

LEVEL UP!: Japanese Second Language Acquisition in the Classroom through
Video Games

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Abstract

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This exploratory study investigates the possibilities of utilizing digital gaming in the Japanese second language classroom. Whereas previous research in the field focused on game-enhanced pedagogy for the instruction of second language pragmatics (Sykes 2013) or game-based pedagogy for vocabulary acquisition (Shintaku 2018), this study aimed to utilize a vernacular game-based pedagogy for the development of students' pragmatic competency. The study's research questions examine the following:

- 1) What kinds of learning opportunities do authentic media and target language classroom guests provide for pragmatics instruction?
- 2) What are some ways educators can provide support for students to play vernacular games in a foreign language classroom? What challenges do vernacular games pose to foreign language instruction?

Through a combination of classroom observation, ethnographic notetaking, discourse analysis, and both a sociocultural theoretical lens and activity theoretical framework, the study shows how educators can overcome obstacles that may occur with the incorporation of authentic materials and how to make this kind of curriculum more accessible to students.

DEDICATION

To my grandparents Patrick and Sara who have supported me throughout all my academic endeavors and my mother Ginny who never stopped believing in me.

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INTRODUCTION

The field of Second Language Acquisition has seen a recent growth in research surrounding the efficacy of digital video games as a second language learning resource both in the classroom and in an extramural setting. While an overwhelming amount of this research focuses on the affordances massively multiplayer online gaming provide for second language learning and target language communication between L2 learners and their in-game interlocutors (Peterson 2012, Scholz 2017, Thorne 2008, Thorne 2012), there is only a handful of research available on gaming (or game-like experiences) and second language learning for the development of pragmatic competence (Holden and Sykes 2011, Sykes 2013, Taguchi, Li, and Tang 2017). In the field of Japanese linguistics, the current research available on digital gaming for Japanese second language acquisition is centered around vocabulary retention and vocabulary learning (Hitosuji et al. 2014, deHaan 2005, Shintaku 2016, 2018, 2019), a topic relevant to Japanese as a foreign language instructors who see vocabulary benefits as one possible basis for the inclusion of digital games in classroom curriculum.

In order for students to succeed in second language gaming, vocabulary is an essential part of the curriculum. However, my study focuses on applications of digital gaming in Japanese for pragmatic development after being inspired by Sykes' (2013) utilization of game-enhanced pedagogy to teach Spanish speech acts and reflecting on my own reasons for gaming in Japanese. These reasons were less focused on vocabulary retention and more on seeing authentic Japanese in context while gaming. L2 gamers play video games in a foreign language for a multitude of reasons and use

their multilingual competences gained both from their formal language instruction, as well as through extramural gaming in a variety of ways. Motivations to game in the L2 may include:

- Becoming part of a gaming affinity group on online forums or other social networking services (both synchronous and asynchronous in nature) in order to discuss gaming strategies and/or to socialize in the target language about the game (Ryu 2013, Thorne 2012, Chik 2014)
- Translating portions of games and gaming terminology back into their native language for non-proficient peers in their L1 online communities (Chik 2014)
- Playing games related to learner L1 interests in order to gain this knowledge in the L2. (Chik 2014)
- Using gaming as a location for socialization and leisure in the L2.

By harnessing outside student interests and incorporating them into curriculum, educators have the potential to create more interactive instructional units that engage students more actively in their foreign language learning.

To investigate the potential of digital gaming in the Japanese language classroom, this exploratory study implemented a game centered study that focused on the acquisition of the speech act of advice-giving through the use of roleplays, authentic multimedia, and classroom guests, which were intended to scaffold the gaming experience for students and aid in the creation of learning opportunities surrounding advice-giving in Japanese. This study also aimed to further expand the literature on

possibilities for digital gaming in the Japanese foreign language classroom.

Specifically, the following research questions are the focus of this research:

- 1) What kinds of learning opportunities do authentic media and target language classroom guests provide for pragmatics instruction?
- 2) What are some ways educators can provide support for students to play vernacular games in a foreign language classroom? What challenges do vernacular games pose to foreign language instruction?

The thesis first includes a literature review, which highlights research in the field surrounding the validity of gaming as a second language learning resource, gives an introduction to curricular studies surrounding L2 gaming, introduces the sociocultural theoretical framework that is the lens for the study, and concludes with an introduction of activity theory in order to give background needed to analyze the gaming activity unit of instruction. The methodology section describes the study, its participants, and its organization, as well as the game utilized in the study. In the analysis section, excerpts from the focal participant, Steve's, interactions and data are analyzed in order to view his development of advice-giving throughout the curriculum. Afterwards, the discussion section aims to answer the research questions proposed in the introduction and analyze the gaming activity through an activity theoretical framework. Finally, conclusions that examine pedagogical implications for the study and future implications for research are discussed.

SECTION 1: LITERATURE REVIEW

In this literature review, I introduce fundamental research related to curricular gaming, second language pragmatics instruction, the use of authentic materials in the foreign language classroom, and sociocultural theory in order to situate my research in the field. First, I begin with a discussion of Gee (2007)'s "36 Learning Principles" to show the potential video games have for pedagogical purposes. Next, I briefly discuss digital gaming as it relates to second language acquisition. Following this discussion I consider how digital gaming has been used to teach second language pragmatics instruction. Afterwards, I discuss the role of authentic materials in foreign language instruction. Finally, I conclude the literature review with an introduction to sociocultural theory as it applies to digital gaming and activity theory, which were the lenses I used to analyze my data.

1.1 An Educational Basis for Gaming in the Second Language Classroom Through Gee's (2007) "36 Learning Principles"

Digital gaming research spans many disciplines, including but not limited to literary studies, education, film studies, and literacy studies, in addition to second language acquisition. Gaming provides players the ability to engage with stories in an interactive medium, allowing for participation in imagined communities within the game they are playing, as well as online communities outside of the game (Ryu 2013, Thorne 2012). Some students may actively create intentional language learning spaces while gaming, either by challenging themselves to understand their L2 in the context of authentic

materials like games or by positioning themselves in discussion about the game with speakers abroad (Benson and Chik 2011).

Gee (2007) outlined thirty-six learning principles that could be applied to digital gaming for learning in his text *What Video Games Have to Teach Us About Learning and Literacy*. Of these thirty-six learning principles, five principles can be applied directly to digital gaming for language learning: “The Active, Critical Learning Principle”, “Identity Principle”, “Practice Principle”, “Situated Meaning Principle”, and “Affinity Group Principle.”

Active, Critical Learning Principle

First, the “Active, Critical Learning Principle” states that ideally, all aspects of learning through games promote active and critical learning, rather than passive learning. For language learners, “good games” should provide an outlet for constant engagement, in stark contrast to rote memorization and verb conjugation often focused on in textbooks and their accompanying digital materials. Active games encourage players not only through engaging storytelling or gameplay, but also by reaching beyond mechanics and into their personal life and feelings. For example, games using metaphors of artificial intelligence related to minority group struggles in America, such as *Detroit Become Human* connect players to other cultures or lived experiences different from their own (Quantic Dream 2018). For advanced proficiency learners, playing games such as these may open doors to understanding contemporary issues in the target culture.

In addition, games as a medium call on learners' multiliteracies, in other words, their abilities to make meaning of not just the text that appears in game, but how it interacts with the audiovisual components in order to convey a broader meaning than traditional printed mediums (New London Group 1996). Language learners that take an active role in being a gamer in the L2 must harness their multiliteracies in every aspect of gameplay, using their everyday conceptual knowledge and their L1 gaming concepts, all while trying to apply these to their L2 gaming experience. While one can passively sit and view a movie, video games require button inputs, choosing dialogue that fits the context of the situation logically, interacting with other players in multiplayer online gaming experiences, or even simply by choosing appropriate button combinations to control one's virtual avatar in game. The critical learning component of gaming applies primarily to gamers playing a game for the first time. If replaying a game in the L2, there may be less of a need to critically analyze dialogue and commands, relying more on muscle memory and L1 gaming session recollections.

By having prior knowledge of a game from an initial playthrough in the L1, students may be able to focus their attention on the language being used in the game, rather than the gameplay itself. However, if focusing too intently on gameplay, students may not have time to analyze the language being used in game. In deHaan, Reed, and Kuwata's (2010) study on Japanese students of English playing the rhythm game *Parappa the Rapper*, students viewing gameplay were found to recall more English vocabulary used in game than students who were playing the game. DeHaan, Reed, and Kuwata attributed this difference in production on the vocabulary tests given after gaming to be due to "the

physical interactivity of this particular game [causing] extraneous cognitive load” (84) to students who were the players. In turn, student recall of vocabulary was hindered on the tests after gaming for those who were playing and not observing gameplay. Therefore, it is important when selecting a game as a language learning tool, to choose a game that includes functions beneficial for student reflection and analysis (i.e. the presence of pause menus, script logs, video galleries for viewing scenes later, etc.). In addition, because students who viewed the video game in deHaan, Reed, and Kuwata (2010) were able to recall more vocabulary than those playing, it also introduces the possibility for video game viewing as a foreign language classroom activity.

Identity Principle

Second, the “Identity Principle” maintains that learning requires trying on new identities and reflecting on how perceived in-game identities relate to or are different from those held prior to gameplay. When players take on the personas of characters in their games, they learn how to relate to characters’ experiences based on what they encounter in the storyline. If a game is being played in the L2, learners may also glean how identity is linguistically constructed and to what extent identity is malleable for self-presentation in the target language. In the case of Japanese L2 gaming, learners may find speakers using formal or informal registers in contexts that appear to be incongruous with classroom instruction on idealized native speaker norms. However, with the rich sociopragmatic context of gaming, combined with classroom instructional materials outlining a nuanced understanding of modes of self-presentation in Japanese (Rosenberger 1989 and Cook

1996, 1997 as cited in Ohta 2017), students may be able to reconceptualize their understanding of L2 identity construction and use games to work towards building a desired L2 self.

Practice Principle

Third, the “Practice Principle” explains that learners in a virtual environment can obtain a large amount of practice over an extended period, in a setting that is compelling and in which they can experience ongoing success. Not only ongoing success, but also ongoing challenges have the potential to motivate L2 gamers. In digital games, key terms are often repeated, which enables students to practice new terms and act upon in-game instructions based on their understanding of these words. An advantage of gaming in a foreign language is players can make linguistic or pragmatic mistakes without suffering from serious real-life consequences. For example, in Scholz (2017), one participant, Föresty, was able through trial-and-error in *World of Warcraft* to correct his understanding of equipment terms he encountered and incorporate these into his L2 lexicon (49). Target language gaming not only serves as an area to practice new vocabulary, but also to reinforce vocabulary learned prior in formal instruction as seen by Kyrii in the same study, who encounters simple constructions like *jetzt* (“now”) and *verkaufen* (“to sell”) and through practice is able to use them in discussion with the researcher (Scholz 2017, 50). In-game terms may also be practiced by using beyond-game materials, such as online wikis or forums (Ryu 2013, Thorne 2012) and by interacting with fellow players or scanning articles related to gameplay mechanics.

Situated Meaning Principle

Fourth, the “Situated Meaning Principle” states that elements present in games are rooted in their situational contexts. Meanings are not simply generalizations but are deeply contextualized in-game via storytelling and characterization. Participating in games, thus, would provide a rich context for interlanguage pragmatics, which stresses the contextualized features of utterances (Taguchi and Roever 2017). Therefore, for language learners playing games in the target language, there is potential to see highly contextualized language which can aid in its acquisition and reproduction.

In Piirainen-Marsh and Tainio (2009), two Finnish teenagers engage in repetition of dialogue they encounter in-game, but through their language play are able to “modify, recontextualize, and expand on [linguistic details of the game] for local interactional ends” (154). When playing the game *Final Fantasy X*, the two boys pick up the phrase “you big meanie” and engage in collaborative play, repeating the line in various voices and mocking it, allowing both the viewer and player to participate in the gaming activity. Afterwards, in order to show his frustration, the active player tells an in-game enemy that he is “a big meanie”, showing that not only did he understand the meaning in the prior situation, but also that he could apply his generalized knowledge of the phrase to other contexts in his real-life language use. Perhaps the fact that video games give such context for utterances is what allows learners to use these phrases in other areas accurately, due to recalling the episodes related to acquiring these words and phrases.

