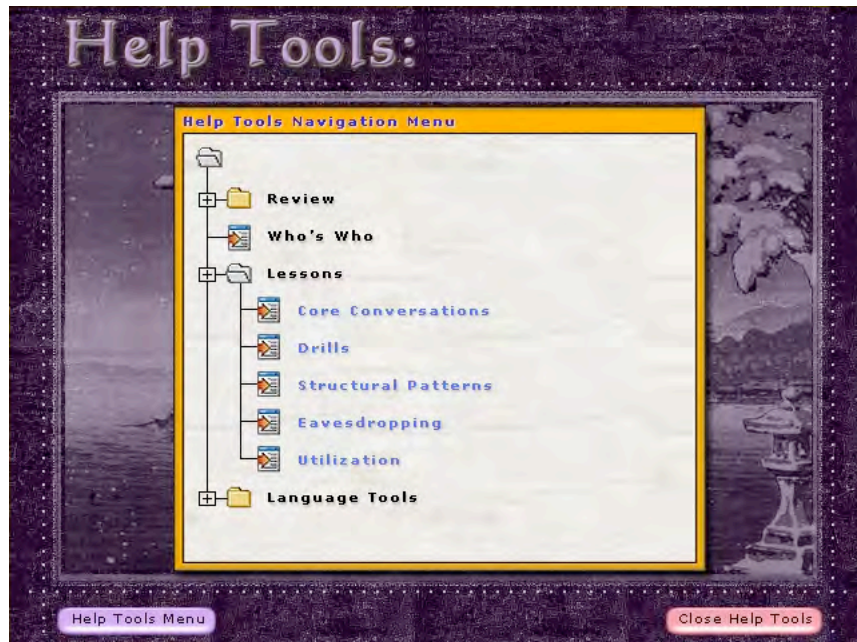
Main Menu Quit

Each Lesson of *JSL* consists of three sections, A, B, and C. Sections A and B each contain three subcomponents: Core Conversations (CCs), Structural Patterns (SPs), and Drills. Section C contains two subcomponents: Eavesdropping and Utilization. Once you select any of these subcomponents, you see a pop-up Lesson Menu in the lower right corner of the window. From that pop-up menu, you can go to any of the other subcomponents within the Lesson.



Language Tools Menu

The Language Tools component has several subcomponents: two glossaries, Japanese-English and English-Japanese; an index of Structure Patterns; and six appendices. The six appendices have information about place names, personal names, sample verbals, sample adjectivals, **na**-nominals, and classifiers. When you select Language Tools from the Main Menu, you go to the Language Tools Menu page. There, on the left, you see two folders, one for the two glossaries and the other for the six appendices; you also see an icon for the Structure Index. A brief description of the glossaries, structure index, and appendices appears on the right. When you select a folder, you can see its contents and select the subcomponent you want to use.



Once you select a subcomponent from the Help Tools Menu page, you can see a purple Help Tools Menu in the lower left corner of the window. From that pop-up menu, you can go to any of the other subcomponents within Help Tools.



Click the Close Help Tools button on the lower right corner of the window to return to wherever you were before you activated Help Tools or to select another major component from a pop-up Main Menu. The Help Tools screen does not have a pop-up Main Menu.

Subcomponent Menus

Some of the subcomponents have menus. Subcomponent Menus typically contain a brief description of the subcomponent and the buttons you need to select particular items within that subcomponent. You can select any of the other subcomponents within the same major component by using the orange pop-up menu in the window at the bottom right.

Subcomponent Menus in Review

In the Review section, three of the five subcomponents—Mora Check, Accent and Intonation, and Greetings and Useful Phrases—have a similar appearance on screen. The navigation menus appear on the left half of the window, and a brief description of the subcomponent appears on the right half of the window. At the bottom of the window, in addition to the pop-up Main Menu and Quit buttons, there is a pop-up Review Menu. Use this pop-up Review Menu to go to any of the five subcomponents of the Review section.



The Mora of Japanese Menu shows a table with eighteen columns. You can select a column by clicking the corresponding column number.

The Mora Check Menu has ten buttons, corresponding to ten sets of exercises. This menu remains on the screen during any of the Mora Check exercises.

The Accent and Intonation Menu also has ten buttons. These correspond to ten sets of material, each containing either coaching advice or learning activities. Once you have selected an item in the Accent and Intonation section, you can go back to the menu page through the pop-up Review Menu.

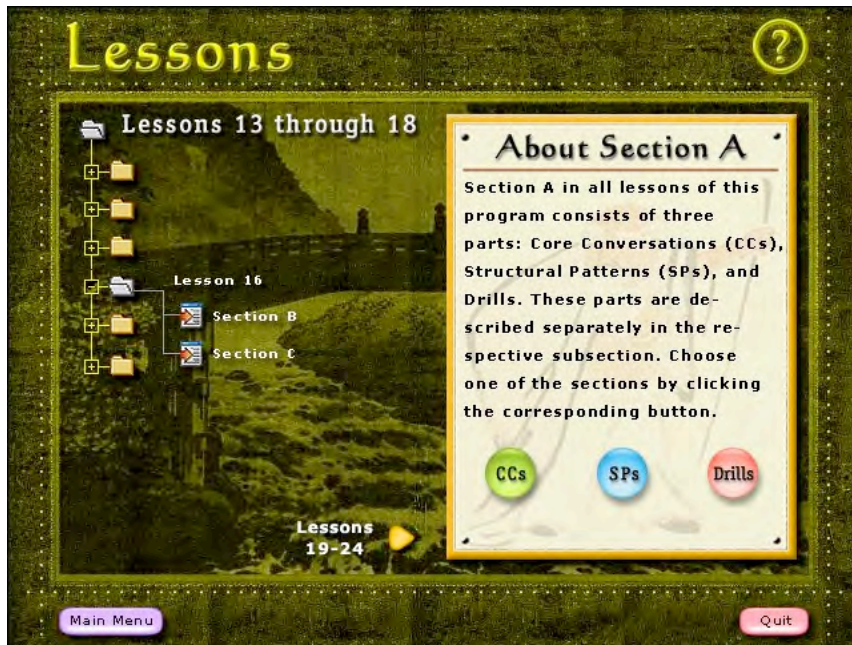
The Greetings and Useful Phrases (GUPs) Menu consists of twenty buttons, corresponding to twenty phrases that are introduced and practiced. Once you have selected a phrase, you can go back to the menu page through the pop-up Review Menu.

The Classroom Instructions Menu page has a video screen on the left side of the window and a short description of this subcomponent on the right side. Start using it by clicking the Begin button.

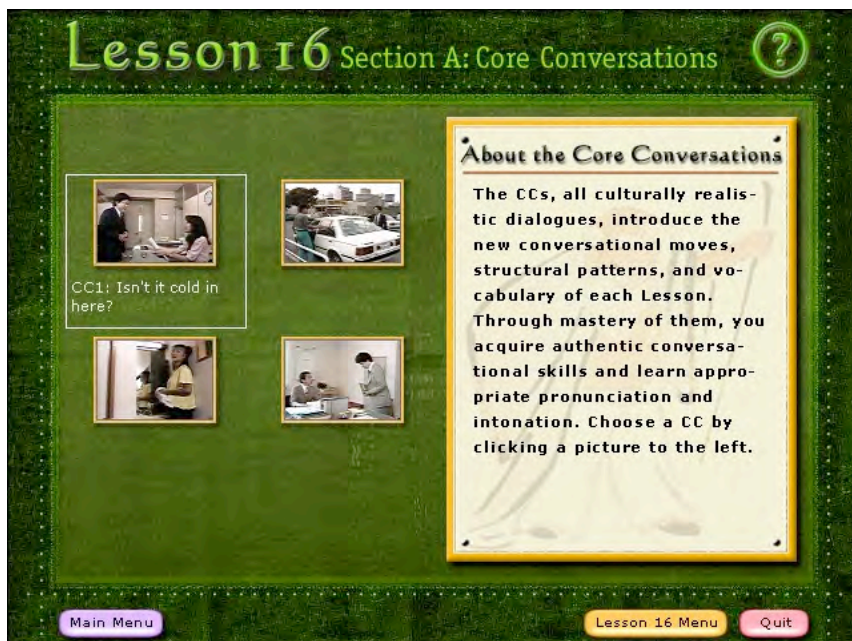
Subcomponent Menus in Lessons

In each lesson, each subcomponent has a menu. They follow the typical menu layout: selection buttons on the left, description of the subcomponent on the right, and at least three navigation tools at the bottom: pop-up Main Menu, pop-up Lesson Menu, and Quit.

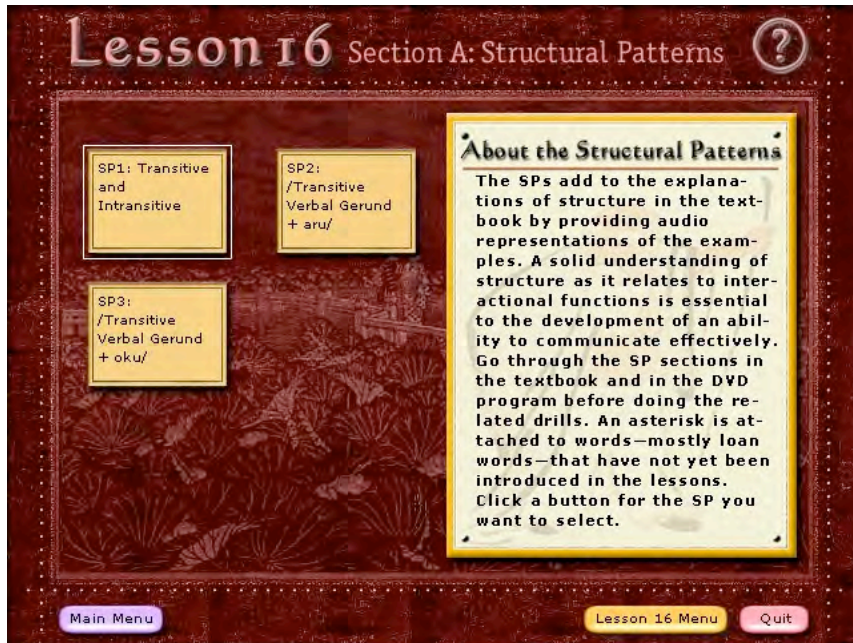
When you select Section A or Section B of a particular lesson from the Lessons Menu, you will be prompted to select Core Conversations (CCs), Structural Patterns (SPs), or Drills.



The Core Conversations Menu page shows a set of still frames corresponding to the Core Conversations in that section. You can go to any of the Core Conversations by clicking the corresponding frame. When you move the cursor to a still frame, a short synopsis of the CC becomes visible.



The Structural Patterns Menu page shows a set of boxes corresponding to the SP topics in that section. You can go to any of topics by clicking the corresponding box. When the cursor moves to a topic box, a white frame appears around the box.



The Drills Menu page displays a set of seashells corresponding to drills in that section. You can go to any of the drills by clicking the corresponding seashell. When the cursor is on a seashell, the drill designation as it appears in the textbook (e.g., Drill H) appears along with the CC(s) and the SP topic(s) to which the particular drill is related. In addition to the pop-up Lesson Menu and the Instructions button, the Drill Menu page also has a Response Time button. Click the Response Time button to adjust the amount of time you will have to respond to drill cues.



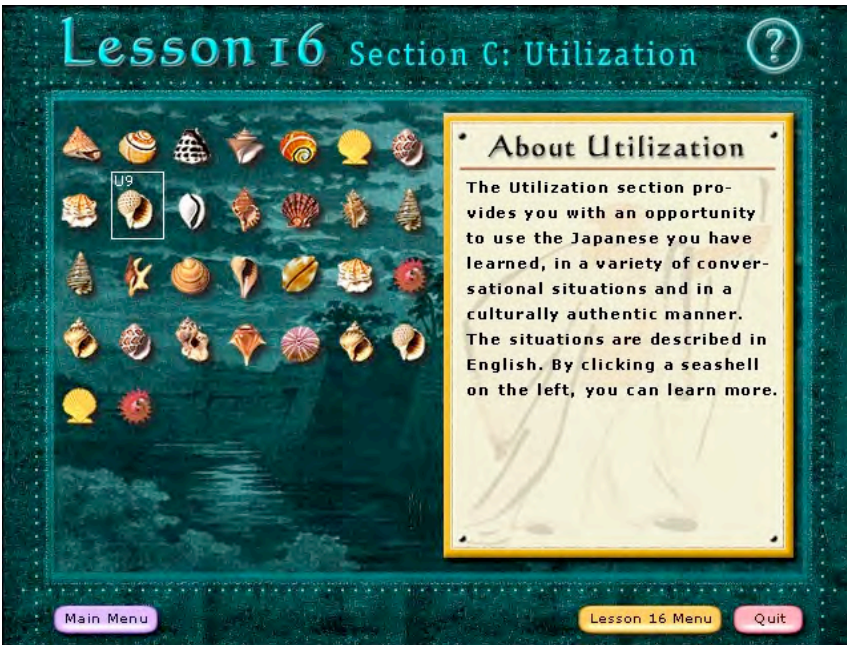
When you select Section C of a particular lesson from the Lessons Menu, you will be prompted to select either Eavesdropping or Utilization exercises.



The Eavesdropping Menu page displays a set of seashells corresponding to the items in that section. You can go to any of the items by clicking the corresponding seashell. When the cursor is on a seashell, the Eavesdropping item number appears. The Eavesdropping item numbers on the DVD program usually correspond to Eavesdropping items in the textbook.



The Utilization Menu page displays a set of seashells corresponding to the items in that section. You can go to any of the items by clicking the corresponding seashell. When the cursor is on a seashell, the Utilization item number appears.



Subcomponents in Language Tools

Seven of the nine subcomponents in Language Tools—the two glossaries, the index, and four of the six appendices (Place Names, Sample Verbals, Sample Adjectivals, and Classifiers)—use menus for navigation.

The Glossary page for Japanese-English or English-Japanese lists displays a menu band on top of the content window that shows the letters of the alphabet, a scrolling window on the left side of the window that displays the glossary entries and subentries, and a window on the right for displaying information about the selected glossary item. When you click an alphabet letter in the menu band, items spelled with that letter in the initial position (either in romanization or in English, depending on the glossary) will be displayed in the scrolling window. The grayed-out letters in the menu band do not occur in the initial position of any of the items in the glossary. The romanization used in *JSL* differs from Hepburn romanization, which is commonly used to represent foreign words in American media. For more information, see Section 3.4. Written Representations of Japanese in *JSL* in this User’s Guide, under “General Procedures.”



The Structure Index and two appendices—Place Names and Classifiers—also use the alphabetic menu band. Entries and information are displayed under the band. Clicking an alphabet letter in the menu band will open the list of entries beginning with the selected letter. Pages of information can be turned one page at a time with the red navigation arrow buttons.





The menu band for Classifiers includes only a few letters because of the small number of entries. Clicking an alphabet letter in the menu band will display all classifiers that are spelled in romanization with that letter at the initial position.

		B D E G H K M N R S T Z					
		Occurs with			Usage		
1	Classifiers and their applied form	Numerals of Chinese Series	Numerals of Japanese Series	Irregular	Counts	Names	Counts and Names
2							
3							
4							
5							
6							
7							
8	-dai vehicles and machines	X			X		
9	-d(e)iiikee apartments (= number of rooms + dining room / kitchen)	X				X	
10	-do occurrences	X			X		
?	-doru dollars	X			X		

hati-dai, 8台, 8 vehicles

Two appendices in the Language Tools component—Sample Verbals and Sample Adjectivals—use pull-down menus at the top of the content window. On the Sample Verbals page, the menu consists of four buttons, corresponding to the four types of verbals in Japanese. Clicking a button produces a pull-down menu of subcategories to choose from. In the case of **-u** verbals, each subcategory gives another level of choices between accented and unaccented verbals.

The menu on the Sample Adjectival page has six buttons, each with a pull-down menu offering the accent/unaccented choice.

Navigation Buttons

A number of buttons are used to activate certain functions or to open specific pages. Most of them are clearly labeled. Several navigation buttons are used throughout the program. These include the Help button, the Quit button, the navigation arrow buttons, the Instructions button, and the Switch Script button.



Help: Clicking this button takes you to the section of Help Tools corresponding to your current location in the program. This button is located in the upper right corner of the program window.



Quit: Clicking this button will let you exit the program. This button is located in the lower right corner of the program window.



Yellow navigation arrows: Use these buttons to move to the next or previous set of items within a series of sets. For example, you can move from one Core Conversation to the next or previous one or move between adjacent Structural Patterns or Drills.



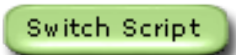
Red navigation arrows: Use these buttons to move between adjacent pages. For example, these arrows are used to turn the pages of Structural Pattern examples within the same Structural Patterns section. They are also used to display adjacent pages of items in some of the Language Tools sections, such as the Structure Index and the Personal Names appendix.



Green navigation arrows; navigation bar: The navigation bar may contain several buttons, such as Model, Record, and Replay, which are used to participate in a given exercise. The bar usually contains green navigation arrow buttons to move from one item to another item within a set of practice items.



Instructions: Use this button to open a window that provides instructions on how to use the selected function. To close the Instructions window, click anywhere on the window.



Switch Script: Use this button, when it is available, to choose either romanization or Japanese script to represent the Japanese sequence on the screen.

3.2. GENERAL PROCEDURES FOR PRACTICING

The *JSL 2/3 DVD Program* provides numerous contextualized practice activities for oral communication. Several buttons are used throughout the program for these activities.

Speaking Practice

The DVD program offers two types of speaking practices exercises, **repetition practice** to work on the production of certain language forms and **participation practice** to work on the ability to respond to various verbal and nonverbal situations with cultural appropriateness.

Repetition practice consists of listening to a model, repeating what you hear while recording your speech, and listening to your recorded speech and comparing it with the model. The following sections contain repetition

practices: in the Review section, Mora of Japanese, Accent and Intonation, Greetings and Useful Phrases; in the Lessons section, CC Vocabulary practice and CC Build Up practice.

Participation practice consists of speaking in response to a situation, recording your speech, and comparing your speech to a model or sample. The situation may be presented in a text description, as in a CC Role Rehearsal or CC Role Play practice; in speech and illustration, as in a Drill; or in an English text description of a situation, speech, or photograph, as in a Utilization exercise.

The speaking practice window typically displays the face you selected during registration to represent yourself in the program. For most speaking practices, you will use a menu bar that includes Model, Record, and Replay buttons, as in the following example:



1. Click the Model button to hear the model speech. Do this several times until you are comfortable with the sound sequence.
2. If the Transcription button is available, click it to view a transcription of the item after you have heard the model several times and have formed an idea of what you are hearing. Use the transcription to verify or adjust your idea of what you are hearing. When the transcription is provided in romanization, accent marks are usually provided.
3. If the Translation button is available, click it to view the English equivalent of the item. It is important that you know the contextual meaning of what you are practicing.
4. Click the Record button to record your speech. When the button lights up, speak into the microphone. You need to finish recording while the button is lit. Speak up. Whispering is not an effective way to learn to speak a language. You may re-record by clicking Record again. The new recording automatically overwrites anything that has been recorded before.
5. After you have recorded your speech, click the Replay button to hear the speech that you just recorded. Re-record it if you detect problems. Compare your speech with the model speech (or “sample” in Utilization). Re-record repeatedly to approximate the model as closely as you can. For participation practice in CC Role Rehearsal and CC Role-Play practices and in Drills, “Replay” will play the entire conversation, not just the part you recorded.

Listening Practice

Some of the practice activities in the DVD program focus specifically on listening. For many of these, you will use a menu bar that includes a Play button, as in the following example:



Use the Play button to listen to an item, which may be a single word (like most of the items in Mora Check), a phrase (Classroom Instructions), or a full exchange (Eavesdropping). You can listen to the item repeatedly using this button.

The DVD program provides a large number of sound files that you can access. For example, all of the Japanese examples in SPs and in the Notes sections of CCs are linked to their corresponding sound files. All of the Japanese sequences that appear in glossaries and appendices are also linked to sound files. Sound files can be accessed either by clicking the Japanese sequence directly (e.g., in CC Notes examples) or a speaker icon (e.g., SP examples). This is what the icon looks like:



3.3. WRITTEN REPRESENTATIONS OF JAPANESE IN JSL

Transcriptions

The *JSL 2/3 DVD Program* provides audio presentation of the Japanese throughout. To represent the Japanese sequence on the screen, both romanization and regular Japanese script are used. The Japanese script, when used, is intended for those users who find it easier to recognize than the romanization. Teachers who are native speakers of Japanese and some advanced learners may find it easier to use the Japanese script. It is not meant as a tool to study written Japanese. Those interested in studying reading and writing Japanese are encouraged to use materials specifically designed for that purpose, such as *Japanese: The Written Language* (Yale University Press), a companion to *Japanese: The Spoken Language*.

In some sections, romanization and regular Japanese script are displayed side by side. In most cases, one or the other is displayed in the default mode and the other is accessed by clicking the Switch Script button. For Lessons 13 through 18, the default transcription is romanization. For Lessons 19 through 30, the default transcription is Japanese script.

The romanization used in the *JSL 2/3 DVD Program* is the same as the romanization used in the *JSL* series. The *JSL, Part 1* textbook (pages 21-22) sets forth the rationale for the romanization used in the series. Hepburn romanization, which is commonly used in English-language media, uses the English sound system to approximate Japanese sounds. However, it is not an effective tool for representing the actual sounds and structural system of Japanese. Refer to the following conversion table if you have difficulty finding an item in the Japanese-English glossary of the DVD program.

Symbol in another romanization system	Corresponding symbol in the <i>JSL 2/3 DVD Program</i>
a or â	aa
u or û	uu
e, ê, or ei	ee (or ei) ^a
ye	e
ô	oo
wo	o
shi	si
sha	sya
shu	syu
sho	syo
ji or di	zi
ja	zya
ju	zyu
jo	zyo
dz	z
chi	ti
cha	tya
chu	tyo

cho	tyo
tsu	tu
fu	hu
-n' or -n (final)	-n^b
-n + consonant other than	-n^b
y-	
-mp-	-np^b
-mb-	-nb^b
-mm-	-nm^b

^a The alternative used is the one that conforms to the actual pronunciation of the Japanese.

^b The nasal sound that has a full mora beat of its own is represented by an **n** with a macron over it in the *JSL* textbooks. In the DVD program, the macron is not used. Check pronunciation by accessing the sound files in the DVD program.

Accent and Intonation Marks

Accent marks are provided for all romanized transcriptions of an accented Japanese sequences, except those in the Mora Check, Accent and Intonation, Greetings and Useful Phrases, and Structural Patterns sections.

Symbol	What It Indicates
´	Rise from neutral or low to high pitch on the marked mora.
`	Drop from high to neutral or low pitch after the marked mora.
^	Only the marked mora is high pitched.

See the *JSL, Part I* textbook (pp. 10-14) for explanations. In this DVD program go to the Accent and Intonation section of Review for additional explanations.

In the DVD program, when a rising or falling pitch within an accented sequence occurs on a vowel, the accent mark appears above the vowel (e.g., **hôn**, **itádakimàsu**). When a rising or falling pitch within an accented sequence occurs on a consonant, including the **n** that has a full mora beat, the accent mark appears immediately preceding the consonant symbol, rather than above it (e.g., **sa'ndoitti**, **yap'pàri**).

The following intonation marks are also provided for romanized transcriptions of Japanese sentences.

Symbol	What It Indicates
.	The final mora and all immediately preceding unaccented mora are pronounced with a low pitch level, with the final mora—if it is not whispered—lowest of all.
√	There is a slight rise in pitch on the final part of the final mora. The final mora may start on a low, neutral, or high pitch.
!	The final mora starts high and has a slightly falling pitch. Articulation may end abruptly.
?	There is a rise in pitch on the final mora, usually with a lengthening of that mora. After the sentence particle ne , the symbol often represents a high-pitched start.
??	There is a rise in pitch on the final mora, accompanied by a slight dip in pitch and a

	lengthening of the beginning part of that mora.
..	The final mora has a neutral pitch. It is often lengthened, and there is a gradual fading into silence.
, and ;	There is a slight slowing down of articulation and/or a pause.
—	The sentence is inverted.

See the *JSL, Part 1* textbook (pp. 14–16) for explanations. In this DVD program go to the Accent and Intonation section of Review for descriptions of the interaction between intonation and sentence-final particles and related pronunciation matters.

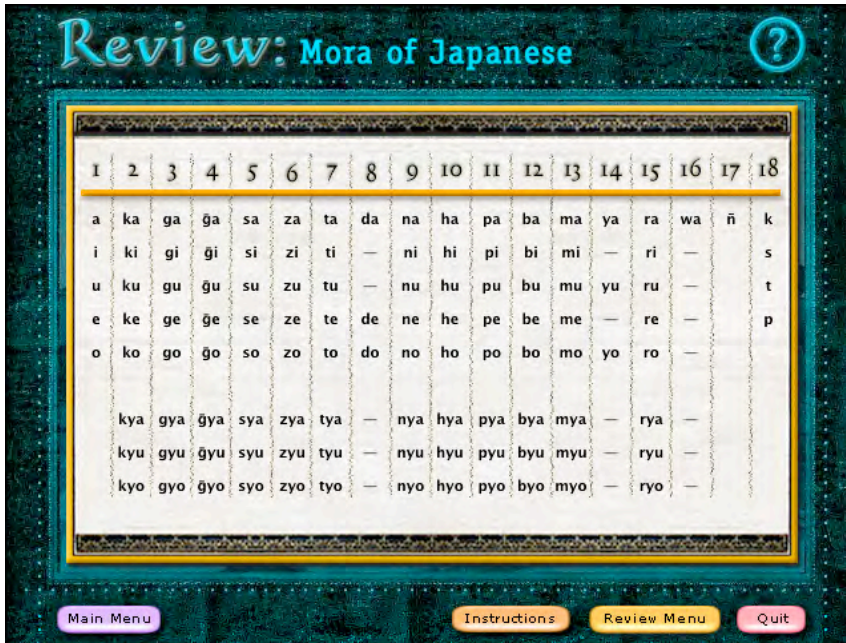
SECTION 4: USING REVIEW

This section describes how to use the subcomponents of the Review section—Mora of Japanese, Mora Check, Accent and Intonation, Greetings and Useful Phrases, and Classroom Instructions. The primary objectives of the Review component are to help you solidify your understanding and use of the Japanese sound system and to review some commonly occurring phrases that promote good relationships with native speakers of Japanese as well as keep classroom activities going smoothly.

4.1. THE MORA OF JAPANESE

The examples provided in the Mora of Japanese section illustrate the 113 mora, the syllable-like sound units of Japanese. These examples come primarily from *JSL, Part 1* and provide both mora practice and vocabulary review.

1. When you select Mora of Japanese, you see the mora table with eighteen columns.
2. Click the number of a column at the top of the mora table. The practice screen for the selected column will appear.



The face you selected to represent yourself appears in the content window, indicating that you will engage in speaking practice in this section.

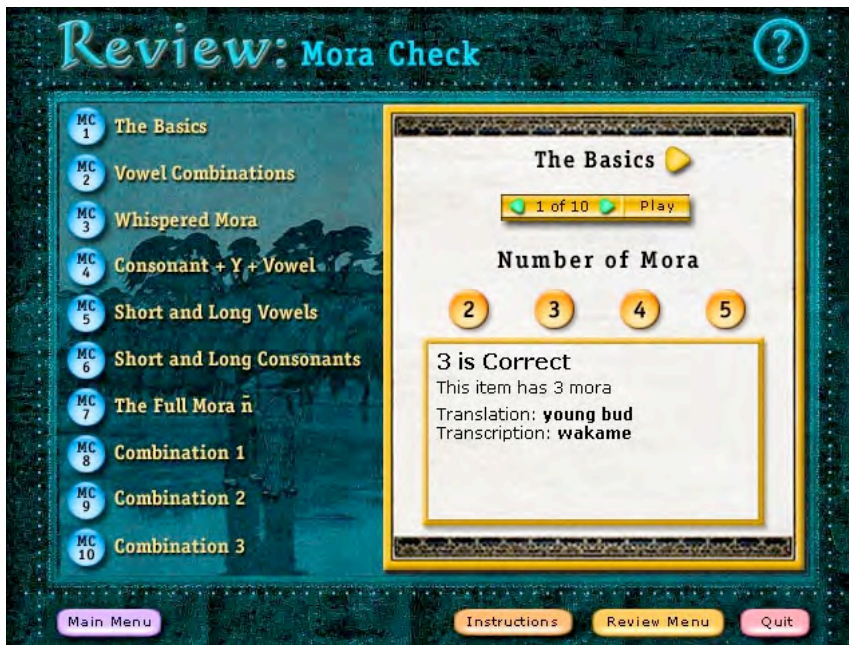
The item number indicator (e.g., “2 of 15”) shows the number of the item you are practicing and the total number of items to practice.

2. Follow the procedures for repetition practice (Section 3.2). Both a translation and a transcription are available for each item. Use the green navigation arrow buttons to move from one item to the next or previous item. The Introduction to the *JSL, Part 1* textbook (pp. 1-10) describes in detail the characteristics of the sound elements in each of the columns in the table.
8. When you finish practicing the last item in the given column, click the yellow navigation arrow button to go to the next or previous column, or select Mora of Japanese from the pop-up Review Menu to return to the table of Japanese mora.

4.2. MORA CHECK

The Mora Check section provides exercises in identifying the number of mora in a sequence. Japanese mora counts are closely related to pronunciation. Difficulty in using the correct pitch accent in words like *ya'ppàri* and *se'nsèe* or in distinguishing among *kite* (gerund form of *kûru* 'come'), *kitte* ('postal stamp'), and *kiite* (gerund form of *kiku* 'hear/listen'), for example, is often related to the inability to give a full beat to (a) a nasal sound or consonant that has a full mora beat, (b) a whispered vowel, or (c) each of a sequence of vowels. These exercises isolate sound sequences that present challenges in mora counts in different areas. The sequences are drawn primarily from the *JSL* series. There are ten exercises. Select an exercise according to the specific difficulty you are experiencing.

1. Select an exercise from the Mora Check Menu by clicking the number button corresponding to the exercise number. The exercise is displayed on the right side of the content window.



2. Click on the Play button to hear the item.
3. Select one of the four options presented by clicking the button bearing the number of mora you think the item has. Feedback and the correct answer will appear in the answer box under the option buttons.
4. The English equivalent and the romanized transcription of the item are also displayed in the answer box. Once you verify the meaning and the number of mora, play the item again.
5. Use the green navigation arrow buttons to move to the next or previous item in the exercise. Use the yellow navigation arrow buttons to move to the next or previous exercise. You can also use the menu on the left side of the content window to select a different Mora Check exercise.

4.3. ACCENT AND INTONATION

The Accent and Intonation section provides explanations and practices focused on the accent and intonation patterns of Japanese words, phrases, and sentences. Accuracy in accent and intonation improves communication. Accent patterns often distinguish meanings of otherwise ambiguous sentences and phrases. Slight differences in intonation may convey significantly different intentions. Read the explanations about accent and intonation provided in the *JSL, Part 1* textbook (pp. 10–16) before using this section. There are ten modules. Select a module according to the topic you want to work on.

On the Accent and Intonation Menu page, select the desired module by clicking the corresponding number. The module page will appear.



Modules 1 and 6

Modules 1 and 6 provide some step-by-step coaching for accent and intonation. Listen to the coaching while viewing the content window.

Modules 2 and 3

Modules 2 and 3 allow you to practice your basic accent.

1. Follow the procedures for repetition practice (see Section 3.2). For each item practiced, the schematic diagram of its pitch accent is displayed. Pay attention to the rise and fall of the pitch as well as the mora count. On the left side of the content window is an illustration of the item.
2. Click the Transcription button to view the English equivalent, which is provided for reference.
3. Click the Transcription button to view the transcription, presented in both romanization and Japanese script. Two versions of Japanese script are provided. The first is in *kana* only, and the second follows the conventional use of *kana* or *kanji*, or both. In the first version of the Japanese script and in the romanization, there are spaces between mora.



Modules 4 and 5

Modules 4 and 5 also allow you to practice your accent, but with a focus on how different accent patterns on two otherwise identical sound sequences can give different meanings. The basic procedures are the same as for Modules 2 and 3. For Modules 4 and 5, each item is a pair of phrases or sentences. Their meanings are distinguished only by their accent patterns. Pay close attention to the contrasting accent patterns in each pair of sequences. The diagram for each pattern appears below the navigation bar. The illustration for each sequence appears above the navigation bar.

Modules 7 through 10

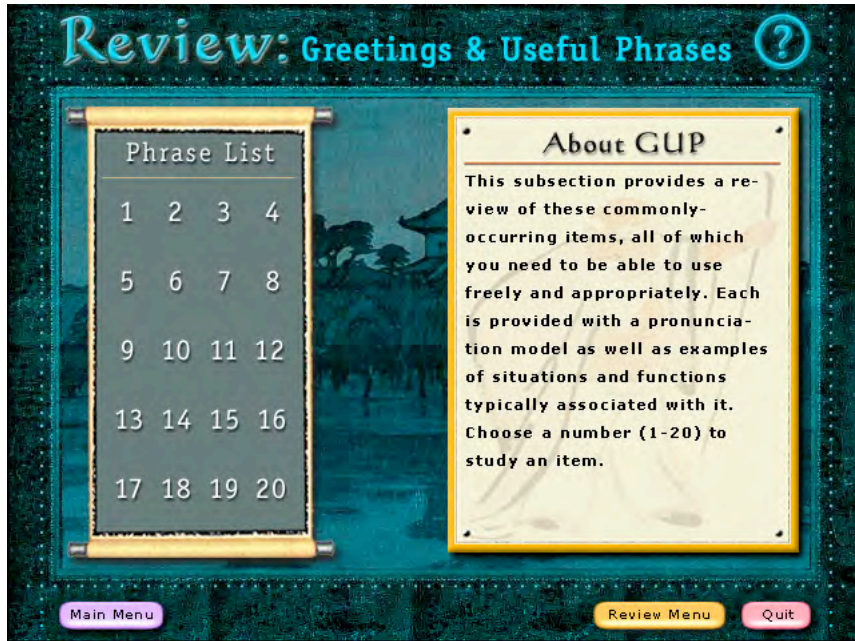
Modules 7 through 10 allow you to practice your intonation. Each module allows you to practice two intonation patterns that signal different meanings for otherwise identical sentences.

1. Each module has two pages devoted to a pair of intonation patterns: the first page for listening and studying, the second for practicing. Both pages display the description of the context in which either of the sequences may be used. Read the description before practicing.
2. On the “Study the Contrast” page, click the Model buttons and listen to both sequences. Try to identify the differences in the intonation patterns and their respective meanings in the given context. View the translations to verify your attempt. Then view the transcriptions, paying attention to the intonation marks used in the two sequences. When you feel confident that you have identified the differences, click the Practice Speaking button to go to the practice page.
3. On the “Practice Speaking” page, under the context description, your speaking tasks are provided. Using the recording navigation bar, record your speech. After recording, compare your speech with the model speech using the Model and Replay buttons. Pay close attention to the different intonation patterns you use. If you feel uncertain about the contrast, go back to the “Study the Contrast” page using the Study the Context navigation button.
4. Move to the next or previous pair of intonation patterns using the appropriate green navigation arrow button. Go to the next or previous module using the appropriate yellow navigation arrow button.

4.4. GREETINGS AND USEFUL PHRASES (GUPs)

The items in this section should sound familiar to most learners who are using the DVD program. Go through them one more time, recording yourself and making sure that you can use them readily and appropriately.

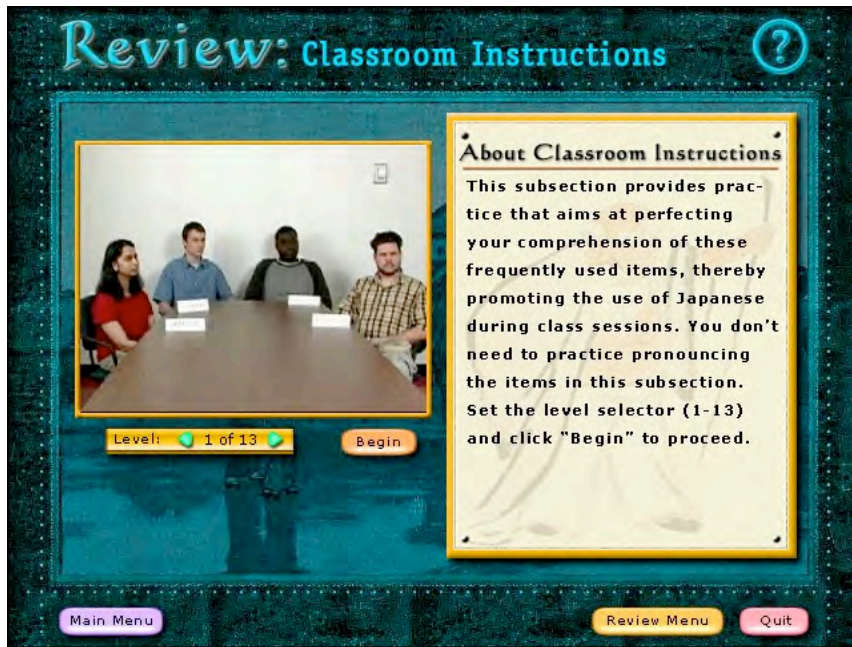
When you select Greetings & Useful Phrases on the Review Menu page, a menu of twenty numbered buttons appears on the left side of the content window, and a description appears on the right side. The numbers correspond to the phrase numbers in the *JSL, Part 1* textbook (p. 24).



1. Click the button for the item you want to practice. It will play automatically. You will see a photograph on the left side of the content window and a set of navigation devices under it. The photograph depicts a typical context in which the item is used.
2. Click the Setting button to review the content of the conversation, including the relationship between the two speakers in the scene and the context in which the interaction between them takes place.
3. Click the Translation button to see the English equivalent of the item. Be careful not to assume that the Japanese item is used in the same contexts as its English equivalent.
4. Click the Notes button to see some explanations about the contexts in which the item is typically used.
5. Click the Transcription button to see the Japanese transcription. Use the Switch Script button to display either the romanization or the Japanese script. Use the transcription to verify the item content, but not to practice pronunciation. The correct model for pronunciation is only a click away—use the Model button.
6. Follow the procedures for repetition practice (see Section 3.2).
7. Use the yellow navigation arrow buttons to move to the next or previous item.

4.5. CLASSROOM INSTRUCTIONS

Like Greetings and Useful Phrases, the items in this section should be familiar to most learners at this stage of their study of Japanese. Having a clear understanding of your instructor's directions in class helps you get the most out of your classroom activities. When you select Classroom Instructions in the Review section, the content window displays a photograph of four students on the left. A set of navigation devices is under the photograph. A description of this section appears on the right side of the window.



There are thirteen classroom instructions to practice responding to. You will begin at Level 1 and move up level by level. As the level goes up, so does the number of instructions you need to process.