Affinity Group Principle

As digital games are a social activity and gamers interact with other players through shared experiences gaming, learners may form affinity groups. These affinity groups are “bonded primarily through shared endeavors, goals, and practices and not shared race, gender, nation, ethnicity, or culture” (Gee 2007, 227). For players, especially in multiplayer online gaming environments, affinity groups can be formed through in-game guilds or even through interaction on online networking sites such as Twitter or Facebook. Learners playing games in their target language may search Twitter hashtags or keywords related to the game they are playing for techniques to improve their skills. While doing so, learners may also encounter additional materials related to the game or they may befriend other players in the target language community, allowing them more opportunities for language development. Through both synchronous and asynchronous messaging, learners can develop skills for gaming and expressing themselves about gaming in the target language. This interaction with target language gamers can result in valuable, extramural language production.

1.2: Gaming and Second Language Acquisition

As presented in Sykes and Reinhardt (2013) and later in Taguchi and Roever (2017), current research in the field focuses primarily on two avenues of language learning through digital gaming: game-enhanced L2 pedagogy, the utilization of vernacular games for pedagogical purposes in the L2 classroom, and game-based pedagogy, the utilization of educational games for L2 language learning in the classroom (Sykes and Reinhardt 2013 as

cited in Shintaku 2019). For studies looking at vocabulary retention or production (Scholz 2017, Shintaku 2018, 2019, Thorne 2012, deHaan 2005, Hitosuji et al 2014) or social interaction (Peterson 2012, Ryu 2013, Thorne 2008, 2012), game-enhanced research with vernacular games is most common in the literature. However, educational games designed to teach specific topics in linguistics, such as interlanguage pragmatics, tend to fall under the game-based research category. There is one additional category introduced in Taguchi and Roever (2017) referred to as game-influenced research, which looks at incorporating aspects of gaming such as goal-oriented teaching and playfulness into the classroom language learning experience, but my primary focus is on the usage of actual digital games in the classroom. I first offer a brief explanation of game-enhanced research in a Japanese second language learning context, followed by how game-based research is currently being used to teach interlanguage pragmatics in Spanish second language learning contexts.

1.2.1: Game-Enhanced Research for Language Learning

The majority of game-enhanced research focuses on vernacular games in an online extramural setting between individuals, examining how they acquire vocabulary and socialize in online gaming communities (Thorne 2008, 2012, Peterson 2012) and how they interact with target language speakers and gain further language in beyond-gaming communities (Ryu 2013). In addition, most of these multiplayer games require at minimum an intermediate level of language proficiency in order to handle in-game interactions and language usage (Peterson 2011, Rama et al. 2012 as cited in Shintaku 2019). However, because my study focuses on curricular applications of vernacular gaming, I introduce

research by Shintaku (2018, 2019) which illustrates the potential for vernacular gaming in a Japanese foreign language classroom for both intermediate and beginner level students. Although both games were not intended for educational purposes, by using a variety of scaffolding strategies, both were adapted successfully into curriculums, which enabled students to successfully game in Japanese.

Vernacular Gaming for Japanese as a second language

First, in Shintaku (2018) nine fourth semester JFL students played the game *Yuurei Yashiki no Nazo* (NHK) in an extracurricular setting in order to examine how learners' vocabulary retention developed over time via digital gaming. The game was appropriate for Shintaku's advanced-beginning learners due to the presence of simplified readings of *kanji* that appeared in the game, as well as the existence of scaffolding by the instructor in the form of both grammar and vocabulary fill in the blank exercises, illustration-vocabulary matching, and bilingual vocabulary lists related to topics found in gameplay. During the study students completed activities related to the in-game content, with the researcher available for assistance during their first playthroughs. Post-test and delayed post-test results showed that "primary vocabulary was retained well, but secondary vocabulary was not retained" (Shintaku 2018, 466). One explanation for primary vocabulary retention was that this vocabulary proved necessary for not only overall comprehension, but also for task completion in the game and its associated exercises. Without a firm understanding of this material, students would have been unable to progress in gameplay or complete the tasks in the curriculum.

In Shintaku (2019), sixty-one beginner level first-semester Japanese students participated in a study examining the application of vernacular games for an introductory level through the use of a flash-based *nabe* cooking game for vocabulary acquisition, reinforcement of simple grammar forms, and *hiragana* reading practice. Students completed pre-work vocabulary matching exercises, recorded their in game scores and ingredients used to make their *nabe*, and also completed post-gaming sentence exercises surrounding food related words. Students in the study were positive about using vernacular games to learn Japanese, but found that time pressure, unmodifiable content, and font types were a factor on gameplay (Shintaku 2019, 360). For language learners of all levels, time pressure is a factor that can contribute to gameplay outcomes, but especially because the students were at an introductory level, “the pressure to read or recognize the words on time before the next word was displayed added additional difficulty to gameplay” (Shintaku 2019, 361). In this study, unmodifiable content referred to the game being limited to only the food items available in the game, which caused learner boredom. However, in a general sense, unmodifiable content speaks to a problem with vernacular games, where educators are unable to change what is present in the game and must instead work on bridging the gap between students and the games they are playing.

Shintaku (2018) and (2019) examine possibilities for vernacular L2 gaming in the classroom and show that it is not only possible to increase student vocabulary retention through gaming, but that most students respond to the activity favorably. Gaming can also be implemented in not only intermediate to advanced classes, but also in beginner classes if the activity chosen is one that is not dependent on large amounts of text. While vernacular

gaming presents a set of challenges due to its unmodifiable content and time concerns, with proper scaffolding and curriculum design, vernacular games can be used to enrich a foreign language classroom learning environment to include vocabulary and cultural aspects which go beyond the textbook.

1.2.2: Game-Based Research for Language Learning

Unlike game-enhanced research, which looks at utilizing vernacular games for educational purposes, game-based research looks at educational games designed specifically for pedagogy (Taguchi and Roever 2017). One strength of this variety of game research is that due to being created in order to teach specific linguistic features, educational games may be useful for educators and easy to incorporate into textbook curriculum which is commonly organized by grammatical themes. For example, if there was a game designed to teach subjunctive tense usage in French, a French teacher may be able to incorporate this game into a related unit where students are learning this grammar target. Another strength of these games is that data collected with study participants can easily be used to improve future releases, much like language textbooks. However, due to the artificial nature of these gameplay environments, students are not likely to find target language community players to connect with while playing the game and the language they encounter may be unauthentic. In addition, educational games are not afforded the same budgets as vernacular games, resulting in experiences with far more limited user interface, far less impressive graphics, and limited re-playability. While there have been a variety of games constructed on the principles of game-based research, the games I introduce in the

following section will focus on digital games related to interlanguage pragmatic development.

Educational Gaming for Interlanguage Pragmatic Development

The leading researcher in gaming for pragmatic development, Sykes, in both her (2011) and (2013) studies explored two distinct possibilities for using digital games to teach speech acts in context. Both games were designed for fourth-semester Spanish language courses to help develop pragmatic competence in L2 Spanish speakers. In Holden and Sykes (2011), the research utilized an augmented reality (AR) mobile game called *Mentira* to teach pragmatic features of direct and indirect speech in discourse and a variety of speech acts in a local community context. In contrast, Sykes (2013)'s game *Croquelandia* focused directly on two specific speech acts: requests and apologies, situated in a three-dimensional gaming environment which featured quest-based scenarios with differing non-player characters. In the following section, I outline Sykes' (2011) and (2013) studies, showing how students gained pragmatic competence through gaming and what unique features for each game aided in student enjoyment of the gaming experience.

Mentira

Holden and Sykes (2011)'s research using the game *Mentira*, harnessed the power of augmented reality in order to situate concepts of Spanish discourse in the sociocultural contexts in which they existed in a local community. For the researchers, including the local neighborhood of Los Greigos aided in creating a "connection between classroom learning and local lived contexts... [not only] for the academic development of... students,

but also as a way to connect the university to its surrounding communities” (Holden and Sykes 2013, 5). During the curriculum, students travelled to Los Greigos where they conversed with locals about the murder mystery that occurs in the game and learned about the local history and lived experiences of its residents. Students solved the murder mystery present in the game by using a variety of different speech act strategies: agreements, refusals, and apologies, adjusting the strategy they used based on the personality of their in-game interlocutor.

By combining real-life interaction between students and residents of Los Greigos with the game curriculum, students were able to not only gather more clues to solve the murder mystery, but also to contextualize the game setting more fully than by simply playing a digital game about a fictional location. Student feedback on the gaming experience also proved the experience was beneficial, with one student citing that unlike a traditional Spanish class, augmented reality gaming allowed him to interact more with his peers, as well as “interact with something that [felt] more like a real world language situation than the classroom... the game provided that real world interface where I didn’t feel like I was just learning Spanish in some kind of four-walled room with no windows” (Holden and Sykes 2011, 13). Many students in the foreign language classroom desire to apply concepts they learn in the classroom in real life and not just on tests. Thus, by teaching pragmatics by situating utterances in real social contexts, Holden and Sykes were able to make in-game concepts even more salient for learners in the study.

Croquelandia

Sykes' (2013) research examined the use of the multiuser virtual environment (MUVE), *Croquelandia*, in order to teach the speech acts of requests and apologies in a synthetic immersive environment (SIE). A key concept taught in Sykes (2013) was the preference in Spanish for hearer-oriented apology strategies over speaker-oriented apology strategies and the use of external modifiers to expand context and affect in apology production. The gameplay present in *Croquelandia* simulates a study abroad situation where a student lives abroad in Spain with a host family and completes quests in order to progress in the game, apologizing to non-player characters (NPCs) from a list of pre-programmed pragmatic strategies in game. Students are given hints through gameplay and receive real-time feedback if their utterance is pragmatically incorrect in context. For example, if the student tells a vendor they have no money, "the vendor gets very upset and starts yelling" (Sykes 2013, 77). Hints available during gameplay were conceptualized by Sykes as substitutes for explicit instruction, created from data gathered during interviews with native Spanish speakers.

Results of Sykes (2013) indicate that learners demonstrated a shift of preference in the pre-test from speaker-oriented apology strategies to hearer-oriented apology strategies, a policy more fitting to Spanish native speaker norms. During the study, students also completed entrance and exit surveys based on comfort levels concerning producing apologies in Spanish, with 53% of learners feeling at least "fairly comfortable" in the area of apologizing to a stranger as opposed to 29% comfort before their experiences playing

Croquelandia (Sykes 2013, 87). Areas of importance for students in their exit interviews were their increase in awareness of how to respond to apologies in the target culture as well as a realization of the consequences of their utterances. Participant 12 stated “I loved what I saw and what I was doing and I felt like it helped me a lot... I understood if I did go to Spain... I would be a lot more comfortable... because I wouldn’t have known how to respond to something such as issues that have come up in the program” (Sykes 2013, 89). For students like Participant 12, games such as *Croquelandia* function not only as tools for awareness raising, but also as miniature study abroad experiences or testing grounds for students to conceptualize how their pragmatic utterances are received in context by native speakers. However, it is important to realize that exaggerations in Sykes’ game for incorrect pragmatic usage differ from how a sympathetic native speaker listener may truly respond to so-called “pragmatic failure.”

1.3 The Use of Authentic Materials in the Foreign Language Classroom

The use of authentic materials, authentic texts not written for language teaching purposes (Jordan 1997 as cited in Kilickaya 2004), provide learners with culturally and linguistically rich resources that go beyond oversimplifications found in most classroom textbooks. In addition, implementing authentic materials in the classroom may help maintain and increase student motivation for learning by making the student feel “he or she is learning the ‘real’ language... as it is used by the community which speaks it” (Guariento and Morley 2001). While textbooks are an essential part of the learning process and teach students fundamental grammar and essential language skills, authentic materials “offer a

much richer source of input for learners and have the potential to be exploited in different ways and on different levels to develop learners' communicative competence" (Gilmore 2007). Especially with the usage of audiovisual forms of authentic materials, students may be able to listen to language, watch conversations unfold, and view culture in real time in comparison to manufactured dialogues.

Selection of Authentic Materials

In the selection of authentic materials, there are a variety of criteria educators may use to choose something suitable for inclusion in a classroom curriculum. Berardo (2006) presents four suitable criteria for material selection: suitability of content, exploitability, readability, and presentation. While these concepts were initially applied to the selection of authentic reading materials, they also can be applied to media such as video games. Suitability of content refers to the material's relevance to student interest and needs, as well as whether the material is representative of what students may encounter outside of the classroom. Exploitability refers to how the materials can be utilized in classroom instruction as well as what skills students can develop through using the material for their own language learning. Readability refers to text difficulty in terms of both vocabulary and structure, emphasizing the selection of texts that are not outside of student's proficiency levels with assistance. Finally, presentation refers to the attractiveness of materials and whether in using these materials students will be interested in reading or watching them more.