1. Click the Begin button to start the video. Once you begin, a set of thirteen buttons is displayed on the right side of the content window. Each button represents a response to one of the thirteen instructions. At first, the buttons are grayed out, indicating that you cannot select them yet.
2. As soon as the instruction video finishes, one or more buttons become active. Select the button that represents your response to the instruction by clicking it. The number of active buttons indicates the difficulty level. At Level 5, for example, five buttons are active.



At each level, except Levels 1 through 3, various instructions are given five to six times in a random order. For Level 1, only the first instruction is given. For Level 2, only the first two instructions are given, and for Level 3, only the first three. For the first two levels, the correct button is highlighted with a yellow blinking frame to guide you.

3. If your selection is correct, the word “correct” appears on the button, and the video shows the model response by one of the students. If your selection is incorrect, the letter “X” appears on the button. Make another selection.
4. Click the Proceed tab on the navigation bar to move to the next classroom instruction.

SECTION 5: USING WHO'S WHO

The Who's Who section of the DVD program provides information about the roles and relationships of the characters who appear in the Core Conversations videos of *JSL, Parts 1-3*. The various groups to which a person belongs and the roles that a person plays in them are of crucial importance to Japanese interactions. The information provided in Who's Who is useful in understanding not only the intentions expressed and interpreted by the performers of CCs but also your own role when you do Role Rehearsal or Role Play practices. Use the Who's Who section to become acquainted with the characters that appear in the CCs and to find out the groups with which they are affiliated and the relationships they have with other characters. Refer back to this section during your study of each CC. Explore this section of the program to gain some familiarity with the characters and their affiliations before starting the Lessons. Once you are in a particular Lesson, return to Who's Who to refresh your memory about the characters.

5.1. MAIN CHARACTERS

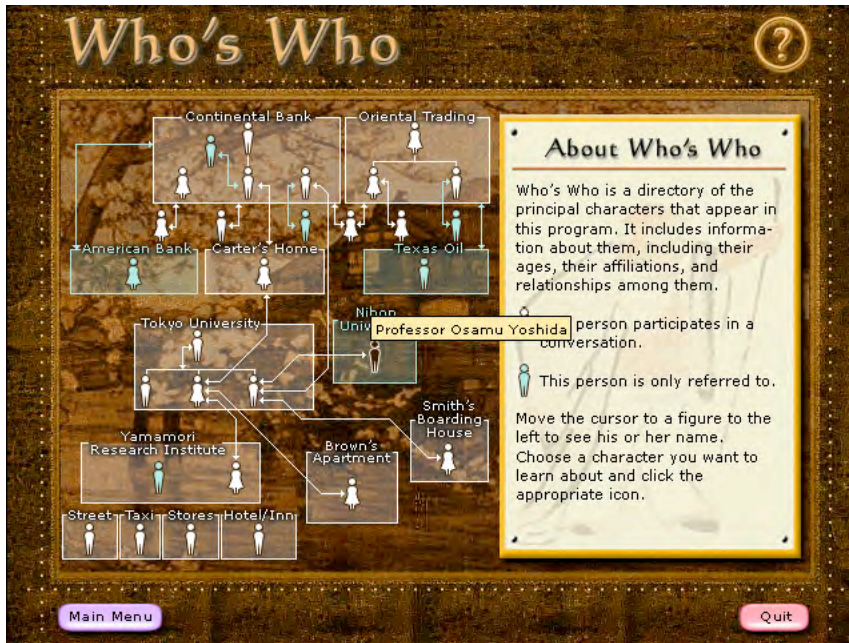
The main characters of the program are four Americans who live, work, and study in Japan. They are Bill Carter (Continental Bank), Deborah Miller (Oriental Trade), Sue Brown (Tokyo University), and Charles Smith (Tokyo University). The CCs tell their story as they negotiate situations in various locations in Japan and with various Japanese people, from their Japanese colleagues to a taxi driver. Three Japanese characters have close associations with the main American characters: Mr. Suzuki, who is Bill Carter's colleague at the Continental Bank, Mr. Yamada, who is Deborah Miller's colleague at Oriental Trading, and Mr. Kato, who is Sue Brown's and Charles Smith's fellow graduate student at Tokyo University. Many of the CC videos show interactions between the main American characters and their Japanese associates.

On the CC video clips, Japanese actors play the roles of the American characters to ensure that the videos present natural models of the behavior that is accepted in Japanese culture. The assumption is that these characters are Americans of Asian descent, hence their Asian appearance.

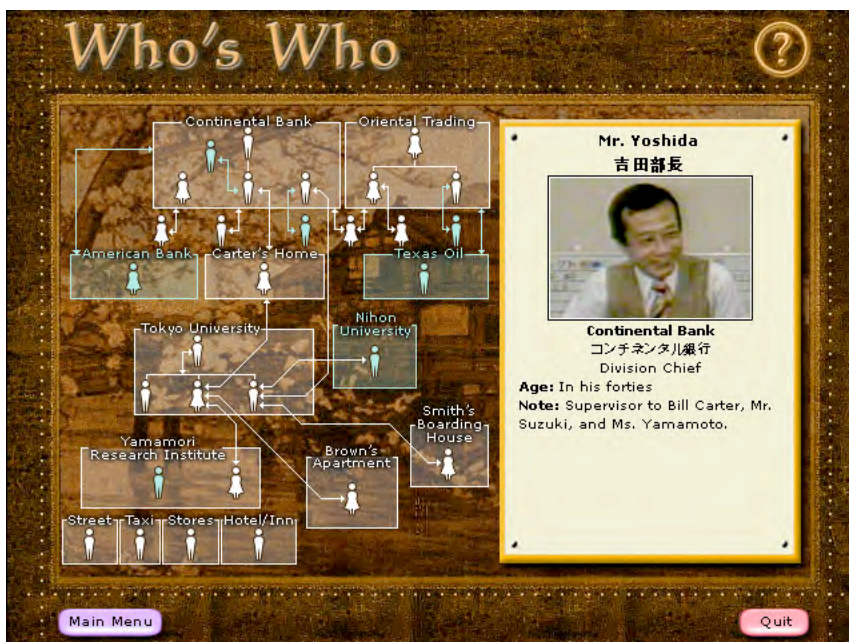
5.2. THE MAP

You can go to the Who's Who section only from the Main Menu--either the Main Menu page or, once you are in another component of the program, the pop-up Main Menu that appears at the bottom left corner of the program window. The first Who's Who window displays a map of characters on the left and a description of the component on the right.

The map shows all of the characters that appear in the Core Conversations of *JSL, Parts 1-3*. Boxes represent the groups or the locations in which the characters' experiences occur. The white boxes designate locations where various actions take place. The blue boxes designate entities that characters only bring up in their conversations.



1. Explore the map by moving your cursor over the various male and female figures. When the cursor is on a particular figure, the name of the person is displayed. The white figures represent individuals who participate in one or more CCs. The blue figures represent those to whom the participating characters only refer. Identify the main characters, the people who appear in the same groups and locations as the main characters do, and identify characters from other locations with whom the main characters associate. Hierarchical relationships at a location are depicted by the relative positions of the figures. Lines with arrows at either end indicate relatively stable associations with characters in other locations.
2. Click a figure to view information about the character. The information is displayed on the right side of the content window, replacing the general description of Who's Who.



The information about characters who perform in at least one CC includes the following: name (if known) or role (e.g., sales person) in English and Japanese; a snapshot of the person; his or her group affiliation in English and Japanese; his or her title (e.g., Division Chief), if any; and other relevant information, such as age, marital status, and the people with whom he or she regularly associates. For characters who are only mentioned in some CCs, the information is limited to what can be inferred from the conversations. It may include name, affiliation, and associations with main characters.

Once you are familiar with the characters of the *JSL* CCs, you can go to another major component of the DVD program by making a selection from the pop-up Main Menu.

SECTION 6: USING LESSONS: CORE CONVERSATIONS

In this section, you will learn to study the Core Conversations efficiently so that you can use them effectively when the right contexts present themselves. The CCs depict interactions that typically occur between Americans living in Japan and the Japanese people with whom they come in contact. The CCs are contextually grounded; what happens in each CC is somewhat predictable in the given context. That is one reason why the CCs sound natural.

6.1. OBJECTIVES

CCs are fundamental to learning Japanese using the *JSL* DVD program. There are four key objectives in learning the CCs: (1) exposure, (2) analysis, (3) development of a performance repertoire, and (4) development of effective learning strategies. Simply viewing the CCs is a good way to become familiar with the common interactions and rhythms of the language. New vocabulary and structure are always introduced in the context of CCs, so analyzing the CCs is a good way to gather contextualized information on these items. By practicing each CC carefully, you will add to your repertoire of conversations—not just the CC itself but its many variations, which you can use flexibly in the specific contexts in which you may find yourself. You should memorize each CC and perform it in context so that you can also perform it later, that is, “remember it in the future”—outside the classroom or outside other language-learning environment.² As you study the CCs and learn to play roles in the CCs, you also learn new vocabulary, the structure of Japanese at both the sentence and the discourse level, and conversational and interaction strategies. In addition, studying CCs provides you with the opportunity to improve various learning strategies. For example, as you monitor your recorded speech and compare it with the model that is given in the DVD program, you develop the ability to self-monitor, an important skill for successful self-study. The suggested order of activities encourages you to use the linguistic and cultural knowledge you have accumulated in order to make inferences about what is happening and predict what may happen in the future.

6.2. NAVIGATION IN CORE CONVERSATIONS

You can go to a CC of your choice directly from the CC Menu (go from the Main Menu to a section menu to the CC Menu), from a pop-up Lesson Menu, or from an adjacent CC in the same section (use the yellow navigation arrow buttons).

² See Walker, Galal and Mari Noda. 2000. “Remembering the Future: Compiling Knowledge of Another Culture.” In Diane Birckbichler and Robert Terry, eds., *Reflecting on the Past to Shape the Future*. Lincolnwood, IL: National Textbook Company.



Once you are at a CC screen, you can go to any subcomponents of the same Lesson—such as Structural Patterns, Drills, Eavesdropping, or Utilization—using the pop-up Lesson Menu. You can also go to any major components of the DVD program (such as Review, Language Tools, or Help Tools) using the pop-up Main Menu.

In the middle of the window is the CC video screen with a video controller. You can use the video controller to selectively listen to and view the CC.



Below the screen and the video controller is the CC navigation bar, which consists of five option buttons: Setting, Translation, Notes, Transcription, and Practice. When any of these buttons is clicked, the button color changes to green. Yellow navigation arrow button(s) appear on either side of the CC navigation bar.



On the left and right of the CC video screen are the text windows. Various texts related to Setting, Translation, Notes, Transcription, and Practice appear in these windows.

6.3. BE A SPECTATOR

It is a good idea to view the CCs in future lessons. For example, while you are working extensively on a CC in Lesson 18, view all of the CCs in Lessons 19 and 20. This way, when it is time for you to analyze and practice the CCs in the later lessons, you will have had some exposure to them already. You will have a memory of the CC scenes as well as the general shape of the conversations.

When you begin working on a CC in a particular lesson—say, Lesson 18, Section A—view the video clips of all of the CCs of that section at least once, listen to the examples in the Structural Patterns section of the DVD program, read the Structural Patterns section of the textbook, then begin working on the individual CCs. Viewing all of the CCs

in a section takes very little time, about three to five minutes. It is a step worth taking to facilitate your learning. It is also a good idea to watch the CCs for review. You can quickly check your comprehension and revisit the scenes in which interactions occur.

View the CC: Autoplay

When a CC is selected, the CC video plays once automatically. If you are studying the CC for the first time, view the entire CC carefully without stopping. Try to grasp a general idea of what is happening, who the speakers are, where they are and what is in the background, what they are doing, and, as much as possible, what they are saying to each other.

If you are revisiting a CC that you have already studied, you may use the video controller to manipulate the video clip. From left to right, the video controller consists of the volume control button, play/pause button, scroll bar, and a set of forward/backward frame buttons.



Use the volume control button to adjust the volume level of the CC. Click the play/pause button to play or pause the video. Click the forward or backward frame button to view the video frame by frame. Holding down the forward or backward frame button has the same effect as rewinding or fast-forwarding the video.

When the video is playing, the circular cursor moves along the scroll bar from left to right. You can listen to any part of the CC by positioning the cursor on the corresponding location on the scroll bar. You can position the cursor by dragging it to the desired location or by clicking the desired position on the scroll bar. You can position the cursor while the video is playing or paused. To listen to a particular segment repeatedly, click the location on the scroll bar that corresponds to the beginning of that segment while the video is playing. Keep the mouse cursor at the same location on the scroll bar, and when the end of the desired segment is reached, click the scroll bar at the same position to listen again.

Clicking any of the buttons on the CC navigation bar stops the video from playing and positions the round cursor on the video controller in the beginning position. You can also use the play button on the video controller to play the video while viewing text screens related to any of the CC navigation buttons. However, you should view a CC video at least once without any textual information before you begin exploring the functions on the navigation bar.

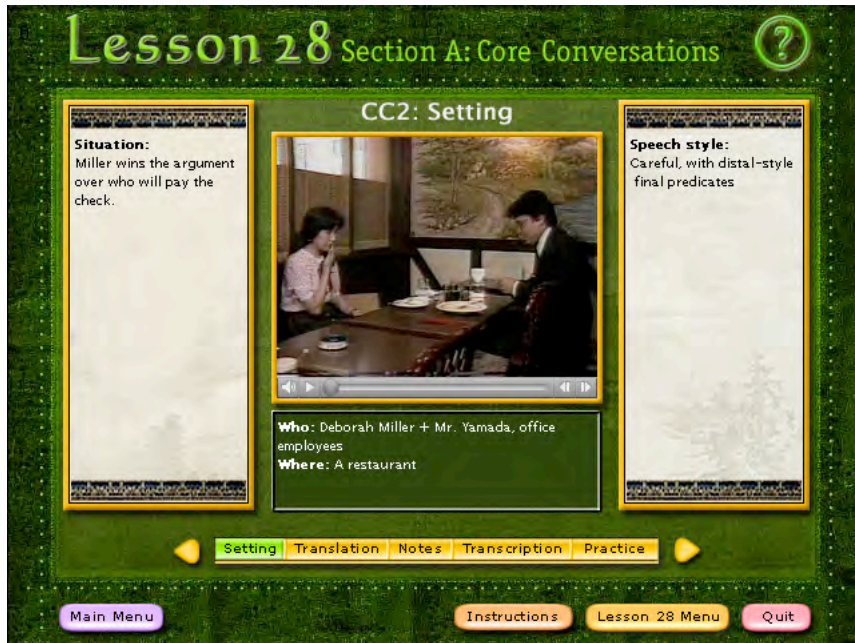
6.4. KNOW THE CC

When you begin working on a CC, you can thoroughly familiarize yourself with the CC by observing, analyzing, and making predictions.

Know the Context of the Interaction: Setting

Each CC is a representative performance of interactions in Japanese culture. Remember that performance is the primary unit of analysis in this DVD program. It is an event defined by a specified time, a specified place, specified roles, a specified audience, and a specified script (a program of action including but not limited to language use). What the speakers of a given CC do is the script of the performance depicted in the CC. In the later lessons, some of the speakers go into long conversations in which an event or a situation is described or arguments are presented to support an opinion. At least one of the speakers is an American living in Japan.

For each CC, the Setting function provides information on who the speakers are (e.g., office associates), where they are (e.g., a restaurant), what they are doing (e.g., arranging a meeting time), and what their speech style is (e.g., casual). If necessary, go back to Who's Who through the pop-up Main Menu to reacquaint yourself with the characters who appear or who are mentioned in the CC.



You should have made some conjectures about the context of the CC when you first viewed the CC video. Click the Setting button on the CC navigation bar to verify or modify the basic conjectures you made about the context of this performance. The Setting button becomes green when clicked. View the video clip again using the video controller and make further conjectures about what the speakers may be saying. You can verify or modify your conjectures by selecting the Translation button on the CC navigation bar.

Know What Intentions Are Expressed and Interpreted: Translation

As an intermediate learner of Japanese, every CC you encounter in this DVD program should contain some things that are already familiar to you. Using what you know to make sense of a new scene is an important learning strategy. When studying a new CC, try to understand what the speakers are saying from the information you can gather from the video and the setting. Use the Translation function to check your comprehension.

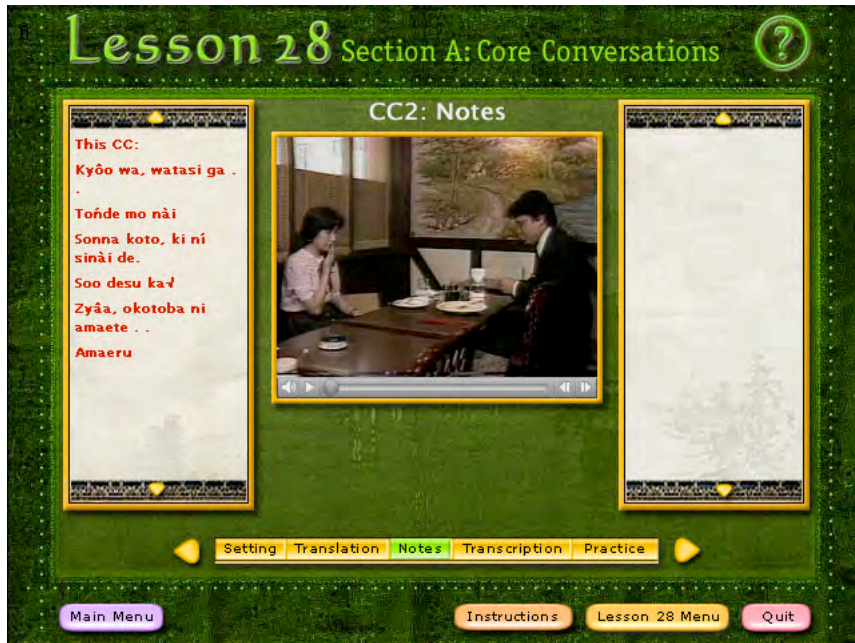
1. Click the Translation button on the CC navigation bar to display the English equivalents of the speakers' utterances. The Translation button becomes green, and the English equivalents appear in the two text windows. The first speaker's utterances appear in the left text window, and the second speaker's utterances appear in the right text window. When there are three speakers (e.g., Lesson 15, Section A, CC2), the first and the third speakers' utterances are displayed in the left text window. The speakers are identified by name (e.g., Ms. Morimoto) or role (e.g., waiter). They take turns speaking, and the words spoken by each speaker are displayed in a box and marked "a," "b," "c," etc., to indicate each new time the same speaker speaks. The "a," "b," and "c" utterances are positioned to indicate when they occur in the conversation.

2. Read the entire translation to verify your conjectures about what the speakers are saying. When the utterances of a particular CC are too numerous or too long to fit in the text window, vertical yellow navigation arrow buttons are displayed at the top and the bottom of each text window. Use them to scroll up or down. The texts in the left and right windows are synchronized. Thus, clicking any of the vertical navigation arrow buttons moves the texts in both the left and the right boxes in order to retain the relative timing of each utterance.
3. View the video segment that corresponds to utterances to fine-tune your comprehension of what is going on. To do this, move the cursor to the utterance you want to study. The cursor changes from an arrow to a pointing finger when it moves to a text window. When the black line of the box around the desired utterance changes to red, click the text. The video of the selected segment will play. While the video is playing, the corresponding text disappears from the text window, encouraging you to direct your attention to the video. Once the video segment is played, the text will reappear.
4. View the video again by selecting the Play button on the video controller. This time, try to follow the flow of the conversation as you listen to it. At this point, do not try to repeat the utterances. Instead, focus on listening.

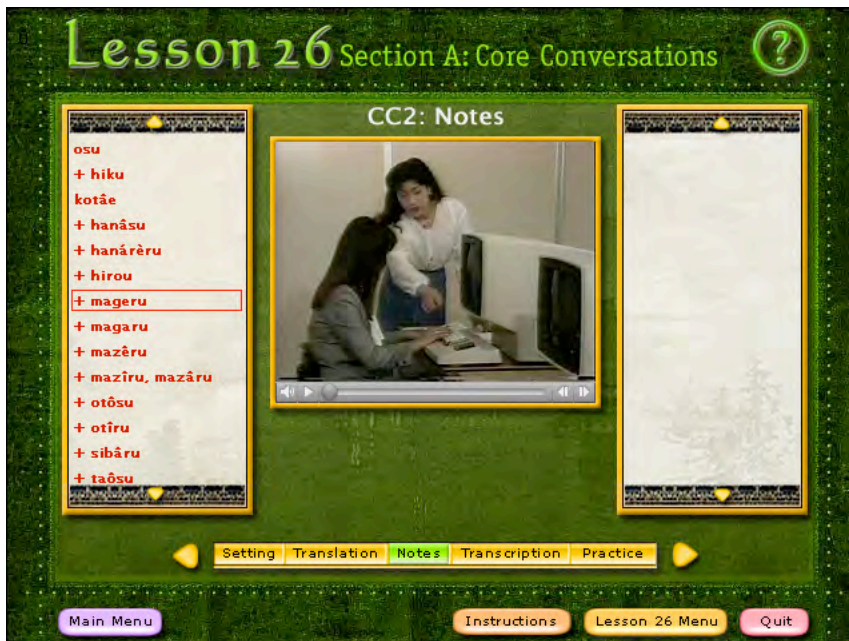
Gather Related Information: Notes

The Notes offer explanations—linguistic and cultural—about some expressions in the CCs and provide examples of their common usage. These explanations are crucial to using the language effectively to communicate in the Japanese culture. Some of the items in the Notes are supplementary vocabulary. New vocabulary words should always be practiced in a familiar context (e.g., the CC); they should not be memorized or practiced in isolation. Japanese items in the Notes section are displayed in romanization only.

1. Click the Notes button on the CC navigation bar to display the items that are treated in the Notes. They are displayed in the left text window. Supplementary vocabulary items are marked with a plus (+) sign. A set of vertical yellow navigation arrow buttons is in each text window. They can be used to scroll up or down the text in each window. The Notes button turns green when clicked.



2. Move the cursor over the vocabulary items in the left window. The cursor changes from an arrow to a pointing hand, and red lines appear around an item when it is ready to be selected. Click the item you want to study. The explanations are displayed in the right text window. At the same time, the relevant segment of the CC is played automatically. If the item is an additional vocabulary item, a set of illustrations appears in the video window.



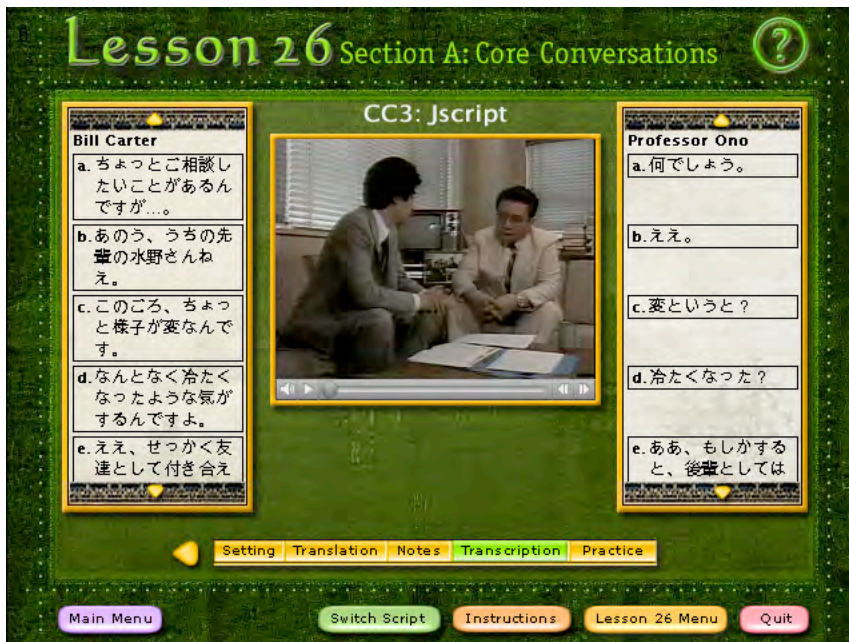
3. In the explanations, most of the Japanese sequences are displayed in red letters. Click these sequences to hear their audio representations.
4. Once you have studied all the items in the Notes, view the entire CC again using the Play button on the video controller. This time you should be able to identify a lot more of the Japanese sequences that you hear and have a

clearer understanding of what is going on. Once you have a good idea of the sound sequences, check to see if you have heard everything right by clicking the Transcription button.

Observe the Language: Transcription

The transcription provides a written representation of the CC to help you remind yourself of the sounds you have already heard or to verify your assumptions about what you have heard. For Lessons 13 through 18, the default transcription is romanization. For Lessons 19 through 30, the default transcription is the regular Japanese script. You can switch from romanization to Japanese script using the Switch Script button.

1. Click the Transcription button on the CC navigation bar to display a transcription of the CC utterances. The display in the text windows is similar to the display of the translation. Each time one of the speakers takes a turn speaking, the speech appears in a text box. The text box identifies the speakers. Use the vertical yellow navigation arrow buttons to scroll up or down the transcription if you need to. The texts in the left and right windows are synchronized. Clicking any of the vertical navigation buttons moves the texts in both boxes in order to display the relative timing of each utterance. The Transcription button turns green when clicked.



2. Look at the script to confirm or adjust your thinking about what you just heard. Click the Switch Script button at the bottom of the program window to switch between romanization and Japanese script. Use the script that you more easily connect to sound sequences. Romanization is particularly useful in verifying accent and intonation patterns.
3. View the video segment that corresponds to an utterance to confirm the pronunciation. To do this, move the cursor to the transcription of the utterance you want to hear. The cursor becomes a pointing finger when it moves to a text window. When the black line of the box around the utterance changes to red, click the text. The selected video segment will play. While the video is playing, the selected transcription disappears from the text window, encouraging you to direct your attention to the sound. Once the video segment is played, the transcription will reappear.
4. View the video again by selecting the Play button on the video controller. This time try to follow the accent and intonation patterns of the utterances as you listen. Do not try to “read” the transcription as you listen.

6.5. PREPARE TO PERFORM: PRACTICE

Now that you know what the speakers in the CC are doing and how they communicate with each other, it is your turn to make the CC part of your performance repertoire. You do this by building your speech from small chunks of items to utterances and by engaging in a role-play practice. You may go to the relevant Structural Patterns section before moving to Practice, but if you do, revisit the SP section after you have practiced the CC thoroughly. When practicing the script of a CC, keep in mind the connection between the script (what you do and say) and the context (specific time or occasion, place, roles, and audience). Your performance of the CC is not just a matter of reproducing the script. In a successful performance you will respond to a well-defined context and communicate intentions.

1. Click the Practice button on the CC navigation bar. The Practice button will turn green, and four additional tabs will appear on the bar. Select the tabs from right to left to practice Vocabulary, Build Up, Role Rehearsal, and Role Play, in that order.



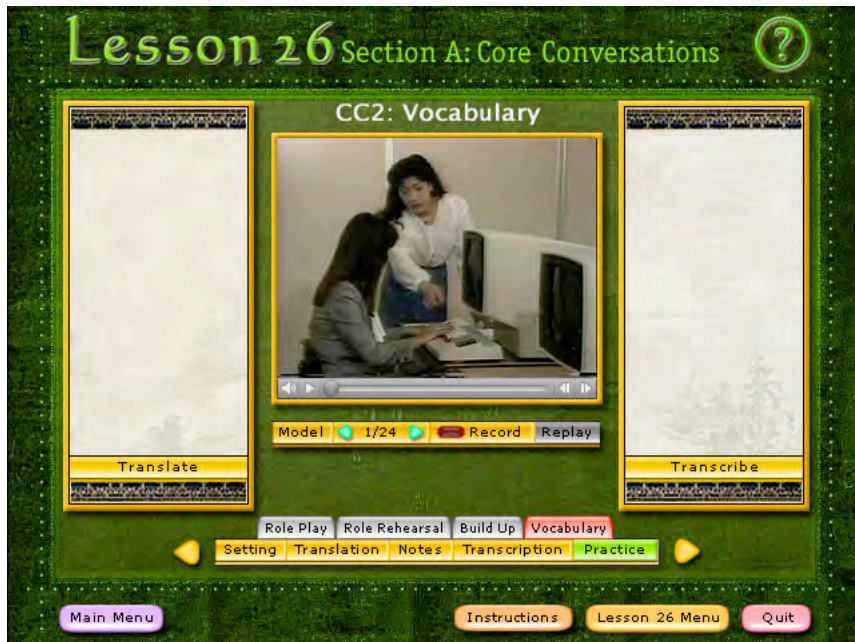
The Vocabulary and Build Up exercises are both repetition practices; Role Rehearsal and Role Play are participation practices. Review the procedures for repetition practice and participation practice in Section 3.2.

Vocabulary Practice

In some lessons, there is a special set of vocabulary items that belong to a particular semantic category, such as occupation (Lesson 16, Section B), food and beverages (Lesson 14, Section A), and body parts (Lesson 17, Section A). These items are practiced along with other vocabulary items of a Core Conversation in that Lesson.

The Vocabulary section provides repetition practice for vocabulary items introduced in the CC. Some of the vocabulary items occur in the CC itself, but supplementary vocabulary items, which do not, are also included. Remember that all vocabulary is to be learned within the CC context.

1. Click the Vocabulary tab on the CC navigation bar to display the navigation bar for Vocabulary practice. The Vocabulary tab lights up in pink to indicate that it has been selected. On the Vocabulary practice navigation bar, there is a number indicator. The denominator indicates the total number of items to be practiced for the selected CC; the numerator indicates the item that is currently being practiced. Use the green navigation arrow buttons to move to the next or previous item. The text windows on the left and right sides of the video screen provide Translate and Transcribe buttons, respectively.



- Click the Model button on the Vocabulary practice navigation bar to hear the model pronunciation of the vocabulary item. Repeat this as many times as necessary to have a clear grasp of the pronunciation. Say the item along with the model, paying close attention to the pitch accent.

It is important to know what you are saying. To view the English equivalent of the vocabulary item in the context of the given CC, click the Translate button in the left text window. To verify the pronunciation, click the Transcribe button in the right text window.

- When you can say the item on your own, click the Record button to record your voice saying it.

The face you selected to represent yourself will appear on the right side of the screen, with a speech bubble urging you to “speak now.”

- Once you have made the recording, the Replay button on the Vocabulary practice navigation bar turns yellow, indicating that it is now active. Click it to hear your voice. Compare your speech with the model speech.

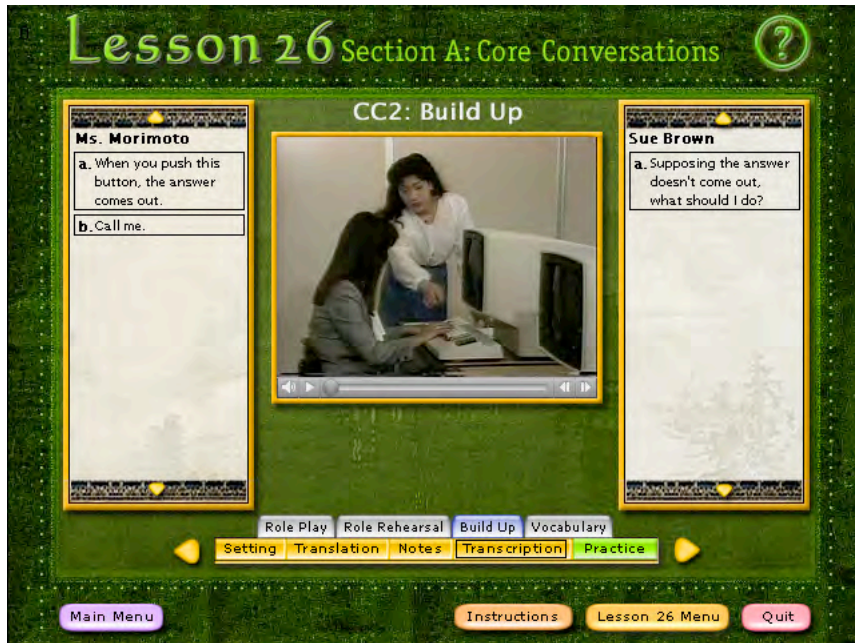
You may re-record the same item by clicking the Record button again. Each time you make a new recording, anything that was recorded before will be erased, leaving only the last recorded sample for you to replay and compare with the model.

Practice the vocabulary items until you can hear and say them with ease, accuracy, and comprehension. Specifically, make sure you understand how they are used in the given CC. Then move to the Build Up practice.

Build Up Practice

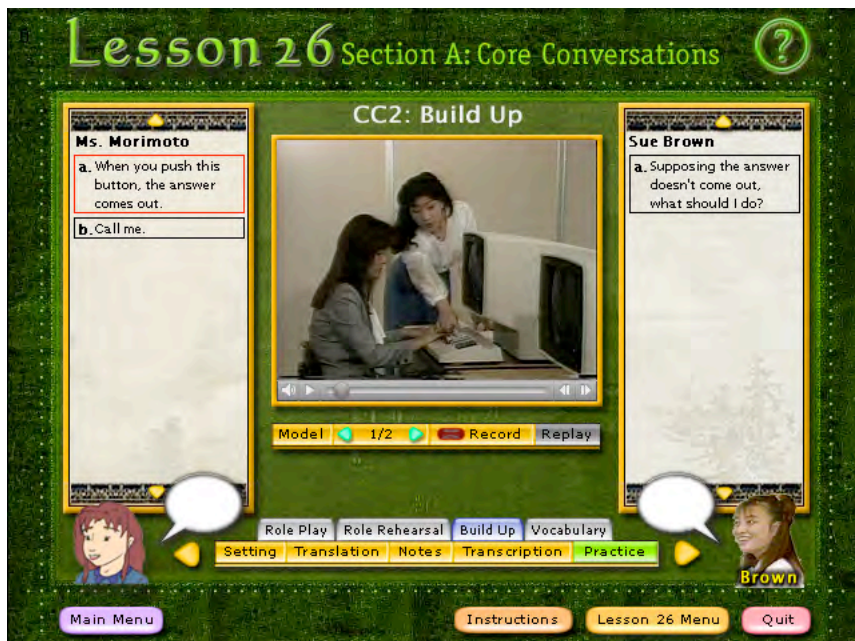
The Build Up section provides repetition practice at the utterance level. Starting from the end of the utterance, you will practice repeating increasingly longer segments until you are able to say the complete utterance.

- Click the Build Up tab on the CC navigation bar. The Build Up tab turns a light blue to indicate that it has been selected. The text windows to the left and the right of the video screen display the English equivalents of each speaker’s part of the CC, turn by turn. The text windows look like the CC Translation windows.



- Move the cursor to the utterance that you wish to practice. The cursor turns into a pointing finger, and the box around the utterance becomes red to indicate that the utterance is ready to be selected. Click on the utterance to display the Build Up practice navigation bar with a number indicator. The denominator indicates the number of segments into which the utterance is broken. The denominator “1” indicates that the whole utterance is practiced without breaking it into smaller segments; the denominator “2” means that the utterance is broken into two parts—you will practice repeating the second part, then the full utterance. Use the green navigation arrow buttons to move to the next or previous sequence, if any.

During Build Up practice, the faces of the speakers from the CC are displayed at the bottom of the appropriate text box. The face that you selected to represent yourself in the DVD program replaces the face of the speaker whose lines you are practicing.



3. Click the Model button on the Build Up practice navigation bar to hear the model speech for the segment. Repeat this as many times as necessary to gain a clear grasp of the pronunciation. Say the segment along with the model, paying close attention to pitch accent and intonation as well as pace.
4. When you can say the segment on your own, click the Record button to record your voice saying it.
5. Once you have made the recording, the Replay button on the practice navigation bar turns yellow, indicating that it is now active. Click it to hear your speech. Compare it with the model speech.

You may re-record the same item by clicking the Record button again. Each time you make a new recording, anything that was recorded before will be erased, leaving only the last recorded sample for you to replay and compare with the model.

Practice both speakers' dialogue, utterance by utterance, until you can hear and say all of their lines with ease, accuracy, and comprehension. Specifically, make sure you understand how their lines are used in the given CC. Then move to Role Rehearsal practice, then Role Play practice.

Role Rehearsal and Role Play Practices

The Role Rehearsal and Role Play practices are participation practices in which you play the role of one of the participants in the CC while watching the video. The procedures are identical for these practices: they differ only in the quality of the pre-recorded speeches. The Role Rehearsal practices use the voices of professional narrators recorded in a soundproof recording studio. (In a few CCs — e.g., Lesson 19A, CCs 2 and 4, the voices in the Role Rehearsal are identical to the voices in the video presentation. Also, for some CCs, such as Lesson 15A, CC2 and Lesson 20B, CC1, the audio content in the Role Rehearsal and Build Up practice differs from the audio content of the Role Play practice and the CC video). The speeches these professional narrators are marked by clear enunciation and a slightly slow speed. There is little environmental noise. Role Play practices, in contrast, use the voices of the actors who performed the CCs on location. While most of them are professional actors, some are not. Professional audio technicians have done the recording, but you will hear some background noise. In other words, the sounds in the Role Play practices more accurately represent sounds you can hear everywhere in Japan every day, and the speakers speak at a less deliberate rate.

For each CC, do the Role Rehearsal practice first, then the Role Play practice.

1. Click the Role Rehearsal or Role Play tab on the CC navigation bar. The Role Rehearsal tab turns pink when clicked; the Role Play tab turns light green. On the practice navigation bar that is displayed, there are You Start and You Respond buttons. The names and the faces of the participants in the CC are displayed in the two text windows.



2. Select You Respond or You Start according to the role you want to practice. Your face will replace the face of whichever role you select to play.
3. Click the Record button to start the conversation. The Record button lights up when you are supposed to speak, and the speech bubble next to your screen face prompts you to “speak now.” The program will record the entire CC. When the recording is complete, the Replay button turns yellow, indicating that it is now active.
4. Click the Replay button to listen to the entire conversation.

You can play the model CC by clicking the Play button on the video controller. This function is not available while the conversation is being recorded.

When you have completed all practice activities related to a CC, you are ready to rehearse it with your teacher. Remember that the goal of practicing a CC is to be able to perform it smoothly and accurately in context. To gain a fuller understanding of the new structures introduced in the CC, go the Structural Patterns sections of the *JSL* textbook. To hear related examples of the new structural patterns, go to the relevant Structural Patterns section in the DVD program. To practice responding in contexts that are similar but not identical to the context of the CC, do the relevant Drills.

6.6. BE A BETTER LANGUAGE LEARNER: STRATEGIES

The way you use the DVD program can make a difference in your learning. Here are some suggestions for maximizing your learning efficiency.

Focus

Research indicates that multitasking is not an efficient way to learn new information. When working with the DVD program, focus on the task at hand. Things that may increase your enjoyment in studying (e.g., studying with friends, studying while watching your favorite movie, using the DVD program while chatting or instant-messaging) will probably decrease how much you gain from the time you spend studying. Do the Role Play practice with your friend after both of you have learned your parts.