Additional components necessary for consideration in selection of digital authentic materials not covered by Berardo's (2006) criteria for authentic material selection are access and technological knowledge. The access component can refer to both how attainable materials are (in the case of foreign language materials, can they be imported, downloaded, or viewed in the region of the instructor's institution?) as well as costs associated with using authentic materials. For materials such as video games or computer assisted language learning tools, departments, educators, and students may not have the funds needed to cover purchasing authentic materials, causing "unfair educational conditions for... poor schools and students" (Lai and Kritsonis 2006). Furthermore, the utilization of digital authentic materials necessitates teachers and students who have both an interest in digital media and the technological knowledge required to operate it. Students and teachers unfamiliar with the video games, computer software, or applications being used in a curriculum will need training to do so. Therefore, time must be allotted in the curriculum for technical explanations or at minimum instructional guides must be distributed so that all learners are able to utilize the media at a relatively equal level.

Challenges Posed by Authentic Materials

However, authentic materials do pose challenges that a normal textbook would not, particularly in terms of linguistic difficulty behind grammatical structures or vocabulary that appear in their texts. While authentic materials have the possibility to become a source of motivation for students, there is also the possibility that they may demotivate students whose language proficiency is below the level of the materials being used. This risk

emphasizes the importance of careful selection of materials “for lexical and syntactic simplicity and/or content familiarity/predictability” (Guariento and Morley 2001) in order to ease feelings of frustration or confusion. One answer of how to handle incorporating authentic materials into a classroom curriculum is simplification of materials, which can contribute “to the current communicative event and to longer-term language development” (Lynch 1996 as cited in Guariento and Morley 2001). However, a large reason for using authentic materials is the complexity they present which avoids oversimplification of issues. Therefore, this may not always be a preferred response to learner difficulties that arise from authentic materials. In sum, it would be beneficial for educators to find ways in which they can select relevant materials, while providing enough scaffolding to make these accessible to students. By effectively scaffolding them, unique cultural and linguistic insight authentic materials can provide will not be lost to oversimplification.

1.4 Sociocultural Theory and its Applications to Digital Gaming

The analysis for this research is conducted through the lens of sociocultural theory, inspired by the work of Vygotsky, which views learning and cognitive development as a mental process that is socially constructed in nature and occurring “on two planes, first the social, then the psychological, first between people as an intermental category, then within the child as an intramental category” (Vygotsky 1997, 105-106). My study aligns with these principles for two fundamental reasons. First, this study was conducted in a classroom style learning environment which aimed to examine peer interaction and linguistic development over time, encouraging the development of students in their zones of proximal

development (ZPD). In addition, in order to game in their L2, students moved dynamically through object-regulation, other-regulation, and self-regulation in an effort to mediate their understanding of the game-enhanced curriculum. Furthermore, gaming is an activity that is grounded in social interaction. After finding gaming affinity groups either in local communities or online, players, through the use of symbolic artifacts such as coaching from other more experienced players and repetition of battles or levels via cooperative play, become true members of their gaming community and work towards eventual self-regulation of their gaming experience (and possibly taking on the role of a more-experienced player for a new novice player to show their expertise).

The mental functions of members in any given interaction are influenced by the cultural-historical context that surrounds the interaction, meaning that any interaction between two speakers is supported by a multitude of ways of perceiving and experiencing the world. Utterances are not simply memorized textbook phrases learners are repeating aimlessly. Rather, the process of creating utterances is mediated by such factors as societal norms they bring from their L1s, consideration for the backgrounds and target culture of their interlocutors, the grammatical rules they have learned in language classes, their current affective stance, and their future desired relationship with the interlocutor or the target community. In addition, mental processes are mediated by tools or signs (Wertsch (1991) as cited in Taguchi and Roever 2017), such as language, maps, diagrams, formulas, or calculators, in addition to prior textbook explanations they may have encountered and even the L1 that humans use to contextualize the world around them in order to solve problems. In sociocultural theory, these symbolic and material artifacts are one way in

which learners are mediated in order to internalize new concepts. However, not only tools, but social interaction that occurs within the Zone of Proximal Development (ZPD) help learners, with assistance from both more capable, as well as less capable peers, in order to perform tasks they might not be able to complete independently (Vygotsky, 1987, Ohta, 2001). For learners working with assistance in their ZPDs, Vygotsky (1987) states:

the child can always do more than he can independently[, but] we must add the stipulation that he cannot do infinitely more. What collaboration contributes to the child's performance is restricted to limits which are determined by the state of his development and his intellectual potential (209)

By means of effective scaffolding performed by peers or teachers, which may gradually draw back assistance in order to promote learner development, students may be able to produce more advanced utterances than they had prior without assistance. However, even with the best scaffolding, it is important to note that some tasks that are beyond the student's ZPD will remain beyond their means of production until a later stage in their development.

While there is a lack of research in the field pertaining to how solo play games can be viewed through a sociocultural theoretical lens, there is a substantial amount of research on viewing MMORPGs as a socially collaborative activity. In Thorne's (2012) study on the ecology and linguistic complexity of online game worlds, he cites the social-psychological affordances of digital games such as *World of Warcraft*, stating:

Players of differing ability levels share a common space and frequently interact with one another. In most game worlds, knowledge is freely shared because everyone benefits when there are better players to collaborate with, and over time, all players have the prospect of progressing to higher levels of accomplishment (281)

Digital gaming arenas such as this have the potential to provide an ideal space for novice learners to collaborate with peers of differing levels and work within their zones of

proximal development in order to complete tasks in game and build rapport with one another. By working together with different leveled players, lower level players may develop their understanding of gaming mechanics, gaming terminology, or simply enjoy collaborative play with other members in their affinity group. Players both in pre-work stages via in-game chatting and throughout the course of quests must first arrive at a stance of intersubjectivity, which can ensure the successful completion of in-game tasks and social interaction.

1.5 Activity Theory

Activity Theory, which was initially conceived by Vygotsky and then further developed by Leont'ev (later expanded upon by Engeström (1999)), views “human cognition in relationship to human physically and socially motivated activities” (Swain, Kinnear, and Steinman 2015). Any action that an individual takes is one that has been mediated by his interactions in society. In fact, an advantage to using an activity theory framework in research is that it challenges “the linear cause and effect model of learning centered inside an individual’s brain with a model that positions learning in the varied interactions between individuals” (Swain, Kinnear, and Steinman 2015). In addition, this framework enables the activity network to be viewed in the context of the structures and institutions in which it is centered. Therefore, when we examine learners’ actions in a classroom, rather than view an activity as occurring solely within an individual’s mind, it is more accurate to depict the process as the result of students’ sociohistorical contexts they

bring with them to the classroom, their interactions in the classroom community, and their interactions with the curriculum.

Vygotsky's initial conception of Activity Theory was a simple triangle depicting *subject*, *mediational means*, and *object* (Vygotsky 1978, 40, see Figure 1). The *subject* refers to the agent in the activity network who works towards their goal or *object* which is mediated by symbolic and material artifacts (referred in the triangle as *mediational means*) (Swain, Kinnear, & Steinman 2015).

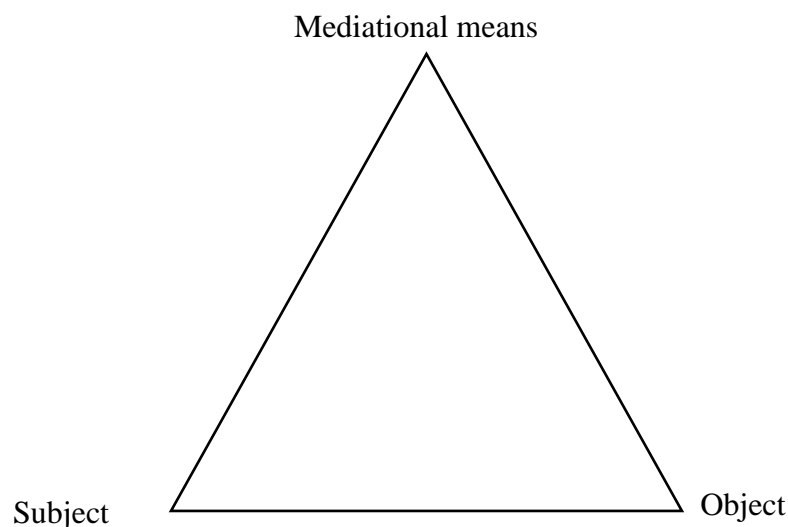


Figure 1. Vygotsky's conceptualization of Activity Theory

The goal of Vygotsky's first conceptualization of the activity network triangle was to illustrate the process of mediation. Leont'ev elaborated on the connectedness of activity networks by stating that "human activity does not exist except in the form of action or a chain of actions... If the actions that constitute activity are mentally subtracted from it, then absolutely nothing will be left of activity" (Leont'ev 1978, 64). In addition, Leont'ev (1981) defined "activity as a socially and culturally meaningful activity that fulfills a basic

biological or psychological or social need” (Swain, Kinnear, & Steinman 2015, 97).

Individuals with their own motives and histories bring these to their action sequences and actively work towards their end goals (*objects*) which have the potential to be transformed by their interactions in society.

Engeström (1999) added more dimensions to Vygotsky and Leont’ev’s conceptualization of Activity Theory by adding new categories—*rules*, *community*, and *division of labor*—in an effort to make the complex context in which individuals interact in society more explicit (as illustrated in Figure 2). The *rules* in an activity network represent how individuals’ actions are regulated in regards to their *object*, as well as how they interact with their *community*. The *community* is a group of people with a shared interest in the *object*. Finally, the *division of labor* examines what actions are being taken by whom in order to work towards the *object* and outlines power structures present in the activity network. In addition, the bi-directional arrows present in Engeström’s triangle indicate the influence that each factor has on the activity network, showing the dynamic nature of social interaction.

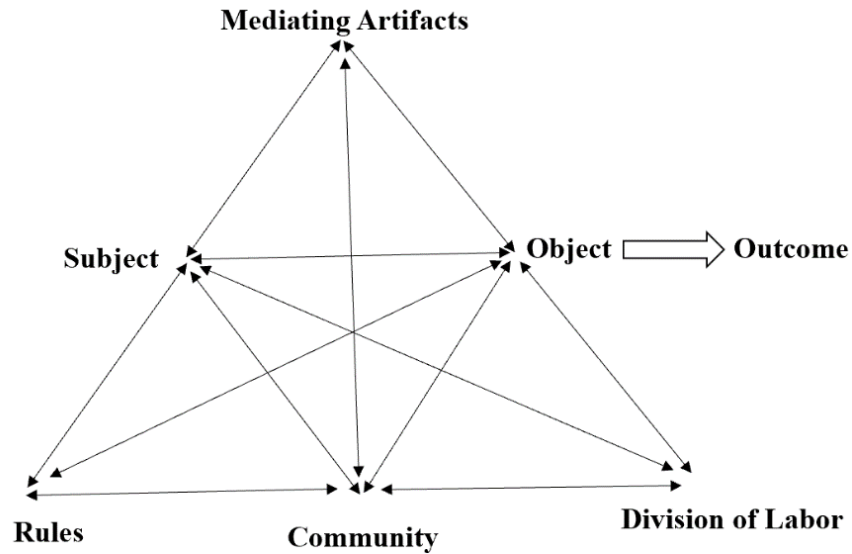


Figure 2. A depiction of Engeström's (1999) conceptualization of the activity network

Activity theory plays an important role in this study in elucidating how I as the researcher and the students participating in my study interacted with one another and the curriculum in order to transform it into a beneficial learning opportunity for the students. It is important to understand that in an activity theory framework, “there is no ‘student’ or ‘teacher’ or ‘technology’ centered pedagogy... rather, agents play various roles and share an orientation to the activity” (Thorne 2004). In this respect, designing a curriculum that actively responds to student experiences and attempts to control power relations may help orient everyone involved in the activity network to the desired *object*.

SECTION 2: METHODOLOGY

The present study was conducted at a public university in the United States for a period of five weeks. Participants in the study were recruited by email and word-of-mouth

in order to find intermediate level Japanese as a foreign language students who had either previously played video games in Japanese for recreational purposes or who had an interest in gaming in Japanese. The term intermediate in the case of Japanese study at public institutions in America is generally understood as third year courses or higher and was chosen for this study in order to have students with a working knowledge of Japanese used in daily life and with a knowledge of fundamental grammar structures. All participants chosen for this study were enrolled in third year courses.