Once you know how to navigate in the DVD program, avoid jumping from screen to screen without using the functions on each of the screens you visit. You will learn the lessons thoroughly if you follow the steps outlined above.

Monitor Yourself

One of the signs of a good learner is the ability to self-monitor and self-correct. To monitor one's own speech and behavior requires concentration. The Record and Replay functions on all the practice screens in the DVD program help you develop this important strategy as you learn to speak Japanese. Whenever you practice speaking, record yourself, replay your recording, and compare your recorded speech with the pre-recorded model. The DVD program does not analyze your speech or compare it with the model for you. This task is left for each user to do. As you continue to use these functions, you will soon begin to notice any deviations from the model as you speak, and you will make modifications even without listening to a recording of your speech.

Speak Up

A singer does not learn to sing a new song by whispering the words without any tune. For you to learn to perform a new Core Conversation, you need to speak at your normal voice level (or higher) and speed. Speaking up makes it easier for you to monitor your speech, too.

Follow the Suggested Order of Activities

If you feel more comfortable with the written representation of speech than with the audio representation, you may be tempted to begin your study of the CC by clicking the Transcription button and playing the CC while viewing the transcription. You might even want to copy the transcription on a piece of paper before doing anything else. You may feel pressured to “learn” the CC before a class that is beginning in ten minutes and find yourself going straight to Practice without viewing the autoplay of the CC or looking at the Setting or Notes or anything else. All of these approaches work against learning CCs efficiently. More important, they work against developing useful strategies to learn the spoken language. Following the order of activities suggested by the CC navigation bar is the most efficient way to add the CC to your performance repertoire. Once you learn the routine, it normally takes fifteen to twenty minutes to learn a new CC. You will want to review it several times during your course of study, but with the solid foundation you build in your first attempt to learn it, each visit should become easier—more a matter of refreshing your memory than relearning the material. By training yourself to listen first, you also become able to learn new expressions and structures from your general Japanese interactions.

SECTION 7: USING LESSONS: STRUCTURAL PATTERNS (SPs)

In this section, you learn how to make the best use of the Structural Patterns (SP) sections of the DVD program and the *JSL* textbooks.

7.1. OBJECTIVES

A good understanding of how the different parts of the language work together as a system helps you communicate effectively. Structural patterns are closely related to the culture within which the language operates. The SP section of a lesson should not be studied in the abstract. Instead, it should be studied after you have seen—heard and practiced—some concrete examples of how the patterns in question are used in the CCs. The explanations in the SP sections of the textbooks help you recall many things you have already learned, and understand them in a new light. In the DVD program the SP section provides audio presentations of the patterns in use. Hearing many examples of a structure helps you attune your ear to the various ways in which it is manifested.

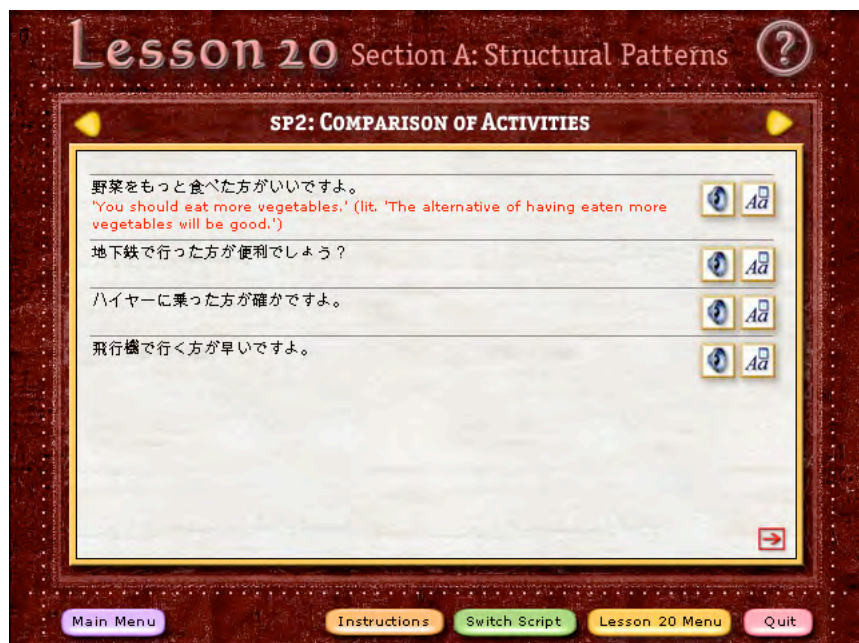
7.2. HEAR THE EXAMPLES

Once you have seen the video clips of all of the CCs in Section A or B of a lesson at least once, listen to the examples in the SP section of the DVD program. You can go to the SP Menu page from a Section A or B Menu page or from the pop-up Lesson Menu button on the Lesson page. Select an SP topic. The text window displays a set of examples for the given pattern. Some of the examples come from the *JSL* textbook. Additional examples are included for some SP topics.



1. For any of the examples, click the speaker icon to hear the audio presentation. In some instances (e.g., Lesson 16, Section A, SP1), the examples are displayed in two columns to facilitate a comparison between two members of a contrastive pair. Listen to the audio presentations of both and compare them. Not all two-column displays present contrastive pairs; some present questions and their corresponding answers, for example, and some provide two variants of the same underlying structure.

2. Click the alphabet (“Aa”) icon to view the English equivalent of the SP example. Click the alphabet icon again to hide the English equivalent.
3. If there are multiple pages to a topic, you can move from one page to the next or previous page using the red navigation arrow button at the bottom right of the text window.
4. Click the Switch Script button to switch between romanization and Japanese script.



5. Use the yellow navigation arrow buttons to move from one SP topic to the next or previous one.

7.3. LEARN HOW THINGS WORK

For each SP, read the explanations provided in the corresponding SP section in the textbook. Since you have listened to the audio representations of the examples, you should be able to go through the SP section in the textbook with a clear idea of how the examples sound.

When you have gone through the SPs, return to the Core Conversations for review, or go to the related Drills to practice the new patterns in short exchanges.

SECTION 8: USING LESSONS: DRILLS

In this section, you learn how to use Drills in the Lessons component of the DVD program to develop facility with the linguistic forms that are useful in developing basic conversation skills to use in many related yet slightly different contexts.

8.1. OBJECTIVES

All of the Drills in *JSL* are response drills: you participate in an exchange by responding to an utterance. They provide participation practice rather than repetition practice (see Section 3.2) and have two related objectives: (1) to develop automaticity in manipulating the linguistic forms and (2) to develop automaticity in responding to a number of different situations, presented to you here in a meaningful and culturally appropriate manner—in other words, they help you play your part in performances.

In each Drill, you work on a particular structural pattern while using recently learned vocabulary items in the mini contexts created by the exchanges. Automaticity refers here to the ability to use the forms without premeditation. In our daily life, we rely heavily on automaticity to do many tasks. Seemingly simple tasks, such as walking and speaking, are supported by a large number of actions that we perform with automaticity. Automaticity is important in using a language creatively and purposefully. Because most of us have well-developed automaticity in relation to our first language and culture, building automaticity in using a second or a foreign language presents a challenge, especially when the automatic actions needed in Japanese are different from the automatic actions needed in our first language. The challenge is evident at all levels of language learning, ranging from pronunciation to structure, from word choice to discourse structure, culture-based expressions, and the interpretation of intentions. The Drills of *JSL* address all of these levels.

8.2. KNOW YOUR INTENTIONS

You should have a basic familiarity with all the CCs, and you should have worked through the pertinent Structural Patterns sections before working on the Drills.

1. You can go to the Drills Menu page from a Section A or Section B Menu page or from the pop-up Lesson Menu button on the Lesson page. Select a Drill by clicking the corresponding seashell. When a Drill is selected, a short general description of the conversational move you will make in the selected Drill is displayed for a few moments along with the drill identification used in the *JSL* textbook (e.g., Drill J).



2. Read the Drill Move and think of a way to express the indicated intention. See Appendix of this User's Guide for a list of the Drill Moves for each Lesson.
3. The Drill Move is followed by an autoplay of the first two exchanges of the Drill; the illustrations related to the exchanges are displayed in the center of the window.

In the top left and bottom right corners of the content window are illustrations of the speakers—female and male, to match the speakers in the exchange. If a female speaker gives the cue, a male speaker provides the model response, and vice versa. A speech bubble appears next to the speaker's face when it is that person's turn to speak. At the bottom center of the content window is the Drill navigation bar. The Model button is lit in green to indicate when the model exchanges are being played. Also, since the model exchanges are the first two exchanges of the Drill, the number indicator shows “1” for the first exchange and “2” for the second exchange.



Listen to the two exchanges, noting what forms are being used to express the intentions specified in the Drill Move. Think also about the context in which the particular forms are appropriate. What roles might the two speakers have? Where might they be? What might have preceded this exchange and what might follow it? Might there be someone else involved?

You can hear these first two exchanges of the selected Drill at any point during your work on that Drill by clicking the Model button. It is important that you know what you are hearing and saying in the Drills. Whenever you are uncertain, refer to the appropriate Drills section in the *JSL* textbook, where the English equivalents are provided. Close your textbook when you resume practicing the Drill in the DVD program.

8.3. MAKE YOUR MOVE: PRACTICE

Each Drill exchange consists of a cue and a response, which are the moves in a performance. Your primary focus is the move in the response. The cue is usually, but not always, a question; the response is not always a statement.

1. When the autoplay of the model exchange is complete, the Record button on the Drill navigation bar becomes active. When you are ready to begin, click the Record button.
2. Listen to the first cue while looking at the illustrations of the exchange in the window. Record your speech while the Record button is lit up and the face that represents you is in view, replacing the model responder's face. Have a mental picture of the performance that you are participating in: What is your role? What are you trying to do? What are you trying to accomplish in the exchange? Where are you and under what circumstances? Are there others around you whose presence is influencing your script?

When the recording time is over, your face is replaced again with the model responder's face, and you will hear the model response.

3. Once you record your speech, the Replay button on the Drill navigation bar becomes active. Click it to hear the exchange you just recorded. Your response is followed by the model response. Compare your response with the model response. Try the same exchange again until you are able to record your response within the allotted time with accuracy and with full awareness of the intentions you are expressing.
4. Proceed to the next exchange using the green navigation arrow button. For the first two exchanges, since they are the same as the model exchanges, you only need to imitate the right responses. After the second exchange you need to come up with the responses yourself. Your responses should express the same general intentions identified in the Drill Move and use the same structural pattern that the model exchanges utilized.

You may alter the amount of time you have to record your responses. To do this, click the Response Time button and slide the green round cursor to the desired position. The program allows you to add zero to three seconds to the recording time for a particular Drill.



The default setting for the Drill response time is fast. At this setting, you have approximately 150% of the time that the model response takes. You should aim to respond in the default time. Once the response time has been altered for one Drill, the modified timing stays in effect until you quit the the current session of the DVD program.

5. Go to another Drill, either by clicking a yellow navigation arrow button or by going back to the Drills Menu page through the pop-up Lesson Menu.

Working through the mini performances of Drill exchanges, you develop automaticity in processing the situations presented to you and in manipulating linguistic forms. This will help you perform in more extended, creative conversations. See the Application Exercises in the corresponding sections of the *JSL* textbooks for ideas for rehearsing extended performances.

SECTION 9: USING LESSONS: EAVESDROPPING

This section offers ways to make best use of the Eavesdropping exercises in Section C of each *JSL* lesson.

9.1. OBJECTIVES

The aim of the Eavesdropping exercises is to check your ability to interpret intentions expressed in performances you observe. This is a good review of Sections A and B of the same lesson. It is also an excellent tool for a comprehensive review of everything you have learned so far in the *JSL* series. If you have studied Japanese with other materials, you can use Eavesdropping exercises to gauge your general level of comprehension and to determine which lesson in *JSL* you might continue your study of Japanese with. Look for the lesson in which you have little to no trouble with the Eavesdropping exercises. Try subsequent lessons until you find the lesson in which you begin to miss more than a few of the selections. Begin your study with that lesson.

Unlike the Core Conversations, in which at least one of the participant roles represented is that of a nonnative speaker of Japanese, all speakers of conversations and monologues in the Eavesdropping exercises are native speakers of Japanese. The selections, twenty to thirty per lesson, provide snapshots of daily occurrences in Japanese society even though they contain only the language patterns, vocabulary, and functions that you have already learned. Within each lesson, the exercises are ordered from simpler to more challenging and usually from shorter to longer. When doing the Eavesdropping exercises, imagine that you will be asked by an English-speaking friend, who doesn't understand Japanese as well as you do, about the event you both overhear.

9.2. KNOW WHAT IS GOING ON: PRACTICE

1. You can go to the Eavesdropping Menu page either from a Section C Menu page or from the pop-up Lesson Menu button on the Lesson page. Select the Eavesdropping selection you want to hear by clicking the corresponding seashell.

On the Eavesdropping screen are an illustration window, a set of navigation buttons, and a text window. The illustration depicts the scene of the conversation or monologue. The text window displays a set of statements to be completed, based on the content of the selection.

Lesson 23 Section C: Eavesdropping ?

Eavesdropping: 24A
(page 1 of 2)

a. The first woman's name is ;
the second woman's name is .

b. The second woman is
(place) now.

c. The second woman was concerned about
 .

d. The first woman reassures the second
woman that .

Done

Play 1st Half 2nd Half

Main Menu Instructions Lesson 23 Menu Quit

2. Click the Play button to listen to the full audio selection once. The Play button turns green while the selection plays. As you listen, study the illustration to analyze the situation—who might be talking to whom, where, etc. Remember that roles, place, audience, and time are part of the performance; they go along with the script you hear.
3. Fill in the blanks in the text window by placing your cursor on the text boxes and typing in answers. You can move from one text box to the next by using the cursor or by pressing the Tab key on the keyboard. Complete as many of the text boxes in the text window as you can.

Listen to the selection as many times as you need to. When selections are longer, you have the option of hearing either the first half or the second half by clicking the 1st Half or the 2nd Half button.

4. When you complete all of the statements in the text window, click the blue Done button to view the model answers. You may also press the Enter key on your keyboard. Text must be entered in all the text boxes in a window for you to view the model answers. In some instances, there are two text windows for a single selection. Check the answers in one window before you move to the next window.

The answers appear in a new text window that covers the illustration and the navigation buttons on the left side of the content window. Once you have checked your answers, click the pink Close button to close the answer window.

Lesson 25 Section C: Eavesdropping ?

Eavesdropping: 24A
(page 1 of 2)

a. The woman is filling the function of my answer.

b. Professor Ito is connected with (institution).

c. Professor Ito's two areas of specialization are and .

d. Professor Ito has just written a book on my answer|
(topic).

Done

Main Menu Instructions Lesson 25 Menu Quit

5. Move to the next text window of the same selection or, if the selection is completed, to the next selection by clicking the yellow navigation arrow button.

Eavesdropping exercises offer you opportunities to check your ability to interpret intentions by listening to others speak. When you are able to do this accurately, you are ready to try expressing your own intentions in the same contexts.

SECTION 10: USING LESSONS: UTILIZATION

You have learned the Core Conversations of a lesson through repeated listening and rehearsal, gone over the explanations in the Structural Patterns sections in the *JSL* textbook, reviewed the examples of these structural patterns in the DVD program, and practiced the vocabulary and patterns in the Drills. Now you are ready to apply your knowledge in new situations, presented in the Utilization section. In this section, you learn how to make the best use of the Utilization exercises in Section C of each lesson.

10.1. OBJECTIVES

Utilization exercises provide you with the opportunity to apply the Japanese you have learned and practiced in context to new conversational situations. The situations are described in English, and the exercises are carefully constructed so that you do not need to use language forms you have not yet learned in order to accomplish your intentions.

Your objective is to respond readily to the situations in the exercises with culturally appropriate utterances spoken accurately and smoothly. If you experience difficulty, go back to earlier materials to review. A model utterance is provided for your reference. There are many ways to respond in the same situation. The model is only one way of handling the situation. The various situations provided in the Utilization exercises, especially in the later lessons, may also be used to build longer discourses with your teacher, a classmate, or a Japanese friend. The Sample in Context provided with each Utilization exercise gives hints as to how a conversation might develop.

10.2. EXPRESS YOURSELF: PRACTICE HANDLING THE SITUATION

The Utilization exercises are all oral exercises. Do not write down what you would say in the given situation. By writing your answers, you permit yourself to read written responses in situations that call for spontaneous use of the spoken language. You should be able to respond in each situation quickly without having to think at length and without relying on a written record to remind you of how to proceed. If a Utilization exercise is done as homework, try recording your utterances using a separate audio recorder.

1. From the Section C Menu, select Utilization. The Utilization Menu will appear.
2. Select the desired Utilization item by clicking the seashell. The Utilization screen will appear.

Lesson 25 Section C: Utilization ?

I
 Select the part you wish to record by clicking on the prompt text.

A: Ask a friend if she can read French (language) newspapers.

B: Reply to your friend that you did study French, but you've completely forgotten it, so you can't read it at all any more.

Sample A Sample B Sample in Context Record Replay

Main Menu Instructions Lesson 25 Menu Quit

In the content window, a text box on the left contains an English description of the situation and the task(s) you are to perform. In Lessons 13 through 24, you either initiate the conversation or respond to someone else's utterance. In Lessons 25 through 30, you practice both the initiating role and the responding role. A description of the intentions for you to express is given for each role. To the right of the content window is a photograph or illustration to help you visualize the context of the interaction.

The speaking practice menu bar for Utilization includes the following buttons: Sample(after Lesson 25: Sample A and Sample B), Sample in Context, Record, and Replay.

3. Read the description of the situation. In Lesson 25 and thereafter, click on either A or B to select the part you wish to practice. When you are ready, select the Record button. While the red recording indicator is lit, speak into the microphone. The amount of time you have to record your speech is determined by the length of the sample. If the recording indicator goes off before you complete your speech, your speech is either too long for the given task or, more likely, needs to be more fluent. Go back to the Drills of Section A or B to work on your automaticity. You may re-record your speech as many times as you wish. Only the most recent recording will be kept in memory.
4. Once you record your speech, the Replay button on the menu bar becomes active. Even if you feel confident that what you have recorded is appropriate for the given situation, it is a good idea to listen to your speech and when you are done for self evaluation.
5. Select the Sample (or Sample A or Sample B) button to hear how the situation might best be handled using what you have learned so far. Compare the recorded version of your performance with the sample. Your version may work just as well even if it is not exactly the same, but the sample script should become part of your repertoire if it isn't already. The possibility for appropriate variation is lower in some situations than in others. If you can, check with your instructor or a native speaker about the appropriateness of your version if it differs substantially from the sample.
6. Sample in Context gives you an additional listening comprehension practice and a chance to perform in the described setting and with certain intentions. Like the selections in the Eavesdropping section, the samples here represent exchanges that you are likely to have in Japan. Because you have a clear idea of the intentions being expressed, you can focus your attention on the communication strategies used by the speakers to accomplish those intentions in context.
7. Click a yellow navigation arrow button to go to the next or previous Utilization exercise.

SECTION 11: USING LANGUAGE TOOLS

This section describes the procedures for using the various language tools that the DVD program provides. You can access Language Tools from the Main Menu whenever you need a reference while you practice or whenever you need to review what has been introduced in the DVD program. The Language Tools component consists of two glossaries (Japanese-English and English-Japanese), a Structure Index, and six appendices (Place Names, Personal Names, Sample Verbals, Sample Adjectivals, **Na** Nominals, and Classifiers).