2.1 Pre-study Interviews

Before the beginning of the study in the Winter of 2020, six semi-structured pre-interviews were conducted in English with possible participants in the Fall of 2019. These interviews were conducted in tandem with classroom observation of third-year Japanese courses in order to provide an ethnographically centered account of the third-year Japanese student experience which helped to inform my curriculum. All interviews explored student gaming experiences in Japanese outside of the classroom, ways in which students had interacted with media in past foreign language classes, learner attitudes on their current language instruction, and their personal language learning and L2 game playing goals. Learner interviews also helped me as a researcher in focusing my study on interlanguage pragmatics because students I interviewed stated that gaming in Japanese was not intentional vocabulary learning, but rather a way to see “real Japanese” in context and to be able to enjoy authentic media in their L2. These comments caused me to reflect on my own gaming practices in addition to my participants’ lived experiences as L2 gamers. Thus, I

chose to focus my study on a concept relating to pragmatics rather than vocabulary acquisition as I had initially intended.

2.2 The Participants

Two of the six participants only participated in the pre-interview and did not continue to the instructional portion of the research. The four remaining participants in the study were three male students: Steve, Max, and AJ, and one female student: Erika¹. Information about these students was collected during the pre-interviews stage via demographic forms and is listed in Table 1.

Table 1: Participant Demographics

Participant Name	Age	Major(s)	Home Language(s)	Length of Japanese Study	Language Class
Steve	23	Computer Science	English	2 years (formal instruction) 3 months (travel in Japan)	2 nd quarter of 3 rd year Japanese
Max	19	Math and Linguistics	English and Spanish	4 years (2 years self-study, 2 years formal instruction)	
AJ	19	Business Administration	English, Vietnamese	3 years	
Erika	20	Biochemistry	English	2 years	

Participant Prior Game Play Experience in Japanese

Of the four students, Max and AJ had experience playing games in Japanese before. Max had played Japanese Role-Playing Games (JRPGs), and AJ had played JRPGs and Visual Novels most frequently (see Appendix 1 for a glossary of gaming terms). An important point about Max and AJ's Japanese gameplaying experiences is that the majority of the games the two played in Japanese had already been played in English or had

¹ All participant names listed in the study are pseudonyms.

relatively simple dialogue and battle features (in the case of Max when he played a *Legend of Zelda* Nintendo 3DS game). The remaining two participants, Steve and Erika had played a Japanese rhythm game *Osu!*, but no Japanese comprehension is required to enjoy this game. According to Steve, his usage of Japanese while playing *Osu!* occurred mainly in translating Japanese lyrics from songs in the game and occasionally via asynchronous chat on Twitter and YouTube.

2.3 Choosing a Game for the Study

The study design builds on previous research on video games in Japanese language teaching (Shintaku 2018, 2019) and in teaching speech acts (Holden and Sykes 2011, Sykes 2013), with an eye to student interests. A number of short, free, online Japanese video games were reviewed as possible candidates. The goal was to find a game that fit the following criteria:

- Gameplay no longer than ten minutes for a target language speaker
- Majority of the vocabulary must be Japanese found in everyday conversations
- Not include features that might hinder beginner players (the presence of a battle system or specialized terminology)
- At least two characters present in order to examine target language interactions.
- Appropriate content for classroom use
- Limited or no dialect use

Criteria preferred in game selection were the following:

- Casual speech styles in order to practice casual speech recognition
- A topic accessible to students' lives and interests
- Voice acting
- Re-playability (multiple endings, a variety of dialogue choices)
- Text-backlogs where students could view prior utterances
- The ability to control text speed to make the game more accessible to participants
- Presence of “Let’s Plays” of the game on YouTube to view Japanese reactions to gameplay

The game *Tasukete Gotou* (L.R. 2019)² was selected after a process of reviewing 4 candidate games found on *Freem!* (<https://www.freem.ne.jp>), a Japanese website to download free, amateur³ games. Games not selected for the study were eliminated due to the presence of inappropriate content, an excess of non-standard Japanese, or vocabulary deemed too difficult for the students in the study.

2.4 The Game: *Tasukete Gotou* (Help me, Gotou!)

The following section about the game used in this study is divided into two sections: “Synopsis and Game Features” and “Pedagogical Perspective.” The first section describes the storyline and main characters present in *Tasukete Gotou*, as well as how the game itself

² A link to *Tasukete Gotou* by user L.R. on *Freem!*: <https://www.freem.ne.jp/win/game/21246>

³ Amateur games here refers to games that are independently produced and not created by an official studio.

is structured. In the second section, educational benefits from the game are presented in order to justify why the game was chosen for instruction.

Synopsis and Game Features

The game chosen for the study, *Tasukete Gotou (Help me, Gotou!)*, features a protagonist named Kensuke Gotou, an average university student but skilled advice giver, whose female friend Mamoru Takanashi comes to him for love advice after a girl in a nearby university’s movie club, Sakuragaoka, tells Takanashi she likes her. Takanashi has an androgynous appearance, which led Sakuragaoka to believe that she is male. In the discussion of this game, characters are referred to as their last names: Gotou, Takanashi, and Sakuragaoka. Characters, their roles, and their gender identities are included below in Table 2.

Table 2: *Tasukete Gotou* Main Character List

Character Name	Role	Gender Identity
Kensuke Gotou	Protagonist (Advice Giver)	Male
Mamoru Takanashi	Protagonist’s Friend (Advice Seeker)	Female (Androgynous)
Sakuragaoka	Takanashi’s Love Interest	Female

This game has LGBTQ themes, which can be seen as “edgy” for Japan, which isn’t as progressive as the US is in terms of LGBTQ and gender identity issues⁴. The game is a

⁴ LGBTQ issues in Japan are complex much like in the US, but seem to be shifting towards a more progressive stance. There are conservative politicians such as Mio Sugita, a Liberal Democratic Party lawmaker, who in 2018 stated that she viewed LGBTQ couples as “unproductive” (Osaki 2018). However, Japan is beginning to introduce civil unions in several areas such as Ibaraki Prefecture in 2019 and Osaka Prefecture in 2020 and LGBTQ organizations such as *Nijiuro (Rainbow) Diversity* (https://www.nijiurodiversity.jp/nijiuro_en/) are on the rise.

visual novel which features multiple endings and allows Japanese learners to see LGBTQ issues in Japan which are portrayed through Takanashi's struggle to admit to Sakuragaoka her gender identity and romantic feelings. Takanashi remains unsure of how to tell the girl she likes that she is female because she fears Sakuragaoka will reject her. The game is comprised of character interactions between Gotou and Takanashi where players must choose phrases for Gotou to say in order to encourage Takanashi to pursue her romance with Sakuragaoka (see Figure 1). The estimated playtime for L1 speakers is approximately fifteen minutes in length in order to view one of the multiple possible ending scenarios.

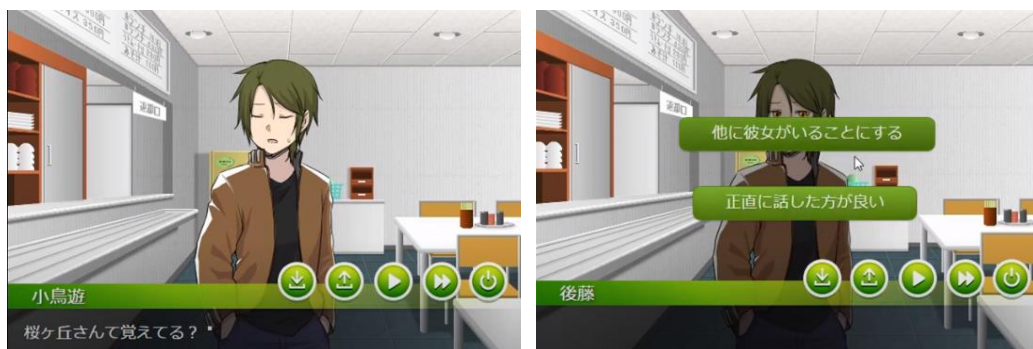


Figure 1. A sample dialogue portion where Takanashi (pictured) asks Gotou if he knows Sakuragaoka. Players must choose whether Gotou says “Tell her you already have a girlfriend” or “Be honest” to Takanashi for his advice-giving portion (right).

Pedagogical Perspective

As an avid gamer and someone who has used vernacular video games in the past to practice Japanese in my spare time, I have been interested in how these kinds of games can be incorporated in the foreign language classroom. While *Tasukete Gotou* is a vernacular game designed for a Japanese audience and not specifically created for educational gaming, this digital authentic material provides a rich learning environment for students to encounter concepts such as:

- Informal Japanese speech patterns
- The speech act of advice-giving selected for this study in an “everyday” context
- Japanese cultural topics (college student daily life, LGBTQ issues in Japan)

Japanese foreign language classrooms focus on teaching formal language forms, which can leave some students feeling unprepared for casual conversation. Thus, having a game with casual forms was something I felt could expose participants to more informal language than in their formal instruction. Furthermore, seeing advice-giving in context was something I felt would be beneficial to students so that they could see how target language interlocutors structure their utterances rather than having to rely on simplified conversations or example sentences in a textbook. Furthermore, this game features a storyline with LGBTQ themes, reflecting a topic in Japan which is both a current topic relevant to students and which is lacking in Japanese foreign language textbooks.

In addition to linguistic features and concepts that could be beneficial for students, I found that several design features of the game had the potential to be beneficial to second language learners. Some of these key features were:

- A text backlog where students could view prior interactions and see utterances in context
- Fast forward and play buttons so students could control text speed
- Multiple dialogue options so students could determine how they wanted to interact with other characters and alter the ending of the story
- Expressive illustrations that made the characters in the story more animated.

For many vernacular games, “re-playability” is a driving force behind what makes a “good” game. Therefore, the presence of multiple endings and dialogue options in *Tasukete Gotou* provides an incentive to learners to replay the game in order to view different possible outcomes. While there are many boons to the game selected for this study, one problematic feature is the lack of audio support. However, I found a “Let’s Play” of the game on the YouTube Channel *Furii geimu jikkyou* (Free Game Let’s Plays)⁵, which featured a YouTuber reading the dialogue aloud, which I felt could supplement the game if needed.

2.5 Research Materials and Data Collected

A preliminary goal of this study when designing the curricular materials was to examine possible pedagogical benefits afforded to educators by utilizing vernacular games to teach speech acts in the foreign language classroom. After finding *Tasukete Gotou*, this goal was then focused towards teaching advice-giving to the third-year students selected for the study. Curriculum was developed in order to give students a variety of learning opportunities where they could:

- Practice giving and requesting advice in various contexts
- Develop their understanding of strategies related to advice-giving (such as backgrounding and register)
- Be exposed to casual Japanese
- Encounter vocabulary needed for playing *Tasukete Gotou*

⁵ フリーゲーム実況 YouTube Channel Let’s Play of *Tasukete Gotou*:
<https://www.youtube.com/watch?v=2rAyhHIEaD0>

- Practice advice-giving and request exchanges with target language speakers

Activities surrounding this curriculum were developed to encourage student participation and focused on engaging students in oral production and group work. All materials used in instruction were either dialogues I created which were verified by target language speakers at my institution, reference materials about Japanese advice-giving, or authentic digital materials.

2.5.1 The Curriculum

Brief descriptions of materials and activities used during the study, as well as the type of data which was collected in each exercise, are outlined in Table 2, and described in the next section. Each week, sessions lasted one and a half hours on average, with any materials not finished in the prior week of instruction being continued in the following week in the case of Week 2 and 3. Examples of materials used in the study are available in Appendix 2.

Table 2: Activity Descriptions

Week	Activity	Type of Data Collected
1	Pre-Test-Vocabulary Matching Exercises and DCTs	Written responses and audio recordings of students reading out written DCTs in order to identify unfamiliar words
	Survey on Advice-Giving (4 question, 10-point Likert scale)	Written responses
	Learning Goal Focus Group	Audio recording
2	Advice-Giving Instructional Session	Audio recording of classroom discussion of phrases and steps to advice-giving
	YouTube Clip Speech Act Mining	Audio recording of students listening to the YouTube video and explanations of key phrases

	Student Advice-Giving Round Table	Audio recording of student and researcher interaction
3	Advice-Giving Pair-Work Roleplay	Audio recording of classroom presentation and researcher feedback
	Gaming in Japanese (Solo)	Audio recording of student's solo gameplays sessions and recording of group video watching
4A*	Online Gaming Session	Audio-video recording of gaming session
	Gaming Session Comprehension Questions and Survey	Written responses
4B	Classroom Guest Japanese Speaking Practice	Audio recording of classroom guest session
5	Post-Test-Vocabulary Matching, Written and Oral DCTs	Written responses and audio recording of oral DCTs
	Post-Study Focus Group	Audio recording of focus group
After study	Post-Study Survey on Advice-Giving	Written responses

Note: *For Week 4A, Max was absent.