11.1. GLOSSARIES

You can look up a sequence introduced in *JSL* from either the Japanese-English or the English-Japanese glossary.

1. The glossary window has three areas: an alphabet menu band on top, an entry list on the left, and a glossary content window on the right.



The DVD glossaries list all items contained in the *JSL* textbooks. Supplementary items introduced in the textbooks are marked with a “+” symbol. A handful of additional items are also introduced in the DVD program; they are marked with a “#” symbol.

2. Go to the alphabet menu band at the top of the window and click the letter that matches the first letter of the word you want to look up. This opens a list of the glossary entries that begin with that letter. Use the scroll bar and the yellow navigation arrow buttons on the right side of the list to find the item.

Remember that the romanization used in *JSL* is different from the Hepburn romanization. For example, if you want to look up “Tokyo” in the Japanese-English glossary, you need to look for “**Tookyo**.” See Section 3.4 for a comparison between the *JSL* romanization and other types of romanization.

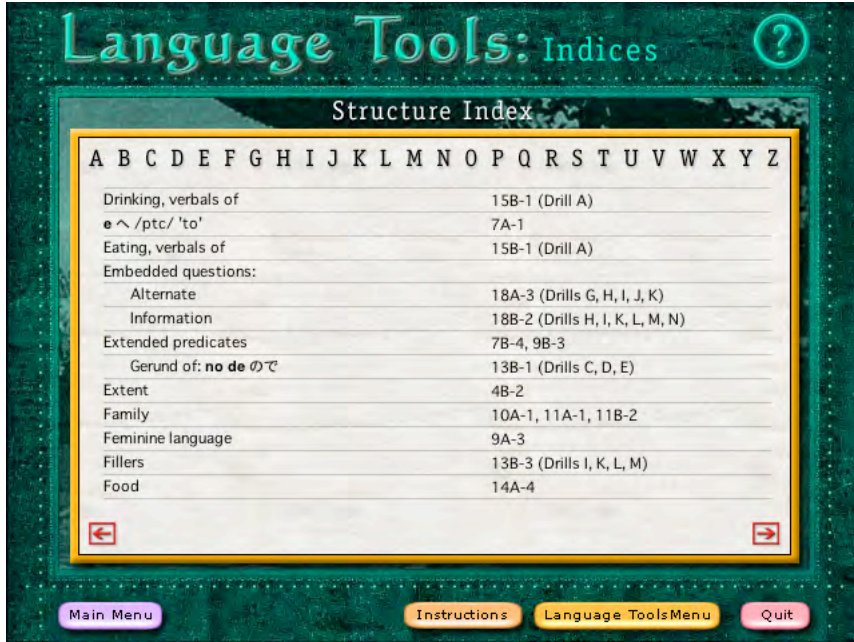
3. Click the item that you want to look up. You will hear the pronunciation of the word or phrase. The following information appears in the glossary content window: a gloss (definition), a representation in Japanese script, the lesson (and CC) where the item is first introduced, and a speaker icon. Click the speaker icon to hear what the item sounds like again.

11.2. STRUCTURE INDEX

JSL provides a thorough description of the language structures introduced. The same structure may have a number of different functions and may therefore be discussed at different stages of learning. The Structure Index provides a way to find the lessons in which the various structural patterns and their multiple functions are discussed. For those structure items that are introduced in Lessons 13-30, the Structure Index also tells you which Drills you might want to revisit. This information is useful when you are reviewing. Teachers may also find it useful to know what use of a particular structure has or has not been introduced prior to the lesson on which their students are working.



1. To look for a certain structural pattern, choose Structure Index from the Language Tools Menu. Click the To Structure Index button that appears on the right, under the brief description of the Structure Index.
2. The patterns in the Structure Index are listed alphabetically. You can search for a pattern by its English name (e.g., “tentative”) or by its Japanese representation (e.g., “**desyoo**”). Choose the first letter of the item you want to look up on the alphabet menu bar at the top. This opens the list of the items that begin with that letter. Use the red navigation arrow buttons at the bottom to move from one page to another.
3. Read the explanations in the *JSL* textbooks to review how the particular pattern works. If the pattern is provided with specific Drills, go to the designated Drills to practice using the pattern in interactions.



11.3. APPENDIX 1: PLACE NAMES

Place Names is a list of all the words introduced in the DVD program that are associated with buildings, houses, shops, terrains, towns, cities, countries, and so forth. You can study how the words are pronounced, what the places look like in photographs, and where the places are on the map. Place Names helps you to visualize various real-world locations that serve as stages for numerous performances included in the program.

Supplementary items introduced in the *JSL* textbooks are marked with a “+” symbol. A handful of additional items are introduced in the DVD program; those items are marked with a “#” symbol.

1. To look for a particular place name, choose Appendices from the Language Tools menu. Click the folder icon to see a list of the six appendices (if it is not open already), and click “Place Names.”
2. The words in Place Names are listed alphabetically in romanization. Choose the first letter of the item you want to look up on the alphabet menu band at the top. This opens the list of words that begin with that letter. Use the red navigation arrow buttons at the bottom to move from one page to another.



- When you find your word in the list, click on it. This takes you to either a map or a photograph. A speaker icon will appear in the bottom right corner of the content window. Click on the speaker icon to hear how the word is pronounced. If there is a map, use the green Switch Script button at the bottom of the screen to switch between romanization and Japanese script. Click on the red navigation arrow button at the bottom left to return to the list.



11.4. APPENDIX 2: PERSONAL NAMES

Personal Names is a list of all the names that are included or referred to in the DVD program. Most are the names of characters that play various roles in the performances included in the program. For each name in the list, this appendix shows how it is represented in English, in Hepburn romanization and *JSL* romanization, and in Japanese script; whether it is a family name or a given name; if it is a given name, whether it is a man's name or a woman's name; in which lesson the name first appears; and how to pronounce it.

1. To look for a particular name, choose Appendices from the Language Tools menu. Click the folder icon to see a list of the six appendices (if it is not open already), and click “Personal Names.”
2. The names are listed alphabetically in English or Hepburn romanization. Use the red navigation arrow buttons at the bottom of the window to move from one page to another to find the name you are looking for.

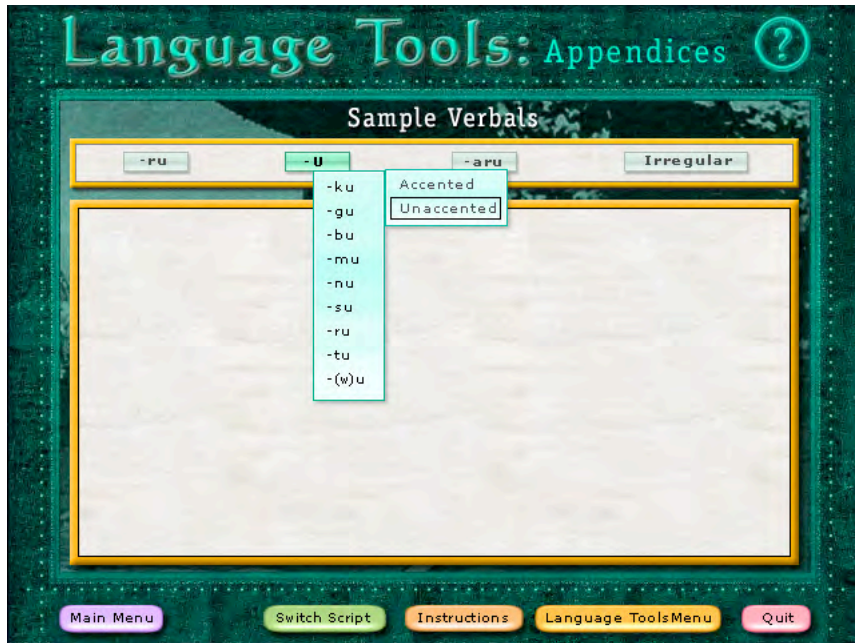
English	Romanization	Japanese Script	Name type	First appears in:
Akiko	Akiko	明子、晶子、昭子 etc.	Given name (F)	10ACC1 SP1+
Akio	Akio	昭夫、秋生、明雄 etc.	Given name (M)	10ACC1 SP1+
Bailey	Beerii	ベイリー	Family name	15ACC3 Breakdown
Bill	Biru	ビル	Given name (M)	(11BCC2) Supplementary
Brown	Buraun	ブラウン	Family name	12BCC1 Breakdown
Carter	Kaataa	カーター	Family name	11BCC2 Breakdown
Charlie	Tyaarii	チャーリー	Given name (M)	(12BCC2) Supplementary
Deborah	Debora	デボラ	Given name (F)	10ACC2 Breakdown
Gray	Guree	グレー	Family name	13BCC2 Notes
Haruko	Haruko	晴子、春子	Given name (F)	10ACC1 SP1+
Haruo	Haruo	晴雄、晴男、晴夫 etc.	Given name (M)	10ACC1 SP1+
Hashimoto	Hasimoto	橋本	Family name	11ACC1 Breakdown
Hayashi	Hayasi	林	Family name	10BCC2 Breakdown
Ito	Ito	伊藤、伊東	Family name	10ACC2 Breakdown

3. When you find the name in the list, click on it to listen to how it is pronounced in Japanese. Study the relevant information provided for the name. To find out more about the main characters in the DVD program, go to the Who's Who section (see Section 5).

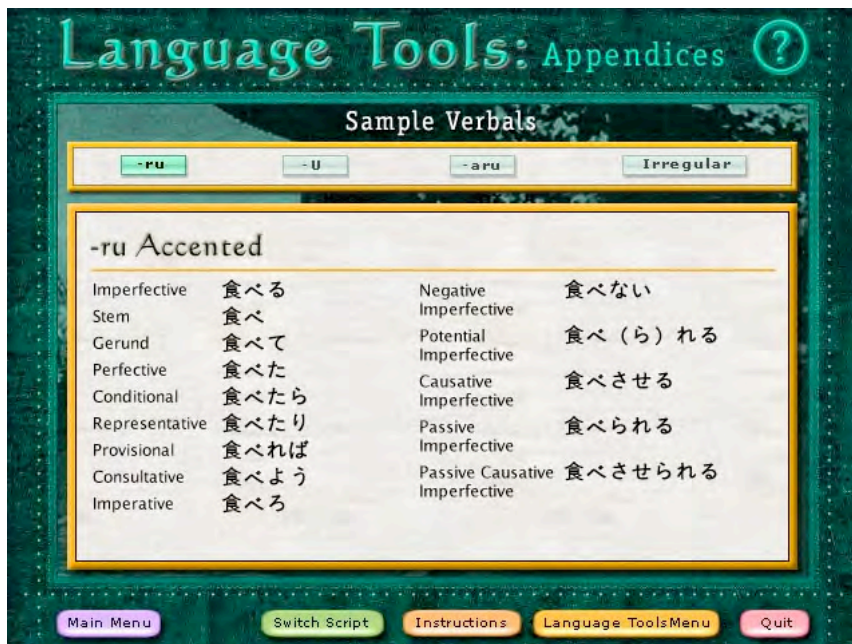
11.5. APPENDIX 3: SAMPLE VERBALS

Sample Verbals is a summary of the various forms of verbals introduced in *JSL*. This appendix is helpful for reviewing verbal inflection patterns.

1. To see a chart of verbal forms, choose Appendices from the Language Tools menu. Click the folder icon to see a list of the six appendices (if it is not open already), and click “Sample Verbals.”
2. The Sample Verbals page has pull-down menus at the top of the content window. There are four buttons corresponding to the four types of verbals in Japanese. Click on a button for a pull-down menu. In the case of the **-u** verbals, each subcategory in the pull-down menu gives another level of choices between accented and unaccented verbals.



3. Select the type of a verbal you want to study. A chart of verbal forms will appear in the center content window. Use the Switch Script button at the bottom of the window to switch from romanization to Japanese script. You may want to go to the Structure Index to study the formation and use of a particular verbal form.



11.6. APPENDIX 4: SAMPLE ADJECTIVALS

Sample Adjectivals is a summary of the various forms of adjectivals introduced in *JSL*. This appendix is helpful for reviewing adjectival inflection patterns.

1. To see a chart of adjectival forms, choose Appendices from the Language Tools menu. Click the folder icon to see a list of the six appendices (if it is not open already), and click “Sample Adjectivals.”
2. Sample Adjectivals, like Sample Verbals, has pull-down menus at the top of the content window. On the Sample Adjectivals page, there are six buttons. Click on one of the six buttons for a pull-down menu that displays a choice between accented and unaccented adjectivals.
3. Select either accented or unaccented adjectivals for study. A chart of adjectival forms will appear in the center content window. Use the Switch Script button at the bottom of the window to switch between romanization and Japanese script. You may want to go to Structure Index to study the formation and use of a particular adjectival form.



11.7. APPENDIX 5: NA NOMINALS

Na Nominals is a list of all fifty-nine **na**-nominals introduced in *JSL*. For each **na**-nominal, the list provides pronunciation, representation in romanization and Japanese script, English equivalent, and the lesson in which the word is first introduced.

1. To look for a particular **na**-nominal, choose Appendices from the Language Tools menu. Click the folder icon to see a list of the six appendices (if it is not open already), and click “**Na** Nominals.”
2. The **na**-nominals are listed alphabetically in romanization. Use the red navigation arrow buttons at the bottom to move from one page to another to find the word you are looking for.
3. When you find the word in the list, click on it to listen to how it is pronounced in Japanese. Study the relevant information provided for the word.

Romanization	Japanese Script	English	First appears in:
bēnri	便利	convenient	04A1 Breakdown
betu (no/na)	別 (の/な)	separate	25B3 Breakdown
daizi	大事	valuable, important	16A2 Breakdown
daizyōobu	大丈夫	all right; safe	02A3 Breakdown
damē	だめ	no good	02A3 Breakdown
gēnki	元気	pep, vim, high spirits; peppy, vigorous	14B2 Breakdown
h(u)ōmaru	フォーマル	formal	23B3 Breakdown
heeki	平気	calm, cool; indifferent; unconcerned	29A2 Breakdown
hēn	変	strange	13A2 Breakdown

11.8. APPENDIX 6: CLASSIFIERS

Classifiers is a list of all forty-seven classifiers introduced in *JSL*. The list provides the pronunciation of each classifier when it is used in combination with each of several numerals; its English equivalent; and information about which numerals (Japanese or Chinese series) the classifier is used with and whether the classifier is used to name or to count, or both.

1. To study a classifier, choose Appendices from the Language Tools menu. Click the folder icon to see a list of the six appendices (if it is not open already), and click “Classifiers.” There are two windows: a large content window in the center and a small example window at the bottom. The classifiers are listed alphabetically in romanization.
2. To look for a particular classifier, click the first letter of the classifier you want to look up on the alphabet menu band on top of the content window. This opens the list of classifiers that begin with that letter. Click on the classifier you wish to study.
3. When you click on a classifier, a small blue pop-up window with numerals appears on the left. Choose a numeral.
4. Once you select a numeral, you will hear how it is pronounced in combination with the classifier you selected. The combination is presented in romanization and Japanese script in the example window at the bottom. The English equivalent also appears. Click on the window to hear the sound for the combination again. Study the information provided for the selected classifier in the content window.
5. Proceed by selecting a different numeral for the same classifier, paying special attention to the sound change that may occur with a different numeral.

Language Tools: Appendices ?

Classifiers

1
2
3
4
5
6
7
8
9
10
?

	Occurs with			Usage		
	Numerals of Chinese Series	Numerals of Japanese Series	Irregular	Counts	Names	Counts and Names
-dai vehicles and machines	X			X		
-d(e)jikee apartments (= number of rooms + dining room / kitchen)	X				X	
-do occurrences	X			X		
-doru dollars	X			X		

hati-dai, 8台, 8 vehicles

Main Menu
Instructions
Language Tools Menu
Quit

SECTION 12: USING HELP TOOLS

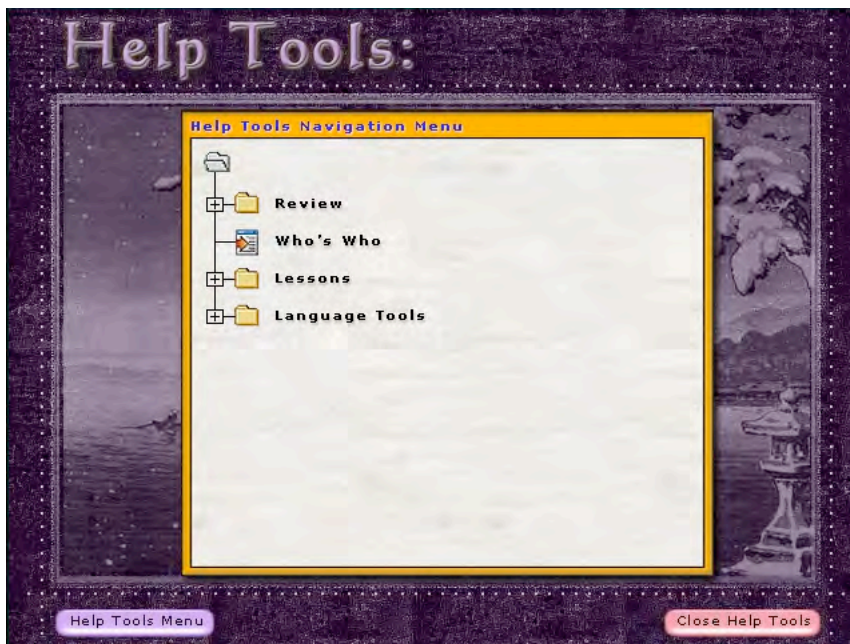
This section describes why and how to use Help Tools.

12.1. OBJECTIVES

Help Tools shows the steps you need to follow to make the best use of the various parts of the *JSL 2/3 DVD Program*. You can access Help Tools from anywhere in the program, either by clicking the “?” button on the upper right corner of a window or by choosing “Help Tools” from the pop-up Main Menu in the bottom left corner. In certain components or subcomponents of the program, the “?” button will connect you directly to the relevant portion of Help Tools.

Help Tools has four major components, which match four major components of the DVD program: Review, Who’s Who, Lessons, and Language Tools. These are displayed in the Help Tools Menu page.

The Help Tools window, unlike other windows, has a Help Tools Menu button in the bottom left corner and a Close Help Tools button in the bottom right corner. You need to close Help Tools to regain access to the Main Menu and Quit buttons.



Clicking on a folder with a “+” sign gives a list of subfolders, if they are not shown already. The Review folder contains five subfolders (Mora of Japanese, Mora Check, Accent and Intonation, Greetings and Useful Phrases, and Classroom Instruction); Lessons contains five subfolders (Core Conversations, Drills, Structural Patterns, Eavesdropping, and Utilization); and Language Tools contains three subfolders (Glossaries, Structure Index, and Appendices). In Language Tools, you can click Glossaries, to gain access to the English-Japanese and the Japanese-English glossaries, or Appendices, to gain access to the Place Names, Personal Names, Sample Verbals, Sample Adjectivals, **Na** Nominals, and Classifiers appendices.