2.5.2 Data Collection Procedures

Data collected over the 5-week period of the study and its collection procedures are detailed in this section. The type of data collected for each exercise is written in column three of Table 2. During data collection, my role varied from a silent observer, documenting ethnographic notes of student activities, to an active participant where I engaged with students in the exercise or scaffolded vocabulary or concepts included in the materials. These ethnographic field notes and my own participation in activities restructured my view of the curriculum and helped me better understand actual student aptitude versus my assumptions of “third-year intermediate” Japanese language student ability.

Week One

After the finalization of study participants and the creation of instructional and research materials, I began with the study and conducted pre-tests with participants. The purpose of the pre-tests was to assess student understanding on the concept of advice-giving in Japanese, identify what key words from the game were unfamiliar to students, and examine what strategies they used most prevalently to give advice in Japanese. Pre-tests consisted of 15 vocabulary words that appeared in the game, as well as a written discourse completion task section composed of 6 DCTs. Written DCTs were introduced with a prompt describing the situation and characters present in each interaction; below each discourse completion task a prompt of an appropriate response students might want to use was written in English in order to give them an idea of what to say. One unintentional side effect of this being present was that students might have treated the written DCT as a translation exercise rather than an area for them to write a pragmatically appropriate response. An example of one of the written DCTs is shown below in Figure 2.

A さん :

(Say to yourself “What should I do?” and then say that you are looking for a pair of earbuds that you can use while exercising.)

店員：それでしたら、こちらはいかがでしょう。防水^{ぼうすい}ですので、激しい^{はげしい}運動でも使えますよ。

A さん：じゃ、それにします。

Figure 2. An example of a written DCT on the pre-test. For the full pre-test refer to Appendix 3.

DCTs were written and also read aloud by me and I was available to provide support if needed. At the bottom of each DCT, students could explain their rationale behind the advice-giving phrases they used in order for me to gauge participants' concepts regarding advice-giving in Japanese. Two participants completed their tests at home because they needed more time. After conducting the pre-test, I asked participants about their learning goals for the study. Participants stressed their desire to learn casual advice-giving strategies. Therefore, I decided to include both casual and formal instructional targets.

In the same week, students also completed a pre-test survey that consisted of four questions. The first two questions asked about expressions they knew related to advice-giving and receiving in Japanese. The next two questions asked students to use a 10-point Likert scale rating their confidence in giving and receiving advice in Japanese, with 1 being the least confident and 10 being incredibly confident. Students also provided explanations of their confidence levels. All participants ranked their confidence in giving advice as being lower than their confidence in asking for advice in Japanese.

Week Two

Week 2 began with an awareness-raising exercise, asking students to think about how they give advice in their L1s. Through this process, students stated that they used several strategies including giving background to their problems, a key point presented in the instructional materials during this session. Afterwards, I explained about the process of advice-giving in Japanese and stressed the importance of backgrounding and thanking to

students before introducing expressions I had gathered from the game and from outside reference materials. Students then viewed a YouTube video by a Japanese Instagram user where she answered subscriber questions and gave advice in order to mine what advice-giving expressions were used in what context. I ended the session with a round table advice practice session where students devised an original problem and received advice from classmates. To encourage student participation, rounds alternated between good and bad advice-giving.

Week Three

For Week 3, participants practiced roleplays with one another in pairs first before presenting their favorite roleplays to the class, which were followed by instructor feedback to each pair. After this, students began their first game playthroughs. In pre-interviews with participants, Max and AJ had stated that they played games in Japanese “just like they did in English” and that they refrained from looking up new words in order to focus on the story and enjoy gameplay. Keeping this in mind and wanting to view how students game in the L2 versus how they self-report, I structured gameplay sessions in an approach where students would start alone and then work in pairs afterwards if needed. After ten minutes of the solo gaming session, I noticed most students were having difficulties with vocabulary and *kanji* included in the game. One student, Steve, was having difficulties with operating the in-game commands, resulting in his text advancing too quickly to read. Therefore, I decided to shift to a different activity and instead pair students together to watch the YouTube “Let’s Play” I had previously found in an effort to help them better understand

the game content. While watching the “Let’s Play”, students still faced problems with too many unknown words, asking each other about vocabulary that appeared in the game, and trying to make sense of the dialogue. Therefore, they were unable to complete my intended task of them mining the game and video for advice-giving related terms the characters were using. I thus added an additional activity to the Week 4 schedule, meeting on the following Monday online to play through the game together as a class in order to properly scaffold the vocabulary and cultural knowledge study participants needed to know for in-game dialogue. Thus, the gaming exercise shifted from a speech act centered activity to a vocabulary learning and story comprehension exercise.

Week 4A

Week 4A was conducted on Discord, an instant messaging service that is popular with gamers, and three participants (AJ, Steve, and Erika) attended. First, I showed participants the rest of the YouTube video from the week before and then as a class we played one full route of the game together. I stopped game play occasionally in order to teach and contextualize new phrases for students, which included concepts outside of the original curriculum. For example, during the course of game play, we encountered the phrase *yanwari to kotowaru* (gently decline), which I thought students may not understand. I then explained the term in Japanese and gave examples of how someone politely declines someone else before continuing our gaming session. Once I verified students understood this and other phrases I moved on and we continued game play as a class. After finishing one route of the game, I asked comprehension questions about basic plot points to the class

which Steve, Erika, and AJ worked together to solve. Students were then instructed to fill out post-gaming surveys and to turn them in by the next session.

Week 4B

Later in the same week, for the in-person session (Week 4B), two Japanese instructors, Ms. Tagawa and Ms. Fukuhara, came to help learners practice the advice-giving expressions they encountered in course materials and their gameplay sessions. Roleplay scenarios were distributed and each student pair worked with a Japanese teacher. Participants and the instructors followed the roleplay scenario prompts, but both the students and teachers chose to elaborate on these and customized the dialogues to fit their own interests. For example, in Steve and Ms. Tagawa's headphone buying exchange, after finishing the advice-giving exchange written in the roleplay, Steve asserted his learner agency to shift the conversation away from the speech act being studied and instead transformed the task into how to make purchases in Japanese, learning the Japanese term for PIN in the process. In addition, during feedback sessions after the dialogues, both students asked the teacher questions about Japanese culture and tried out new phrases, which created new learning opportunities. After thirty minutes the two guests left and students participated in a discussion about the classroom guest activity. Students responded favorably to the activity and expressed their desire to do something similar in the future.

Week 5

In Week 5, students completed a post-test that was tailored to the work they had completed in class, focusing on casual advice-giving scenarios and formal customer and

shopkeeper interactions. In contrast to the pre-test, there were only 3 written DCTs instead of 6, but there was the addition of 2 oral DCTs: one chosen from roleplay options they had worked on in prior sessions and one original advice-giving topic they brainstormed that day. The vocabulary section was unaltered from the pre-test. Following the post-test, students participated in a final focus group about the instruction and talked about the pros and cons of their experiences. A month and a half later, students were emailed a post-study survey on their comfort levels about advice-giving similar to the survey following the pre-test, where they ranked their comfort in giving and receiving advice in Japanese using a 10-point Likert scale. Students were asked to give answers for both directly after the study and their current comfort levels about advice-giving expressions. Steve and Erika completed this post-test survey.

2.6 Deciding on a Focal Participant

Steve was chosen as a focal participant for the purposes of data analysis. From the first week of the study, Steve was highly engaged and creative in activities. In addition, he attended all sessions and completed all study-related materials. Steve frequently inserted humor and expanded upon conversation in order to not only meet the minimum requirements for activities, but also actively exerted his learner agency in both conversations with peers and Ms. Tagawa. Additional benefits of examining Steve's data were that his interactions with the material showed how he as an intermediate level Japanese student without significant gameplay experience in Japanese dealt with the

coursework, as well as how he was able to refocus classroom activities to make them more beneficial for his current proficiency level.

2.7 Data Preparation and Analysis

All meetings conducted over the five-week period were audio recorded. In addition, written materials including pre-tests and post-tests, as well as the surveys handed out to students were collected after each session. All classroom speaking exercises, focus groups, and post-test oral DCTs were transcribed using a modified Hepburn romanization system. A key of transcription conventions used for this data is included in Appendix 4. Research questions for the study, data collection, coding, and analysis of the data were all conducted through methods of grounded theory (Charmaz 2014). This iterative process allowed me to construct theories about my study based on interactions with my data rather than preconceived notions of what the data needed to be. Classroom interactions were coded for advice-giving expressions and areas of learner agency and analyzed using discourse analysis. For the post-gaming survey and post-study survey, responses were mined for student opinions on the curriculum and how they felt during their gaming experiences. Written DCTs from both the pre and post-tests were also coded for advice expressions and compared in order to see how students' responses shifted after five weeks of instruction. DCT and roleplay analysis was qualitative in nature and I chose to focus on Steve's experiences throughout the study and how he interacted with his peers rather than do quantitative analysis of the data.

My analysis was not solely based in discourse analysis when examining Steve's development. I also viewed Steve's interactions through the lens of sociocultural theory, looking at how Steve internalized and transformed concepts from the curriculum through his social interactions with me, the materials, his classmates, the classroom guests, and the game itself. Furthermore, I applied a modified version of Vygotsky's Activity theory as presented in Engeström (1999) to both Steve's solo game play and my perception of the gaming activity before and after the study in order to assess how my expectations of the curriculum and what I thought students would be able to do, and its reality differed.

SECTION 3: Data Analysis

This data analysis aims to illustrate Steve's movement through the coursework, highlighting how he perceived and interacted with the materials and his peers. Steve's written and oral responses are presented chronologically and in an unedited fashion to show his moment-by-moment perceptions of the curriculum. Discourse analysis of Steve's pre and post-test DCTs and in-class interaction show how Steve and his partners co-constructed utterances, what kinds of advice-giving phrases Steve used and how he framed their context, and how Steve enacted his learner agency to make the curriculum more relevant to his interests. Meanwhile, analysis of Steve's gameplaying audio recordings reveal how he, as a third-year intermediate Japanese student, dealt with playing an unfamiliar video game in his L2 and demonstrate the challenges these materials presented to him in real-time.

3.1 Translation Rationale

Before the data analysis, I briefly introduce the translation rationale for my excerpts presented in this section. All excerpts for the study contained Japanese from third-year intermediate level students and their conversation partners. In providing translations for the sections, student interactions are translated into well-formed English in order to show the communicative intent of their utterances and to make the English comprehensible to non-Japanese speakers. Errors in Japanese made by students cannot be reflected in the translated English in the same manner. In the case of pertinent errors, notes are provided in the excerpt or in footnotes.

3.2 Week 1: Steve’s Pre-Test and Pre-Survey Advice-Giving Strategies

On the pre-test, Steve listed expressions he was familiar with related to advice in Japanese and where he learned each expression. Abridged versions of Steve’s responses are listed in Table 1 below.

Table 1: Steve’s Pre-Test Survey Advice Related Expressions Responses

Advice Expression Category	Advice Expression
Requesting Advice	<p><i>~wo oshiete kurenai /itadakemasen ka?</i> Could you tell me (informal/formal)?</p> <p><i>~dou omou?</i> What do you think? (informal)</p> <p><i>(go) soudan shitai koto ga aru n da kedo/desu ga...</i> I’d like to get your advice. (formal)</p>
Giving Advice	<p><i>~tara dou (desu ka)?</i> How about doing?</p> <p><i>~ta hou ga ii (desu)</i> Should do ____.</p> <p><i>nakute wa ikenai/nakute wa naranai/nakute wa dame/etc.</i> Must not do/must do/must not do/etc.</p>

In examining Steve's initial expression list from his survey, all responses listed in his survey were ones he stated he learned in formal instruction. In his list, Steve outlines his knowledge of expressions being determined by context when he lists multiple expressions which have different forms based on register. In fact, several of his expressions appeared on the instructional materials used in the following week.

The pre-test survey asked Steve to rank his comfort with both asking for advice and receiving advice in Japanese on a scale from 1 to 10, 1 being very unconfident and 10 being incredibly confident. Steve selected "6", stating:

I don't have issues actually asking for advice, but the rigidity of my speech patterns sometimes limits ability to convey what I'm asking for advice about... If I'm asking a Japanese person (e.g. not a classmate or professor) I worry a bit about whether or not I am asking in an appropriate manner.

Steve's desire to ask for advice in an appropriate manner suggests the need for more pragmatics-focused instruction in foreign language learning contexts. Steve's fears of rigidity are normal for a student of his proficiency level, but by giving students like Steve learning opportunities where they can play with different registers and ask for advice in a variety of situations and using a variety of strategies, there are more opportunities to grow and familiarize themselves with a variety of expressions.

The pre-test survey also included a question for Steve to rank his comfort with giving advice, a task that Steve found more concerning than asking for advice. When ranking his comfort level about giving advice, Steve selected "3", stating:

In addition to my limited ability to express my thoughts, I'm even more unsure about how to politely give advice. I don't mind sharing my opinions though.

Steve's reply shows that although he expressed having opinions and ideas to share with target language speakers, saying advice in a pragmatically appropriate and polite way is something that he felt he could not do effectively.

In the pre-test DCTs, Steve showed an accurate understanding of concepts related to giving and receiving advice in Japanese. His responses display his awareness of politeness strategies ("I wanted to try to be polite when talking about my decided course of action"), understanding of differences between self-directed speech versus other-directed speech ("I imagine one's internal monologue is informal"), and an awareness of the need for contextualization of utterances.

Excerpt 1, from written DCT 2 on the pre-test, evidences Steve's understanding of advice-giving in informal contexts before the study. The full pre-test can be examined in Appendix 3. In Excerpt 1, Steve had to play the role of a customer at a store where he had to get advice from an employee about finding a pair of headphones similar to his friend's pair. The clerk thanks Steve for waiting and tells him they are out of stock of the headphones he wanted to which Steve replies:

EXCERPT 1 FROM WRITTEN DCT 2 ON PRE-TEST

S=Steve, { } = self-directed speech

S: {n... dou shitara ii...} ano undou shi nagara tsukaeru no wo sagashite iru n desu ga...
{Hrm... what should I do?...} Umm I'm looking for headphones I can use while working out.

In line 7 of Steve's DCT, he uses a self-directed expression for "what should I do?" to express his problem concerning the headphones he wanted to purchase being out of stock.

When using the phrase “*dou shitara ii*” (What should I do?) in his written DCT, he defends his phrase selection by saying “I imagine one’s internal monologue is informal” which shows his solid understanding that internal monologues are informal. In the second portion of this DCT, Steve backgrounds his request with “*undou shinagara tsukaeru no*” (one I can use while exercising). In addition, he accurately uses a formal and pragmatically appropriate expression, “*sagashiteiru n desu ga...*” (I’m looking for...), when asking for recommendations for headphones from the shopkeeper. However, as discussed in the Methodology section, the pre-test DCT contained both a prompt before the dialogue, as well as guidelines for their written DCT response below the blank, which could have influenced the phrases Steve chose for his pre-test response.

3.3 Week 2: Instructional Session, YouTube Clip Speech Act Mining, and Student Advice-Giving Round Table

In Week 2, Steve and his classmates worked on reading and practicing example phrases used in advice-giving in addition to a speech act mining activity related to advice-giving expressions. These instructional materials and worksheets for Week 2 can be seen in Appendix 2. During the last part of class, Steve, his classmates, and I did an advice-giving round table in order to practice giving and reacting to advice in Japanese. The dialogue practice was conducted under the assumption that all participants are “friends” in order to encourage the use of casual advice-giving expressions. Excerpt 2 shows what transpired when I asked students for advice on how to be more attractive.

EXCERPT 2

R=Researcher, S=Steve, () = inaudible, (()) = researcher comment, * = production error

((Lines 1-52 omitted))

- 53 S: ne kou iu baai ga yoku wakaru yo
Ya know, I really get this kind of situation.
- 54 R: ah wakaru?
Oh you do?
- 55 S: ()desu ne kedo kedo ne jibun no koto ano ne shinjite shiawase ni naru
- 56 kamoichi*- iya kimoichi ga dekitara ii n janai ka to omou
Yeah. But-but you know just umm believe in yourself! Feel you can become happy.
No- I mean I think it would be great if you could just believe in yourself so you could become happy.*

In line 53, Steve begins to give advice by centering the advice given around his own personal experiences and sympathizing with his interlocutor by using the phrase “*kou iu baai ga yoku wakaru yo*” (I really get this kind of situation). Sympathy was a key component for advice-giving that was addressed in the YouTube video speech act mining prior to the round table. Then, in line 55, Steve asks his interlocutor to believe in himself with “*jibun no koto ano ne shinjite*” (Just believe in yourself) keeping consistent with casual forms and using a directive to his interlocutor. In order to balance the strength of this directive, Steve softens its impact in line 56 with “*shiawase ni naru kimoichi ga dekitara ii n janai ka to omou*” (I think it would be great if you could just believe in yourself) by giving his advice in a more indirect fashion through his use of “*n janai ka to omou.*”

Excerpt 3 shows students giving advice about a roommate. In the advice-giving round table activity, Erika creates a scenario where she has a roommate who will not clean up after herself or take out the trash, and asks the class for advice on what to do. Steve thinks of a solution for Erika’s problem and they have the following exchange:

EXCERPT 3

R= Researcher, E= Erika, S= Steve, := extended sound, * = production error,
[]=English addition for clarity

- 109 S: de watashi dattara
You know if it were me
- 110 E: un
Yeah
- 111 S: haru ga sugu kuru kara etto ruumumeito ni etto issho ni haru no souji wo
112 shitara dou omou kana to itta- to omou kana
*Spring is right around the corner, so I would um I think I might tell the roommate
um how about we do spring cleaning together?*
- 113 E: ah sou nan desu ka
Oh really?
- 114 S: issho ni dattara tabun ruumumeito wa u:n ne amari ne shite mitakunai kanji
115 wo kangaeteru kara demo ruumumeito ga issho ni dattara dekiru to omou no kanji
116 ga ii to omoimasu yo
*If you do it together, maybe the roommate umm is thinking she doesn't want to try [doing
it by herself], but if it's with her roommate then I think it would go well.*
- 117 E: ahh
Ahhh
- 118 R: ahh chiimuwaaku ga ii?
Ahh teamwork would be good?
- 119 S: chiimuwaaku wa ii
Teamwork is good.
- 120 E: ahh ii ne yatte miru ne arigatou
Ahh sounds good. I'll try doing that. Thanks.

In Excerpt 3, much like in Excerpt 2, Steve begins in line 109 by asserting that his advice is being told in a subjective manner by stating “*de watashi dattara*” (If it were me). Then, in line 111, Steve uses his and Erika’s shared American cultural knowledge in order to background his advice to her with the phrase , “*haru ga sugu kuru kara*” (since spring is right around the corner) stating that spring coming soon could be an excuse to ask Erika’s roommate to do some spring cleaning. While a Japanese interlocutor who is more familiar with end of the year cleaning (*oosouji*) instead of “spring cleaning” may not understand Steve’s phrase immediately, Steve’s idea provides Erika with a perfect excuse to convince her American roommate to help her with tidying up the house. In line 112, Steve self-corrects “*omou kana to itta*” (I said I think) to “*to omou kana*” (I think) in order to construct

the phrase “*issho ni haru no souji wo shitara dou? to omou kana*” (I think “How about we do Spring Cleaning together?”). Ending his phrase with a “*to iou kana*” (I would say) instead of “*to omou kana*” (I think) would have been a more grammatically appropriate response here, but Erika understands his intent with her response in line 113 “*ah sou nan desu ka?*” (Oh really?) showing that no pragmatic failure occurred in Steve’s interaction. In line 114, Steve elaborates on his response by proposing that if Erika suggests to do the spring cleaning together, her roommate may be more likely to help her out around the house. Again, while there were some grammatical errors here, Steve uses both the conditional form (*tara*) and “*to omoimasu yo*” (I think) in order to communicate his advice. In line 118, I rephrased Steve’s comments with “*chiimuwaaku ga ii?*” (Teamwork would be good?) which he verified as the intent behind his utterance in line 119. Erika finishes the sequence in line 120 by thanking Steve for his advice and expressing that trying his strategy could be helpful.

Throughout these interactions, Steve works to incorporate expressions covered in the instructional materials and speech act mining exercises in Week 2. In addition, Steve makes use of brainstorming several ideas and does his best to help his interlocutors in both Excerpt 2 and 3. Here and throughout, Steve’s Japanese language errors are natural for his intermediate level and do not impede his interlocutors from figuring out the intention of his utterances. These roleplays give Steve the opportunity to try out not only advice-giving, but also to play with casual language in a low stakes environment among his peers and the researcher, as seen in line 53 of Excerpt 2 (*ne kou iu baai ga yoku wakaru yo*) and lines 111-112 of Excerpt 3 (*omou kana*).

3.4 Week 3: Pair-Work Roleplay

In Week 3, the class was split into two segments. First, students practiced pair-work roleplays that were left from the prior week of instruction. Afterwards, students began their solo gaming experience, which was followed by the “Let’s Play” viewing in pairs. The first section of analysis examines the Pair-Work Roleplay between Steve and AJ. In Excerpt 4, Takeshi, played by AJ, wants to join the baseball team, but his grades are not good enough. Therefore, he comes to his friend Kenji, played by Steve, who has great grades and asks for his advice. The complete exchange and researcher feedback for this dialogue is listed in Appendix 5. Excerpt 4 displays how Steve aids his partner AJ in constructing an advice request that AJ may have struggled to do without Steve’s support.

EXCERPT 4

AJ=AJ, S=Steve, ? = rising intonation, * = production error

- 25 S: nee takeshi donna jugyou totteru? warui sa-se-se-su- ah seiseki no?
Hey, what class are you taking Takeshi? The bad gri-gru-gro-grade one?
- 26 AJ: rekishi da
It's history.
- 27 S: reikishi ah jaa boku wa ne: mou rekishi no jugyou wo totta ii seiseki moratta
28 kara ne chotto tasuketara dou? boku ga
*Oh history? I mean, I already took history. I got a good grade.
So how about I help you out some?*
- 29 AJ: honto?
Really?
- 30 S: un
Yeah
- 31 AJ: tasukatta zehi zehi arigatou gozaimasu
That would help a ton! By all means. Thank you so much.
- 32 S: ne shiken ga sugu aru?
Hey, is your test coming up soon?
- 33 AJ: ah wata- raishuu no getsuyoubi ni ano shiken ga atta kara konshuumatsu ni tetsudatte-
34 tetsudattara* etto honto ni tasukeru*
Ah since I- I had a test next Monday, this weekend could you hel-
If you helped me umm it would really save me**
- 35 S: jaa zehi konshuumatsu etto issho ni benkyou shiteru* yo*
Well then by all means, let's study together this weekend.
- 36 AJ: ah arigatou gozaimasu
Ah thank you so much.

In line 25, Steve seeks clarification on what class Takeshi is struggling with when he says “*donna jugyou wo totteru... warui seiseki no?*” (What class are you taking... the bad grade one?). This question helps Steve establish the advice-giving context and allows AJ to elaborate on what class he is struggling with in line 26. In line 27, Steve then uses backgrounding in order to establish his expertise on the history class with “*boku wa ne mou rekishi no jugyou wo totta... ii seiseki wo moratta*” (I already took History and got good grades) before he then proposes in line 28 that he can help AJ study for the exam. AJ’s “*honto?*” (Really?) in the next line, initiates a verification sequence which Steve affirms in line 30. This is then followed by AJ employing two thanking expressions “*tasukatta*” and “*arigatou gozaimasu*” in line 31.

While the dialogue could end here, Steve exerts his learner agency and chooses to continue their interaction in line 32 with “*ne shiken ga sugu aru?*” (Is the test coming up soon?). This allows AJ in lines 33 and 34 to use a conditional form when he states if Steve helped him this weekend, he would be saved (*konshuumatsu ni tetsudatte-tetsudattara* etto honto ni tasukeru**). Steve continues in line 35 by agreeing to the study plans in an agreeable fashion with “*zahi issho ni benkyoushiteiru* yo*” (by all means let’s* study together) and the two are able to finalize their exchange with a closing gratitude message from AJ in line 36. In this dialogue between Steve and AJ, elaboration serves as an avenue for Steve to not only sell himself as a qualified tutor for AJ in history, but also gives AJ an opportunity to produce more language than in their initial exchange. In lines 26 and 29, AJ produces short sentences that provide quick answers to Steve’s questions. However, with Steve’s follow up question in line 32 about AJ’s test, AJ is able to produce a longer

sentence in lines 34 and 35 than he had in previous exchanges and uses a conditional form as well in the exchange. Steve's elaborations produce not only areas for his own language practice and help him work towards developing more advanced skills, but also give opportunities for his peers to further practice and elaborate upon their own Japanese.