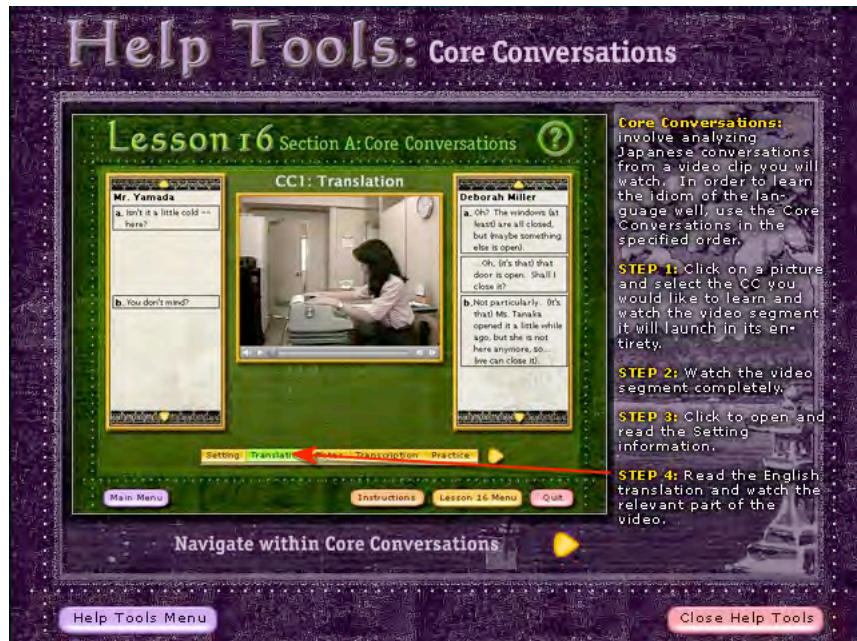
12.2. PROCEDURES

1. Choose the section you need help with by clicking any of the buttons in the Help Tools Navigation Menu. This takes you to a description screen. For example, if you need help using the Core Conversations effectively, click the “Lessons” folder, and choose the “Core Conversations” icon.



2. Once you select a section, a step-by-step instruction movie will automatically play. A sample screen capture is on the left and instructions are on the right. Red navigation arrow buttons point out fields of the screen that are relevant to a particular step. When there is more than one page of instructions, yellow navigation arrow buttons appear at the

bottom of the screen capture. Use them to move within the section. Watch the presentation and study the described steps carefully.



3. When you have a clear idea of what to do in a particular step, you can go to another step by clicking on the Help Tools Menu in the bottom right corner and return to the Help Tools Navigation Menu.
4. To quit Help Tools, click the Close Help Tools button in the bottom right corner. You will find yourself back at the screen you left to check out Help Tools. The Main Menu and Quit buttons will become available.

SECTION 13: TROUBLESHOOTING

This section suggests solutions for problems that some users may encounter when using the *JSL 2/3 DVD Program*.

Problem	Solution
Nothing happens when I click on a button.	<ul style="list-style-type: none">• Wait until the button is highlighted before you click the mouse.• Use a single click, not a double click, once you are in the program.
The program responds very slowly.	<ul style="list-style-type: none">• Reaction time varies depending on the processor. You may have to wait a moment if the processor on your computer is slow.• If you are using a Macintosh computer, try installing the frequently used files on your hard drive. See Section 2.1 for the correct procedures to do this.• Try installing on your hard drive the folder of the lesson you are working on. See Section 2.1 for the correct procedures to do this.
I don't hear any sound.	<ul style="list-style-type: none">• Check the sound input and output functions of your computer. Make sure that the output volume is set at a sufficiently high level.
Nothing is recorded.	<ul style="list-style-type: none">• Make sure that you speak only while the red recording indicator light is lit.• Check the sound input on your computer. Make sure that it is set to receive input from the microphone.• Make sure you are using the right microphone for your computer.• Check the microphone connection.
The videos don't play within the program but do play on a media player.	<ul style="list-style-type: none">• Make sure that the 16-bit QuickTime version is properly installed.

APPENDIX: DRILL MOVES

LESSON 13

Section A

- 13A-A Stipulate that the action was occurring until a little while ago.
 - 13A-B Confirm that the person is in the middle of the activity.
 - 13A-C Affirm nonoccurrence among all members of the suggested category.
 - 13A-D Note the inclusion of every member of the category in question.
 - 13A-E Deny the inclusion of a large number of the items mentioned.
 - 13A-F Agree that it is somehow or other as described, you think.
 - 13A-G Agree that the assumption may be correct.
 - 13A-H Suggest that the assumption may not be correct.
 - 13A-I Confirm the topic and agree that the situation may be like that.
 - 13A-J Ask a person to do what was offered when s/he is free.
 - 13A-K State that you did the action a lot as a child but don't do it much now.
 - 13A-L Confirm what was said and express concern.
 - 13A-M Agree that you are bothered by the stated condition.
 - 13A-N Confirm the questioned condition and the implication.
 - 13A-O Explain that you are bothered by the stated condition.
 - 13A-P Say no because the action mentioned is hard to do.
 - 13A-Q Decide on this alternative because it's easy to do.
 - 13A-R Ask a person to do what was offered, in a loud voice.
 - 13A-S State that you did the action but want to do it over again.
-
- 13B-A Agree, adding that s/he heads the organization mentioned.
 - 13B-B Say that the person under discussion is in the middle of the activity.
 - 13B-C Disagree, saying that you're upset, given that the opposite is true.
 - 13B-D Agree, saying you don't use it now, given the described situation.
 - 13B-E Ask a caller to wait as you transfer to the cited person's secretary.
 - 13B-F Explain that you would like to do what is mentioned soon.
 - 13B-G Say that you haven't done that action but want to while prices are low.
 - 13B-H Express concern as to whether you can do it within that time.
 - 13B-I Explain that actually you can do it within one less time unit.
 - 13B-J Disagree, explaining that it'll be impossible until one time unit later.
 - 13B-K Disagree by stating that you at least were not involved at all.
 - 13B-L Explain hesitantly that actually the situation is not as described.
 - 13B-M State that in that case you won't perform the action either.
 - 13B-N Apologize for not having asked about the item mentioned.
 - 13B-O Request consideration since you'll come at the designated time.
 - 13B-P Agree to the designated time and say you'll come then.

LESSON 14

- 14A-A Provide an affirmative answer with thanks for being asked.
- 14A-B Affirm that you have already performed the action.
- 14A-C Express surprise because you thought it was one time unit earlier.
- 14A-D Ask if it isn't already after the suggested time.
- 14A-E Say you think you'd like to do the action now, although it's a bit early.
- 14A-F Offer as explanation that you've already done the action a lot.
- 14A-G Explain that you haven't performed the action yet.

- 14A-H Say that that occurrence hasn't yet been realized.
- 14A-I Say that that isn't valid yet.
- 14A-J Say that that isn't valid yet.
- 14A-K Affirm that the goal is not yet realized.
- 14A-L Say that the action hasn't occurred yet but will tomorrow, you think.
- 14A-M Affirm that you *have* already done the action.
- 14A-N Affirm that that is no longer valid.
- 14A-O Affirm that that has already occurred.
- 14A-P Check on the truth of what was just said.
- 14A-Q Request the former and then finally change to the latter choice.
- 14A-R Say that both of those here are delicious but suggest the latter.
- 14A-S Say that you wanted to do that tomorrow, but thinking tomorrow was early, you changed to the day after.
- 14A-T Offer qualified agreement with the question or suggestion.
- 14A-U Offer to make it a little more the opposite.
- 14A-V Agree and express wonder about who caused what happened.
- 14B-A Say that for you at least the answer is yes.
- 14B-B Explain that you gave up the item, believing it bad for you.
- 14B-C Say that that is no longer valid.
- 14B-D Say you think that that is no longer valid.
- 14B-E Deny the continuation of the condition.
- 14B-F Say that you're not doing that now, believing you shouldn't.
- 14B-G Say that you believe the action is still going on.
- 14B-H Admit that you do still do the action at least a little.
- 14B-I Tell the questioner to do the action, which you are not going to do.
- 14B-J Request one more unit than is mentioned.
- 14B-K Correct the assumption by lowering the number by one.
- 14B-L Find out which dealer the questioner is going to.
- 14B-M Say you think less time will suffice.

LESSON 15

- 15A-A Describe how you compare two items for a specific quality.
- 15A-B Disagree with the suggested affirmative comparison.
- 15A-C Disagree with the suggested negative comparison.
- 15A-D Agree with obvious reservations.
- 15A-E With qualified agreement make a difficult comparison.
- 15A-F Endorse the suggested alternative.
- 15A-G Endorse the suggested alternative action.
- 15A-H Inquire about a preferable alternative.
- 15A-I Check on the decision that was made.
- 15A-J Agree and suggest an excessive degree.
- 15A-K Endorse the suggestion for a souvenir.
- 15A-L Explain the temporary solution to a need.
- 15A-M Describe an almost opposite actual situation.
- 15A-N Refuse the invitation politely.
- 15A-O Agree with the appropriateness of the suggestion.
- 15A-P Agree enthusiastically with the suggestion.
- 15B-A Accept a little more of the item offered.
- 15B-B Ask politely where the activity took place.
- 15B-C Explain that you actually don't like the item mentioned.
- 15B-D Name your choice of the three items compared.

- 15B-E Reply evasively to a request for an opinion.
- 15B-F Agree emphatically with an assessment.
- 15B-G Agree with the suggested comparison.
- 15B-H Compare three items for a specific quality.
- 15B-I Agree with the current identification of an item.
- 15B-J Accept an offer, requesting the maximum.
- 15B-K Offer to change the quality of the item.
- 15B-L Propose a different item from the one mentioned.
- 15B-M Disagree that you will buy other items, too.
- 15B-N Explain that nothing else was involved.
- 15B-O Compare which of two specific items you like more.

LESSON 16

- 16A-A Offer to perform an appropriate action.
- 16A-B Ask if the condition doesn't already exist.
- 16A-C Say that you haven't performed the action yet.
- 16A-D Say that the condition doesn't exist yet.
- 16A-E Explain that the request can't be carried out.
- 16A-F Say that the action can happen but hasn't occurred.
- 16A-G Request that the offer be carried out.
- 16A-H Ask for approval of an action.
- 16A-I Suggest a postponement of the action mentioned.
- 16A-J Express wonder about who performed an action.
- 16A-K Offer to perform the action that hasn't been done yet.
- 16A-L Agree to the request for permission.
- 16A-M Ask to what place the action extended.

- 16B-A Say that you ended up doing the action after all.
- 16B-B Say that you already finished doing the action.
- 16B-C Agree that he did the action.
- 16B-D Express concern for the continuing situation.
- 16B-E Say that you already finished the action.
- 16B-F Agree that the item has been acted on.
- 16B-G Agree that the situation continues.
- 16B-H Agree that you came for the purpose mentioned.
- 16B-I Ask what will happen after the suggested action.
- 16B-J Agree, but with a specific condition.
- 16B-K Agree that you will perform the action and then go home.
- 16B-L Request that the actions take place in the opposite order.
- 16B-M Agree that you have been practicing in the profession.
- 16B-N Explain when you think he entered the profession.

LESSON 17

- 17A-A State that the recipient will be pleased.
- 17A-B State that you don't need the item and will make a present of it.
- 17A-C Explain that you gave the item to its current owner.
- 17A-D Explain that it was you who did the action for him.
- 17A-E State that you gave the item to a friend.
- 17A-F Explain that our secretary did the action for the professor.
- 17A-G Correct a misunderstanding by saying YOU did the action.

- 17A-H Explain that it was a friend who gave the item to you.
 17A-I Explain that it was a friend who did the action for you.
 17A-J Get out of a task by explaining that Mr./Ms. Hayashi already did it for you.
 17A-K Explain that your younger sister kindly did the action with you.
 17A-L Explain that you did the action alone.
 17A-M Explain that you'll do what was requested right away.
 17A-N Confirm that it's Mr./Ms. Ono who will do the action for you.
 17A-O Apologize for accepting an offer.
 17A-P Deny a particular pain but admit to some problem.
 17A-Q State that you didn't know about someone's medical problem.
- 17B-A Find out from whom the item was received.
 17B-B Admit that you got someone else to do the action for you.
 17B-C Tell who did something for you.
 17B-D Say that you want to have a different person do something.
 17B-E Find out who you should get the item from.
 17B-F Confirm the person who is to do the action.
 17B-G Suggest having an item brought over here.
 17B-H Tell someone that you will do the action for him/her.
 17B-I Affirm a condition (politely).
 17B-J Express doubt as to whether something can be done.
 17B-K Suggest an item that isn't exactly the same.
 17B-L Request that something be done in advance.
 17B-M Ask which one your conversation partner decided on.
 17B-N Ask which one was decided on.
 17B-O Speculate that the item decided on will be fine.
 17B-P Confirm the item decided on.
 17B-Q Express thanks for an action you had done for you.
 17B-R Confirm that an action was done for you and express thanks.

LESSON 18

- 18A-A Accept an offer of action.
 18A-B Accept an offer of action.
 18A-C Agree emphatically.
 18A-D Identify the person sought as Mr./Ms. Yamaguchi.
 18A-E Identify the unknown object as that thing over there.
 18A-F Agree that the scenery is wonderful.
 18A-G Avoid committing yourself to the description.
 18A-H Avoid committing yourself to the suggestion.
 18A-I Admit that you don't remember the situation clearly.
 18A-J You don't know which of two alternatives is correct.
 18A-K Express doubt as to whether or not you agree.
 18A-L Accept the food offered with enthusiasm and add a compliment.
 18A-M Take a rain check on an offer.
- 18B-A Agree that that's what he was saying.
 18B-B Agree that that's what the doctor was saying.
 18B-C Disagree, based on her negative statement.
 18B-D Disagree, based on her negative statement.
 18B-E Agree that it is an item with the mentioned name.
 18B-F Express doubt that there is an item with that name here.
 18B-G Agree that of course you know the described item.

- 18B-H Be surprised that the questioner doesn't know the answer.
- 18B-I Disagree because it isn't yet clear what kind of item it will be.
- 18B-J Suggest that there aren't any anywhere in the place mentioned.
- 18B-K Explain that you don't remember the answer to the question.
- 18B-L Apologize for forgetting the answer to the question.
- 18B-M Explain that you haven't heard the answer.
- 18B-N Explain that you haven't yet heard the answer to the question.
- 18B-O Explain that you asked, but s/he answered in the negative.
- 18B-P Explain that you asked, but they say the action hasn't occurred.
- 18B-Q Explain that you've heard that about four are involved.

LESSON 19

- 19A-A Agree that those are all things that will be affected.
 - 19A-B Agree that the named person is the one who will act.
 - 19A-C Disagree, limiting your extent of agreement to one-half.
 - 19A-D Disagree, changing the time of occurrence to tomorrow.
 - 19A-E Agree that it is the item so described.
 - 19A-F Indicate that you don't know who did the action either.
 - 19A-G State how many monetary units the request implies.
 - 19A-H State that she just went to perform the stated action.
 - 19A-I Reject the offer, requesting a change from after to before.
 - 19A-J Offer to check whether or not the stated fact is valid.
 - 19A-K State that you tried doing what is offered, but without success.
 - 19A-L State that you'll try doing the action, but the outcome is unclear.
 - 19A-M Explain that since you haven't yet done the action, you'd like to.
 - 19A-N Explain that you'd like to have Sugiura try doing the action.
 - 19A-O Agree that the arrival time is correct.
-
- 19B-A Agree that it is truly an entity so described.
 - 19B-B Express wonder about the present situation of the item.
 - 19B-C Agree that it is truly an item so described.
 - 19B-D Request that you be contacted at the time described.
 - 19B-E Explain someone's absence as the reason for a later meeting.
 - 19B-F Suggest performing an action when everyone has assembled.
 - 19B-G Agree that it was a time so described.
 - 19B-H Correct a misunderstanding, changing from before to after.
 - 19B-I Encourage an action as you put off yours until after Kodama's.
 - 19B-J Agree, saying you thought the action would probably happen.
 - 10B-K Request gathering at the place/time described.
 - 19B-L Agree that it is a vehicle so described.
 - 19B-M Agree, saying you got tired and slept after doing the action.
 - 19B-N Agree, saying that a friend did the action for you.

LESSON 20

- 20A-A Explain that to do the desired action, you ask the secretary.
- 20A-B Agree that you think the suggested alternative is the best.
- 20A-C Substantiate the case based on your recent direct observation.
- 20A-D Suggest the latter alternative as superior.
- 20A-E Ask if the latter alternative isn't better than the former.
- 20A-F Advise against the action.
- 20A-G Disagree and advise performing the action after all.

- 20A-H Agree, noting the minimal effort required.
- 20A-I State your view that one of the latter group is not as described.
- 20A-J Suggest that you perform the action now.
- 20A-K Agree, stating that you are thinking of performing the action.
- 20A-L Express indecision as to when you should perform the action.
- 20A-M Agree that the action will probably occur.
- 20A-N Agree that you plan to perform the action.
- 20A-O Disagree, stating that you plan not to perform the action.
- 20A-P Agree that although you had planned not to do the action, you did it.
- 20A-Q State that you planned for the former, but the latter may be better.
- 20A-R Express wonder about the named person's intention.
- 20A-S Agree that the time required will be close to the amount suggested.
- 20A-T Agree that it is indeed an item so described.
- 20A-U Agree, criticizing the feature as troublesome.
- 20A-V Disagree, explaining that you performed the action yourself.
- 20A-W Confirm that the item is your own.
- 20B-A State that that is supposed to be so, but you are not sure.
- 20B-B State that the action is supposed to have occurred already.
- 20B-C State that s/he said s/he wouldn't act, so s/he isn't expected to.
- 20B-D State that the occurrence is not expected at the time mentioned.
- 20B-E State that it is not likely that there will not be an occurrence, in your view.
- 20B-F Agree that the action is expected to occur, but it isn't definite.
- 20B-G State that the action was supposed to occur but actually didn't.
- 20B-H Agree that the action will occur, but you plan to excuse yourself.
- 20B-I Agree that it was an item with the given description.
- 20B-J Agree that it is an item with the given description.
- 20B-K Advise that, on the contrary, not doing the action would be better.
- 20B-L Disagree, asking if it isn't the opposite alternative.
- 20B-M Acknowledge your earlier mistaken assumption that *this* was the item.
- 20B-N Agree, expressing discouragement with the given description.

LESSON 21

- 21A-A Agree, adding that your action related only to the cited item.
- 21A-B Disagree, saying that the occurrence was limited to the latter item.
- 21A-C Disagree, stating that others are also so described.
- 21A-D Agree that you did hear the situation mentioned.
- 21A-E Say that you heard the action will occur, but you don't know when.
- 21A-F Express wonder as to the truth of what you, too, heard.
- 21A-G Agree that that usually occurs but that there are exceptions, you hear.
- 21A-H Explain that you don't know a thing about the subject mentioned.
- 21A-I Express concern as to whether you know anything about the subject.
- 21A-J Explode over not having asked how much/many for one given unit.
- 21A-K Repeat the specifics and confirm the reservation.
- 21A-L State that you didn't know anything at all about the fact mentioned.
- 21B-A Invite the person seeking permission to do as requested.
- 21B-B Give permission to do the requested action now.
- 21B-C State that you could have that action done, but you could also do it yourself.
- 21B-D State that it's OK whether you do the former or the latter action.
- 21B-E Disagree, saying that the opposite alternative will be better.
- 21B-F State that it won't matter even if the condition materializes.

- 21B-G Express your opinion that any in the category will be fine.
- 21B-H Ask if it isn't the case that it will be fine regardless.
- 21B-I Complain that it's no good whether you do the action or whatever.
- 21B-J Advise that it'll be safer to do the action at least 20-30 minutes earlier.
- 21B-K Reinterpret the information in terms of the cost for one unit.
- 21B-L Ask if it isn't the case that the condition exists all the time.
- 21B-M Comment that the condition doesn't apply at all and it's strange.
- 21B-N Agree that the action mentioned is probably occurring.