3.5 Week 3: Solo Gameplay

For the second part of Week 3, the curricular goal was to have students use the game *Tasukete Gotou* in order to mine for speech acts used in the game and view how friends Takanashi and Gotou went about advice-giving in the casual context of the game. Analysis of Steve's solo gaming experiences shows how he reacted to the authentic material with only the speech-act practice in class prior to gaming and provides an example of how a third-year student without significant gaming experience may react to an authentic gaming curriculum. In Excerpt 5, we see Steve's frustration and difficulty with keeping up with the game's storyline due to accidentally clicking the dialogue's auto advance button:

EXCERPT 5

S=Steve, (()) = researcher comments, [] = English addition for clarity

- 1 S: shiba aoi ((breathes in and a few seconds pass)) miryoku ni kizuiteshimatta ka
Green grass Did she realize my appeal?
- 2 S: chotto nani itteru ka wakaranai ((pauses then continues playing))
Wait a second- I don't get what they're saying...
- 3 tte oboeteru sakuragaoka
Do you remember Sakuragaoka?
((Steve pauses for a few seconds.))
- 4 S: ((quiet voice)) eh? hayai desu yo ne. miteru a mamonaku kanojo wa doushita
What? This is fast isn't it? Looking at ah before long what happened to her?
- 5 ()kokurareta ah uh u:n aoi de wa naku mamoru yappa yomare*-
()said she liked ah umm Not Aoi but Mamoru- as I thought I can't read* this.
- 6 hayai desu yo ne. chotto yominikui. kotoshi shigatsu mumei daigaku eiga saakuru
This is really fast. It's kinda difficult to read. [I entered the] Mumei College Film Club this April
((Steve reads quietly for a few more seconds.))
- 7 S: ((in English)) This is really fast.

Steve struggles with the fast pace of the text and is not able to read what happens in the story, let alone identify speech-acts, before the text advances, as seen by his comments in line 4 “*eh? hayai desu yo ne*” (What? This is fast isn’t it?) and later in line 5 with “*yappa yomare*-hayai desu yo ne. chotto yominikui*” (As I thought I can’t read this. It’s kinda difficult to read). Finally, in line 7 of Excerpt 5, Steve code-switches to English with the line “This is really fast” after being unable to read and process the dialogue he encounters in-game. When analyzing this excerpt’s final line, I found myself wondering several questions. Did the rapid pace of the text have an impact on Steve’s cognitive load, thereby making it harder for him to retain the material presented? Did his unfamiliarity with in-game *kanji* or vocabulary contribute to his lack of comprehension while reading?

While this excerpt is unable to show the nature of Steve’s problems with solo gameplay, it does show evidence of a problem both he and his peers faced while playing the game. Other students in the study, such as Erika, found the amount of *kanji* present in the text hindered their understanding of the material. During Steve’s solo gaming experience, at multiple points, he asked me for clarification of unknown words and phrases. I also observed him referencing the vocabulary list. However, the auto-advance button likely also moved the text too quickly and prevented him from consulting the vocabulary list or an online dictionary while gaming. In discussions with both Steve and the other students after the solo gaming session, it became clear that all of the students struggled with the number of new vocabulary words and unknown *kanji* present in *Tasukete Gotou*. In addition, students found jokes between Gotou and Takanashi in the game confusing, which

led them to re-read the same passage multiple times and become frustrated. However, only Steve encountered the auto-advance button problem, which further complicated his solo gaming session.

In Excerpt 6 we can see when Steve has figured out how to operate the game, he adjusts the in-game text speed and is able to grasp more of the story than he had prior:

EXCERPT 6

S=Steve, ? = rising intonation, (()) = researcher comments, % % = reading passages from the game

- 1 S: eh un are?
Umm what?
- 2 S: ahh %moshikashite mumei daigaku no hito desu ka?%
Ahh %is this person possibly a Mumei University student?%
- 3 S: ((in English)) Okay just now figured out that you can hit the play button again to
4 pause it from auto-scrolling which helps reading a lot. I've been trying to keep up
5 with it. It's been tough.
- 6 S: %eiga saakuru no% hai sou desu yappari watashi ano::
%The Movie Club's.% Yes that's right. Just as I thought umm...
- 7 S: ((in English)) I think it's Sakuragaoka that I'm looking at now.
((one minute pause))
- 8 S: okkei
Okay.
- 9 S: ((in English)) Let's try this we're gonna go ahead and restart so I can go through
10 things a little more slowly. ((shifts to Japanese)) hajime kara
From the beginning!
((one minute pause))
- 11 S: Okay. ((shifts to Japanese))% tada nan to naku daigaku ni kayotte iru dake no
12 dame na wakamono daihyou no you na kono ore%
Okay. %I'm just a typical useless youngster who's scraping by going to university.%
- 13 S: ((code-switches to English)) Wait so he's a normal guy. %na no da ga%
% However%
- 14 S: ((code-switches to English)) Okay but I guess that somehow other people often
15 come to me for advice. Okay.
- 16 S: ((reads in Japanese)) %sate kyou wa ittai dare no donna%
%Well then what kinds of things will someone%
- 17 S: ((back to English)) Okay what kind of things will I hear today? to omoimasu
I think.

Once Steve realizes that he has accidentally enabled auto-scrolling in lines 3-5, he disables the setting and proceeds at a pace more appropriate for his competency. He then comments in Japanese in line 5 “*hai sou desu yappari watashi ano::*” (Yes that’s right. Just

as I thought I umm). After briefly reflecting, Steve restarts the game at his own pace in lines 9-10. While the fast speed of the text proved to be a challenge for him in his initial solo gameplay, after familiarizing himself with the controls, Steve returns to the beginning of the game to focus on understanding the material. In contrast to his difficulty in Excerpt 5, in lines 11-12 of Excerpt 6, Steve reads aloud full sentences of in-game text and makes commentary on them in line 13 to verify his understanding of what he just read. For example, he says “Wait so he’s a normal guy” in line 13 and “Okay but I guess that somehow other people often come to me for advice” in lines 14-15. Being able to adjust the game to his desired speed not only helps to show a more accurate portrayal of Steve’s language proficiency than was evident in Excerpt 5, but also helps him to game more effectively in Japanese.

It is interesting to note that while Steve narrates the game by reading it aloud in Japanese, he code-switches to English to announce his intention to restart the game in line 9, as well as summarizing his understanding of the text in lines 13-14 and 17. Steve’s usage of English in this dialogue can be analyzed through sociocultural theory by examining his use of self-regulation in this activity. Self-regulation is viewed as a higher form of mental processing where a learner is able to “accomplish activities with minimal or no external support” (Lantolf and Thorne, 2006) in contrast to object-regulation, where learners must rely on artifacts, either material or symbolic, to mediate their thinking processes, or other-regulation where learners rely on the assistance of a peer or teacher to mediate their understanding. In Steve’s case, his understanding of *Tasukete Gotou* resulted in him moving between object-regulation, other-regulation, and self-regulation in order to create

his understanding of the text. Steve's current Japanese knowledge, the *Tasukete Gotou* game, the speed of the game, as well as the vocabulary list for the game serve as Steve's object-regulation. During his solo gameplay, Steve in a few instances asked me about word meanings in order to aid his comprehension, which functioned as other-regulation.

However, after addressing his speed issues, Steve is able to focus on reading the text and when he code-switches to English in lines 13-14 and 17, his summaries of what he read serve as an indication he is able to in this moment self-regulate his behavior. However, as evidenced later in Excerpts 7-8 in Steve's interactions with Max, this process of self-regulation while gaming is a dynamic process in which Steve and his peers move between object, other, and self-regulation to complete their task.

3.6 Week 3: Steve and Max "Let's Play" Viewing Activity

Steve and Max were a team for the "Let's Play" video viewing portion, working silently for the first few minutes of their session. However, from the third minute of gameplay, Steve took the initiative to ask questions to his partner in order to further his understanding of the in-game world. On both the pre-test and the post-test Max scored higher than Steve on the vocabulary sections. Max's larger vocabulary enabled Max and Steve to engage with one another while watching the "Let's Play" in order to dissect the challenging sentences they encountered, showing the possibility for students with differing skill sets to aid one another in language production. In Excerpt 7, Max helped Steve with several unfamiliar words Steve encountered and the pair negotiated over the meaning of the sentences they saw in the playthrough.

EXCERPT 7

S=Steve, M=Max, : = extended sound, [= overlapping utterance

- 1 S: s-susutteru kanojo
She's slurping.
- 2 M: susutte iru slurp
Slurping slurp
- 3 S: ah okay so the person who's- okay the person next to me is slurping noodles
- 4 M: mmhmm
- 5 S: ah okay okay is okay and since it said *kanojo* the guy's like oh good gotcha
- 6 she's a girl
((20 second pause))
- 7 S: any idea?
- 8 M: u:n ima made nannin no tannin no sensei wo- ima made until now nannin
Umm up to this point how many homeroom teachers-ima made until now nannin
- 9 S: nakasete kita no darou like if far mm do you know what that is?
- 10 M: *tannin no sensei* is ho[meroom teacher
- 11 S: [homeroom teacher
- 12 M: *wo nakasete kita no darou* made cry I made cry
- 13 S: oh in front of the
- 14 M: nakasete kita no darou
I wonder how many she made cry
- 15 S: *nakasete kita* so like someone started crying in front of the homeroom teacher?
- 16 M: mm
- 17 S: maybe like

In line 2, Max helps Steve understand a new term in the text by explaining the meaning of *susuru* (to slurp), which enables Steve to figure out that the sentence refers to the protagonist's friend slurping noodles in line 3. Then, in line 8, Steve finds another new word, *tannin* (in charge), which Max begins explaining in line 9. This gives Steve a clue to help him realize the meaning and he interjects in line 10 by overlapping with Max's utterance of the same word, homeroom teacher. In lines 11-13, the pair struggle with understanding the nuance of *nakasete kita* which Max thinks is "I made cry" and Steve misunderstands as someone starting to cry in front of the homeroom teacher. While in general cases, Max's translation is not necessarily incorrect, in terms of the game's actual context, it refers to the protagonist's friend having a name so hard to pronounce that they think it has probably made various homeroom teachers cry. Despite this, their negotiation for meaning in these lines shows Steve's effort to work towards intersubjectivity with Max

to understand this “Let’s Play” of *Tasukete Gotou*. In line 15, Max’s “mm” makes it clear he does not agree with Steve’s understanding of the text, which Steve tries to remedy in line 16 with “maybe like” in order to find a translation they can both agree on.

Shortly before they finish the video watching activity, Steve and Max encounter a word that both are unfamiliar with, *mochikiri* (talk of the town), that they try to figure out together. In doing so, they assert their learner agency by changing the lesson into a vocabulary acquisition exercise because there are too many unknown words preventing them from mining for advice-giving expressions in the text, as displayed in Excerpt 8:

EXCERPT 8

S=Steve, M=Max, R=Researcher

- 1 S: *mochikiri datta* do you know what *mochikiri* da
It was mochikiri. Do you know what mochikiri is?
- 2 M: *mochikiri*
- 3 S: *mochikiri*
- 4 M: *mochikiri*
- 5 S: looks like a- some adjusted verb form
- 6 M: *mochikiri- kiri* is like
- 7 R: you don't have to worry about like every single verb
- 8 M & S: okay
- 9 S: *mochikiri datta* ummm
- 10 M: it just says her name no something so I'm guessing it's just describing her again
- 11 S: alright sure

In lines 1-4 Max and Steve repeat the term *mochikiri* trying to make sense of it before Steve proposes in line 5 that it is “some adjusted verb form.” In line 6, Max starts to hypothesize what he thinks it means before I state in line 7 that worrying about every verb would take too much time. The problem with my rationale here was I failed to understand that the students were so overwhelmed with the load of unfamiliar vocabulary that they were unable to focus on content and mining for advice-giving related expressions. Despite my line 7 interjection, in line 9, Steve continues to consider the term *mochikiri* with Max,

showing that for him the activity has not yet concluded. In the following line, Max finishes their discussion of the term with “I’m guessing it’s just describing her again” to which Steve agrees and the two give up on trying to figure out the meaning of *mochikiri*.