LESSON 22

- 22A-A Seek approval for your not doing the action.
 - 22A-B Suggest that it would probably be better to do the action after all.
 - 22A-C Explain that you don't mind even if the situation doesn't occur.
 - 22A-D Say that you don't think it matters whether it's as suggested or not.
 - 22A-E Explain that in fact it's OK whether it's as described or the opposite.
 - 22A-F Express relief that it turned out to be the opposite.
 - 22A-G Seek agreement that it's OK not to do the action.
 - 22A-H Disagree, affirming that it would be better to do the action after all.
 - 22A-I Say that you think there's no necessity to strain to do the action.
 - 22A-J Suggest that it does depend on the item mentioned.
 - 22A-K Agree that, according to the radio, what has been reported is true.
 - 22A-L Confirm the information reported and how it was obtained.
 - 22A-M Agree that, according to the cited source, the information is valid, although you hadn't known it, either.
 - 22A-N Explain that it probably differs depending on the category involved.
 - 22A-O Explain that, depending on the category, there are those for which the situation is valid and those for which it is not.
 - 22A-P Say that you thought there'd be no action today, but ask if the action has started.
 - 22A-Q Show surprise at the other's ignorance and suggest that the cited item was big.
-
- 22B-A Affirm that even if it's as suggested, the action will occur.
 - 22B-B Contradict the assumption's validity even if the condition exists.
 - 22B-C Ask if it isn't the case that there'll be no occurrence with the cited item.
 - 22B-D Affirm that no, that will not occur, given that condition.
 - 22B-E Suggest that after all that won't occur unless it's an opposite item.
 - 22B-F Say you've heard that unless an opposite situation exists, the cited result is valid.
 - 22B-G Suggest the probability that the condition mentioned won't do.
 - 22B-H Explain that after all it'll be better if the situation does not occur.
 - 22B-I Disagree, persuading the questioner that the situation is required.
 - 22B-J Disagree and ask if it wouldn't be better to do the action.
 - 22B-K Disagree and ask if the opposite wouldn't be better.
 - 22B-L Dismiss the concern and affirm that it's all right to do the action.
 - 22B-M Explain that there's no special requirement to do the action as qualified.
 - 22B-N Agree because unless you do the action, you will forget the item right away.
 - 22B-O Disagree, explaining that you can't quite handle the cited action.
 - 22B-P Agree to an inability first without a condition and then even with a condition.
 - 22B-Q Give permission to do the action, and then correct your statement to request having it done.

LESSON 23

- 23A-A Reply that today you won't do the stated action.
- 23A-B Say you heard that the professor will also do the stated action.
- 23A-C Offer tentative support to the questioned assumption.

- 23A-D Agree that it is an item for the stated purpose.
- 23A-E Confirm that it *is* an item for the stated purpose.
- 23A-F Say you heard that s/he came for the stated purpose.
- 23A-G Explain that you of course did that action too, but you didn't come for that reason.
- 23A-H Seek confirmation that the stated action was done for you.
- 23A-I Disagree, citing as reasons the lack of an item you like and high prices.
- 23A-J Ask if it isn't OK not to do the action, and suggest that that may be better.
- 23A-K Find out where the stated action originated.
- 23A-L Affirm that they also have the ones so described among the items asked about.
- 23A-M Admit that the stated action applies to the mentioned entity to a limited extent.
- 23A-N Suggest with enthusiasm acceptance of the invitation.
- 23A-O Agree that it's the person so described who is the person named.
- 23A-P Say you heard that she bought it to wear to a party.
- 23A-Q Agree that you don't want to become as described, but you can't help it.
- 23A-R Refuse politely, saying you're used to one of an opposite kind, so one of that kind will do.
- 23B-A Explain that you went off without doing the action mentioned.
- 23B-B State that you ended up doing the latter action without doing the former.
- 23B-C Tell him/her not to forget to do the action, since you'll be waiting.
- 23B-D Agree to a request not to do the action by *requesting* that the action not be done.
- 23B-E Admit that you became fed up just having done the action a little.
- 23B-F Explain that in your confusion, you just did the first action and ended up coming without doing the second.
- 23B-G Advise that it would be better to take one more, just in case.
- 23B-H Offer the opinion that it's better not to do the action in cases like this.
- 23B-I Ask what one will do in case the situation doesn't occur.
- 23B-J Avoid a direct answer because in most cases the situation *does* occur.
- 23B-K Explain that nobody wears the item mentioned.
- 23B-L Say that you plan to change to others since they're so difficult to do the action with.
- 23B-M Say that you'll think twice about buying because it's *not* as described, and expensive besides.

LESSON 24

- 24A-A Disagree, saying that you decided to do the opposite after all.
- 24A-B Agree, saying it's been decided that you will do the action.
- 24A-C Say it's been decided that we'll do the latter action.
- 24A-D Say that the situation isn't occurring specially at all.
- 24A-E Explain that you're now looking for some item of the described type.
- 24A-F Say you wouldn't expect [a thing like] that, but the situation seems to be occurring.
- 24A-G Agree, saying that the situation mentioned seems to be occurring.
- 24A-H Agree that it seems to have been as described, adding that you didn't go.
- 24A-I Explain that it seemed to be as described, but actually it wasn't.
- 24A-J Agree, suggesting that you ask someone who's free to perform the action.
- 24A-K Tell him/her that you'll have the secretary perform the desired action.
- 24A-L Explain that you are trying to perform the action as much as possible.
- 24A-M Say that you are trying as much as possible not to do what is mentioned.
- 24A-N Explain that you're performing the action daily to become good at it quickly.
- 24A-O Agree that s/he now does the action a little, but in the past not at all.
- 24B-A Inquire about the approximate extent of the mentioned quality.
- 24B-B Agree that the item looks as described.
- 24B-C Agree that the item looks as described, but you wonder.
- 24B-D Agree firmly, adding that it's come to look as if the action will occur.
- 24B-E Agree, saying s/he has an expression that looks as if s/he wants to do the action.
- 24B-F Ask for agreement on the mentioned situation.

- 24B-G State your opinion that the item is probably as described.
- 24B-H Agree that the person seems to be the nationality mentioned, and add that s/he's speaking the related language.
- 24B-I Explain that the situation is apparently correct as described.
- 24B-J Agree, since the item is truly typical of the category mentioned.
- 24B-K Show surprise, saying that it isn't like the person mentioned to be so described.
- 24B-L Point out that it's the item mentioned that is the problem.
- 24B-M Agree to a suggested action.
- 24B-N Agree to a suggested course of action.
- 24B-O Explain that you're thinking of performing the activity mentioned.
- 24B-P Agree that it's apparently so, although you don't think you'd do the activity.
- 24B-Q State your intention to do the action throughout the given time unit.
- 24B-R Say you think the action probably will/did occur within the given time.

LESSON 25

- 25A-A Say you think it is probably possible to do that.
 - 25A-B Explain that unfortunately you can't do that.
 - 25A-B' Explain that unfortunately you can't do that.
 - 25A-C Explain that you were unable to do that.
 - 25A-C' Explain that you were unable to do that.
 - 25A-D Explain that you wanted to do that, but you couldn't.
 - 25A-D' Explain that you wanted to do that, but you couldn't. /Blunt style/
 - 25A-E Say that you can do that more or less but not that much.
 - 25A-F Say you're uncertain about whether you can do that, but offer to try.
 - 25A-G Explain, with gratitude for the conversation partner's interest, that you have reached the point where you can do that to some extent.
 - 25A-H Ask what it is the conversation partner can't do.
 - 25A-I Agree with some reservations that there *are* times when you do that.
 - 25A-I' Say that you never do that.
 - 25A-I'' Say that you do that almost every day, although there *are* times when you don't.
 - 25A-J Offer correction, saying that there *are* times when you *do* do that.
 - 25A-K Agree, saying that there are no times when you don't do that.
 - 25A-L Affirm that you sometimes *do* do that.
 - 25A-M Affirm that there's no need to be able to do that, so it's all right.
 - 25A-N Agree with some reservations that that *does* occur.
 - 25A-O Agree with some reservations that that *did* occur.
 - 25A-P Explain that actually you have done that once.
 - 25A-Q Explain that actually you have never done that, so [you don't know] very much.
 - 25A-R Express interest in reference to what it is that s/he is doing.
 - 25A-S Ask what that item is about.
 - 25A-T Say that therefore you've been thinking that you'd like to do work where you can make use of the things that you know about the subject.
 - 25A-U Say that you want to have that done within the week, as nearly as possible.
 - 25A-V With apologies, say that you want the conversation partner to do that.
 - 25A-W Agree that, after all, you *would* like to have someone do that.
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- 25B-A Say that you are just now doing that.
 - 25B-A' Say that you are just now going to do that.
 - 25B-B Say that you just did that, but [ask if there is] something [of concern].
 - 25B-C Say that you are just now thinking of doing that, but won't do it yet.
 - 25B-D Say that a while ago Mr./Ms. Suzuki was also just about to do that, so [you did it] together.
 - 25B-E Echo the item and indicate compliance with the request.
 - 25B-F Echo the item and affirm that you'd be happy to do that any time.

- 25B-G Affirm that you think s/he'll do that for you.
- 25B-H Confirm that you'll be able to have the conversation partner do that at that time, and apologize.
- 25B-I Explain that just as you were about to do that, a call came in.
- 25B-J Explain that you tried to do that, but in the end you couldn't.
- 25B-K Affirm that even if you try to do that, you don't think you can.
- 25B-L Echo the question and mull over what the answer is.
- 25B-M With surprise, ask if you did that.
- 25B-N Affirm that you are working in that field.
- 25B-O Echo the field and say there was one person, but you can't recall his/her name. Mull over what it was.

LESSON 26

- 26A-A Acknowledge the rumor, noting it's in spite of the fact it does *not* occur that much.
 - 26A-B Claim the opposite, pointing out that it's just that Nishida has been thinking it's that way.
 - 26A-C Explain that in spite of your advice against the action, s/he doesn't listen.
 - 26A-D Ask if it isn't the case that everyone will do that if your conversation partner does it.
 - 26A-E Affirm that even if you do the first action, you won't do the second.
 - 26A-F Have your conversation partner wait, then affirm that when you did that again, it turned out just right.
 - 26A-G Ask how it would be if you had someone else do that.
 - 26A-H Echo the question as to how it would be good to resolve the question.
 - 26A-I Say that just when you thought s/he had reached the point of being able to do that, again s/he became unable to do it.
 - 26A-I' Agree, saying that it's nice if it's that way to a greater extent.
 - 26A-I'' Agree, saying that if that had occurred earlier, things wouldn't have turned out like that.
 - 26A-I''' Express surprise, countering that it would have been great if your conversation partner had done that.
 - 26A-J Ask what will happen when you do that.
 - 26A-K Agree that it will be great if that happens quickly.
 - 26A-L Ask a parallel question about similar ones over here, if that's the case.
 - 26A-M Find out to what extent you do the requested action before the expected state occurs.
 - 26A-N Agree that maybe it *is* the case that that occurred.
 - 26A-O Say that you have a feeling it will come to your working in that capacity.
 - 26A-P Say you think that is quite accurate, at least for the item mentioned.
 - 26A-Q Affirm that for *any* item in this category, if this is how it is, it's excessive.
 - 26A-R Affirm that even if we grant that that was true, the result is excessive.
 - 26A-S Admit that items like the one mentioned are for some reason as negatively described.
 - 26A-T Say that for some reason the item has become more as described than it was before.
 - 26A-U Agree that unless those in the group mentioned act like those in that group, [there will be trouble.]
 - 26A-V Accept the offer, asking your conversation partner to perform the action.
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- 26B-A Affirm that all you did was that.
 - 26B-B State that you are doing nothing but that.
 - 26B-C Contradict, saying that the item does nothing but become the opposite.
 - 26B-D State that you just did that.
 - 26B-E Suggest that it wouldn't be good doing nothing but the kind of thing mentioned.
 - 26B-F Express a wish that it were always an item like that.
 - 26B-G Find out for what kind of item they will take that action for you.
 - 26B-H Agree that you do things like that action.
 - 26B-I Say that depending on circumstances, that sometimes happens and sometimes doesn't.
 - 26B-J Say that you did that, made phone calls, [and the like].
 - 26B-K Explain that depending on the day, they alternate between being that way and being the opposite.
 - 26B-L Affirm that of course you ought to do that—at times like that at least.
 - 26B-M Agree that it would be nice if it were the opposite.
 - 26B-N Affirm that it's just as that person said.

26B-O Affirm that on the contrary, that alternative is *not* bothersome.

LESSON 27

- 27A-A Admit that while thinking you'd do the action right away, you unintentionally forgot.
 27A-B Suggest that you do that sometimes, having tea or something at the same time.
 27A-C Explain that you've been thinking of doing that, involving that person or Mr./Ms. Ono.
 27A-D Say that you think Mr./Ms. Sato or Mr./Ms. Kimura will do that.
 27A-E Disagree emphatically—it will be either one or the other of the two.
 27A-F Agree that's what is to be done, but express wonder about how you should do it.
 27A-G State that they'll surely do that, subject to the provision mentioned.
 27A-H Ask if you can't do what you want to do, unless you do as advised first.
 27A-I Correct the misconception, saying that it looks as if you will have to do that.
 27A-J Assert that you don't have to do that *now*.
 27A-K State that as long as the professor will do that for you, there is no need for you to do it.
 27A-L Ask what your conversational partner will do if it becomes necessary to choose between one of those two.
 27A-M Ask what you all should do if it becomes necessary to do that.
- 27B-A Explain that the situation applies for as many as six of the categories.
 27B-B Explain that provided you start right away, it won't take even half of one time unit.
 27B-C State that not even one applies.
 27B-D Express surprise and check that the situation applies to all that number of items.
 27B-E Exclaim that the more the description applies, the better.
 27B-F Acknowledge with reservations that you think it would be good provided *you* did the action.
 27B-G Express wonder as to the reason why the section chief did the action.
 27B-H Disagree, saying that you did do the action but that it wasn't particularly for the reason suggested.
 27B-I While agreeing, suggest we probably can't really do the action right away.
 27B-J Apologize politely, saying that you can't really do the action.
 27B-K Agree, saying that if only the particular action occurs, the rest will probably resolve itself.
 27B-L Agree that certainly the more it is so, the more the number of people who can't/won't do the action will increase.
 27B-M Agree while cautioning that the reason is not that all is well if only the situation occurs.
 27B-N Agree, saying that it's fine if only the situation doesn't occur.

LESSON 28

- 28A-A Refuse the offer politely because you'll have your people do the action.
 28A-B Suggest having someone [else] do the action.
 28A-C Explain that because there wasn't time, you had your child do the action.
 28A-D Explain that there's no way out, so you made that Nakamura do the action.
 28A-E Insist that your conversation partner let *you* do the action.
 28A-F Explain that your senior colleague let you do the action.
 28A-G Affirm that of course it's all right to do the action.
 28A-H Say that in that case you'll wait until the action occurs.
 28A-I Explain that you want to finish this work by the time you do the action.
 28A-J Disagree, urging agreement that surely it's the opposite.
 28A-K Claim that surely you won't make it on time even if you do the action.
 28A-L Express thanks, saying that you did the action, taking advantage of your conversation partner's kind offer.
- 28B-A Explain that you had Mr./Ms. Hayashi let you do the action.
 28B-B Express thanks and accept the invitation.
 28B-C State that because it seemed that nobody was going to do the action, *you* took the liberty of doing it.
 28B-D Ask if you couldn't be allowed to do the action.
 28B-E With thanks, say that since your conversation partner kindly told you to, you took the liberty of doing the action.

- 28B-F Affirm that of course it is so, adding that you expect it to apply to all the people here.
- 28B-G Report that you hear your section chief is also anxious to do that.
- 28B-H Point out that there seem to be many people who show similar feelings, but nothing can be done. /Feminine style/
- 28B-I Disagree, pointing out that you used it even before that action occurred.
- 28B-J Refuse politely, explaining that *you* must do the action for them yourself.
- 28B-K Say that you don't think you'll use it until the action occurs.
- 28B-L Show concern that you'll hurt his feelings if you do the action.

LESSON 29

- 29A-A Explain that you were affected by Yamaguchi's action.
 - 29A-B Complain that it was a nuisance having the action occur at a busy time.
 - 29A-C Complain that you are fed up having him do the action almost every day.
 - 29A-D Say you do intend to do the action.
 - 29A-E Say politely that perhaps it might be better if your conversation partner did the action.
 - 29A-F Affirm that, at times like that, the regular pattern is to do the action.
 - 29A-G Affirm that when you were a student, you, too, used to do the action.
 - 29A-H Declare that you and your group would very much like to do the action.
 - 29A-I Encourage the others to join you in the action.
 - 29A-J After thinking it over, say that the situation isn't particularly as described.
 - 29A-K Say that it's all right as it is, in the condition opposite to the one mentioned.
 - 29A-L Affirm that doing the action under the conditions described is a perfectly viable option.
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- 29B-A Explain that, just as you were about to do the action, you were called by the institute director.
 - 29B-B Affirm that you saw the action going on.
 - 29B-C Explain that actually an important call came in just as you were about to do the action.
 - 29B-D Explain that you were told to do the action by the division chief, so that's it.
 - 29B-E Confirm the action to be done and apologize for not having known. /Feminine style/
 - 29B-F Express regret and explain that it's because you were told by the teacher not to do the action.
 - 29B-G Affirm that you didn't do the action. /Feminine style/
 - 29B-H Explain that even if you tell him to do the action, he probably can't really do it.
 - 29B-I Tell the conversation partner that you'll go and make a phone call while s/he is doing the action.
 - 29B-J Agree, suggesting that while we were working, they were acting that way, too. /Blunt style/
 - 29B-K Disagree, saying you can't really act that way—for as long as you are here.
 - 29B-L Affirm that you plan to do the action all the time you are in the place mentioned.
 - 29B-M Suggest the explanation that your conversation partner probably couldn't do the contrary action either.

LESSON 30

Section A

- 30A-A Explain that you were made to do the action by the teacher.
- 30A-B Disagree, saying that you used to be made to do the action by your mother.
- 30A-C Explain that *you* said you wanted to do the action.
- 30A-D Ask what kind of thing the item is.
- 30A-E Affirm that the situation is absolutely negative.
- 30A-F Suggest that even if the matter of concern occurs, the feared result will not.
- 30A-G Disagree, saying that under the given conditions, the feared result will be the likely outcome.
- 30A-H Show your concern that when someone like you does the action, it doesn't guarantee success.
- 30A-I Explain that you have an obligation to that teacher not do the action, so there was no way out.
- 30A-J Explain that you kept being told by the teacher to do the action.
- 30A-K Suggest that as long as s/he was told to do that, your conversation partner should try doing the action.
- 30A-L Agree reservedly that when compared to a *usual* one, it *is* as stated.

- 30A-M Agree that there's absolutely no comparison with a *usual* one.
- 30B-A Justify your action while showing annoyance that the bureau chief keeps telling you to do the action.
- 30B-B Point out that even if the condition occurs, nothing can be done.
- 30B-C Affirm that we must work hard to finish this work before the action occurs.
- 30B-D Confirm the item involved and then say you'll do the action.
- 30B-E Ask what kind of item it is, and then ask if you can take a look at it.
- 30B-F Give an affirmative response to the question and ask for the item. /Feminine style/
- 30B-G Ask to borrow the second of the two items mentioned.
- 30B-H With surprise, explain that you have already finished the action.
- 30B-I State that for it to remain as it is described, it won't work out for us. /Feminine style/
- 30B-I' State that for it to remain as it is described, it won't work out for us. /Blunt style/
- 30B-J Demand to know why, when you didn't commit the action, you have to apologize.
- 30B-K Complain that whenever it gets to be that way, he starts to do the action.
- 30B-L Affirm that they say the statement of course also applies to all items mentioned.