By examining the interactions between Steve and Max in their pair work while they watched the “Let’s Play”, it becomes clear that rather than looking for examples of the speech acts in context as I intended, they instead used this time to talk about and work to gain understanding of unfamiliar expressions and grammar points with one another and confirm their understanding of the plot. Even with the support of the furnished vocabulary lists and the audio narration in the “Let’s Play” video, there are too many unknown words and phrases that prevent the two from being able to work on finding advice-giving expressions present in the text. However, by the act of turning this exercise into something geared towards vocabulary acquisition, learners asserted their own agency over the activity in a way that was necessary for their comprehension and appropriate for their current level.

3.7 Week 4B: Classroom Guest Conversation Practice with Steve, Erika, and Ms.

Tagawa

The fourth week of the study provided students with the opportunity to interact with native speaking Japanese classroom guests. Tateyama and Kasper (2008) examine the benefits of classroom guests in a JFL classroom for pragmatic instruction by showing the variety of requests that students are able to be exposed to from interaction with their professor, the classroom guest, and interaction between the guest and their professor. In her study, Tateyama showed that students were able to help one another construct

pragmatically appropriate requests to use with the classroom guest, as well as recognize techniques the classroom guest and professor used while conversing with one another that were not taught in their formal instruction. In my study, while classroom guests were instructed to give students feedback on how to make their utterances and reactions sound more natural, guests also provided a wealth of everyday pragmatic knowledge that went beyond the scope of simply asking for advice. These episodes were the result of Steve and Erika exerting their learner agency and switching the focus of the lesson from that of simple advice-giving and requesting to topics such as how to appropriately pay with a credit card or how to ask pragmatically appropriate questions to salesmen in an electronics store in Japanese. In the following sections, episodes with the classroom guest, Ms. Tagawa, and their significance for Steve and Erika's everyday Japanese knowledge are analyzed in order to show possible unanticipated benefits of classroom guests in the JFL classroom.

In Excerpt 9, Tagawa role plays an electronics store employee and Steve attempts to find a pair of headphones he can use while exercising. During most of the exchange, Steve and Tagawa conduct their advice-giving and receiving according to guidelines provided on the roleplay cards. However, in the last section of their conversation, Steve expands the roleplay to purchasing the headphones and furnishes an imaginary credit card, provoking the following language episode:

EXCERPT 9

S: Steve, T: Ms. Tagawa, ☺ = smile voice, [= overlap

- 1 S: ja etto kore wa kono ku- sumimasen ((laughs))
 Well um this is- this ca- sorry ((laughs))

- 2 T: ja ☺ kurejitto kaado desu ne ☺
Credit card, right?
- 3 S: ☺ hai hai ☺ sumimasen
Gotcha! Sorry!
- 4 T: ((laughs))
- 5 S: etto pin wo hairi-haira nakereba narimasen ka
Umm do I have to put in my pin?
- 6 T: pen?
Pen?
- 7 S: pin pin wo
Pin. Pin.
- 8 T: ah pen ah pi:n! ah chotto matte kudasai hai ja **anshou bangou** onegaishimasu
*Ah pen... ah pin! Ah please wait one moment. Enter your **PIN** please.*
- 9 S: ah arigatou gozaimashita ((swipe sound effect)) etto sumimasen
Ah thank you. ((swipe sound effect)) Umm sorry.
- 10 shouban tte iu no wa?
What does shouban mean?
- 11 T: ah! anshou bangou?
Ah! You mean PIN?
- 12 S: ah shouban shau shouba[
Ah shouban shau shouba
- 13 T: [a a anshou bangou bangou wa nanbaa desu ne
Anshou bangou (PIN) bangou means number, right?
- 14 S: ahh
- 15 T: de anshou wa sono paasonaru no [mono desu
And then anshou means something personal.
- 16 S: [ah sou? wakarimashita
Oh really? I understand.

In line 2, Ms. Tagawa provides a repair for Steve's forgotten word, *kurejitto kaado* (credit card) while smiling and laughing, which aids in him in line 3 to reciprocate her laugh and apologize for forgetting the word. Then, in line 5, Steve attempts to use the English word for PIN by simply pronouncing it like it is a Japanese word, which confuses Ms. Tagawa, causing her to ask for clarification in line 6 with "pen?". This is because the Japanese term *pin* generally refers to a push pin or safety pin and not a credit card PIN. After Steve repeats the word "pin" in line 7, in line 8 Ms. Tagawa finally understands the intent behind Steve's utterance and provides an other-initiated repair by offering the Japanese word *anshou bangou*, Ms. Tagawa indirectly communicates to Steve the Japanese term for the word he is searching for, "PIN." Only after swiping his credit card in line 9 does Steve

request clarification on the repair by asking “*shouban tte iu no wa?*” (What does *shouban** mean?). Steve continues to hear the word “*anshou bangou*” as “*shouban*”, which causes Ms. Tagawa in lines 13 and 15 to explain the terms “*bangou*” (number) and “*anshou*” (password)⁶. Steve is able to confirm his understanding in line 15 with “*ah sou? wakarimashita*” (Oh really? I understand.) and he finally understands the new term for PIN he was not aware of before their interaction.

In Excerpt 10, Ms. Tagawa and Erika have finished their advice-giving exchange and Steve and Erika use their remaining time to ask Ms. Tagawa about phrasing questions naturally to store clerks, checking to see if their English expressions can transfer to Japanese naturally or if they sound pragmatically inappropriate:

EXCERPT 10

S: Steve, T: Ms. Tagawa, E: Erika, ? = rising intonation, * = grammatically incorrect

- 1 S: etto heddofon wo koko ni*-koko de uru n deshous ka* to iu no wa mada*
 2 daijoubu desu ka?
Umm is it still okay to say “Are you going to* sell headphones here?”**
 ((Intended utterance: Umm is it okay to say “Do you sell headphones here?”⁷))
 3 T: uru n deshous ka? maa o mise desu kara utte imasu yo ne
You wonder if they sell them? Well they are a store so they sell headphones, right?
 4 S: un
Yeah
 5 T: dakara sono shitsumon wa tabun hen na shitsumon kana
Therefore, I think that question would probably be kind of strange to ask.
 6 S: un
Oh
 7 E: ano heddo-
Umm head-
 8 S: eigo de sonna koto wa tokidoki iu n desu kedo

⁶ In Excerpt 9, Ms. Tagawa tells Steve that the term *anshou* means personal. However, the term *anshou* in English would be translated to code or password. Ms. Tagawa likely used the term personal in order to scaffold the term for its English equivalent, PIN (personal identification number).

⁷ In English, phrases like “Do you sell headphones?” or “Do you eat meat?” are common constructions, which explain why Steve uses the phrase “*heddofon wo uru n deshous ka*” in his exchange with Ms. Tagawa. However, in Japanese constructions like “*heddofon wo urimasu ka*” or “*niku wo tabemasu ka*” do not mean “Do you...?” but instead mean “Are you going to...?” or “Do you want to...?” which could contribute to confusion in conversations with L1 Japanese speakers.

- But in English we do say that kind of expression from time to time.*
- 9 T: ah honto?
Oh really?
- 10 S: do you sell-like do you sell nanika koko ni do you sell something
Do you sell-like do you sell something? Do you sell something here?
- 11 T: ah sokka sokka sore wa
Ahh you're right. That's true.
- 12 S: demo etto sore wa amari yaku dekinai to omoimasu
But umm I don't really think it translates over to Japanese well.
- 13 T: un nihon no baai wa nani nani ga arimasu ka desu ne un
Yeah. For Japan, you would say "Do you have such-and-such?" instead.

In line 1, Steve self-corrects his utterance to “*heddofon wo koko de uru n deshousu ka*” (Are you going to sell headphones here?) and asks Ms. Tagawa whether Japanese speakers would say a similar expression. In lines 3 and 5, Ms. Tagawa explains that since electronics stores sell headphones it would feel slightly unnatural to ask this kind of question in Japanese. Then, in line 7, Erika begins to make an utterance, but is cut off in line 8 by Steve asserting that the question is pragmatically appropriate in English. Afterwards, in line 9, Ms. Tagawa asks for the validity of this statement, which provokes Steve to use English to supplement his Japanese explanation in line 10 in order to defend his argument. While Ms. Tagawa recognizes this expression in line 11, in line 13, she instead offers Steve the explanation that the expression “*nani nani ga arimasu ka*” (Do you have such-and-such?) is more pragmatically appropriate and finishes the question and answer exchange between them.

Ms. Tagawa and Steve’s interactions demonstrate the important role that she serves in this moment for both Erika and Steve as a knowledgeable target language speaker and target culture expert, who can give them cultural insight on the pragmatic appropriateness of their utterances. While it is not directly related to advice-giving and receiving, both

Steve and Erika benefit from new knowledge beyond what their formal instruction may have taught them previously.

Finally, in Excerpt 11, Tagawa, Steve, and Erika discuss expressions to use when none of the options presented in the advice exchange seem appropriate to use to a particular listener. In this episode, Erika recognizes the word *kotowaru* (to decline) which appeared in the pre-test and during instruction. In addition, Steve asks about the validity of a phrase that appeared in the advice-giving instructional materials after which Tagawa provides a supplementary expression for the two to add to their repertoires:

EXCERPT 11

S=Steve, E=Erika, T= Ms. Tagawa, ? = rising intonation, : = extended sound, [= overlap

- 1 S: ano: etto heddofon no futatsu ga ne tatoeba amari kyoumi ni nakattara tatoeba etto
2 dou yatte reigitadashiku
Umm umm if you've got two pairs of headphones for example and you're not really interested in either. For example, how do you politely...
- 3 T: un
Yes?
- 4 S: ano decline to iu no wa
Umm how do you say decline?
- 5 T: decline? kotowaru
- 6 E: ah! atta naratta!
Ah! We learned that!
- 7 T: kotowaru?
Decline?
- 8 E: hai sou desu
Yes, that's correct.
- 9 S: kotowaru kotowarimasu ka
Decline... how do you politely decline the clerk?
- 10 T: hai sou desu ne
Oh hrm...
- 11 S: ha Bose wa ne amari aru ne tekku ni kyoumi ga aru tomodachi wa Bose wa suki
12 janakatta to ittara
In terms of Bose... Could you just tell them like "My friend who is interested in tech doesn't like Bose"?
- 13 T: ((laughs)) sore wa chotto
((laughs)) That seems a little too [forward].
- 14 All: ((laugh))
- 15 S: nan to iu
What should I say?
- 16 T: sou desu ne:: ano moshi ahh mou ii kana to omotta baai ni wa ano ah wakarimashita
17 arigatou gozaimashita and then you can walk away sore ka ano tatoe ato wa Bose janakute

- 18 hoka no burando ga mitai toki ni wa ah wakarimashita hoka no burando wa hoka no
 19 burando wo misete::
*Hrm... If you perhaps have a scenario where you think that's enough you could say something like
 "Ah I understand. Thank you very much for your help." and then you walk away. Or for example,
 if you wanna look at another brand besides Bose you could always say "I understand. Could you
 show me another brand please?"*
- 20 S: itadakena-[
Could you pl-
- 21 T: [itadakemasen ka un
Could you please?
- 22 E: un
Gotcha

In line 7, Ms. Tagawa scaffolds Steve's question by providing the term *kotowaru* for him, which Erika recognizes in line 6 as something they had previously learned with the phrase "*ah! atta naratta!*" (Ah! We learned that!). In line 6, Ms. Tagawa verifies Erika's statement is related to her prior utterance by asking "*kotowaru?*" to which Erika replies in line 8 with a polite "*hai sou desu*" (Yes, that's correct), showing both affirmation and deference to the classroom guest. In line 9, Steve repeats the word and then conjugates it in the polite form in order to finish his utterance from lines 1-2, asking about how to politely decline if one doesn't like other option. Then, to acknowledge Steve used the verb correctly, Ms. Tagawa states "*hai sou desu ne*" (Yes, that's correct). In lines 16-19, Tagawa offers two possible ways that Steve could respond. She first says he could simply state "*wakarimashita. arigatou gozaimashita*" (I understand. Thank you very much (for your help)).

However, in line 19, when proposing her second idea, Ms. Tagawa sees this as a learning opportunity for Steve and tests him on his *keigo* knowledge by eliciting him to co-construct her "*misete*" (show me) utterance. In line 20, Steve starts by saying "*Itadakena-*", which Ms. Tagawa quickly repairs and completes in line 21 with "*itadakemasen ka*" in order to show more formality.

In sum, while talking with the classroom guest Ms. Tagawa, Steve and Erika are able to practice the speech act of advice-giving in both formal and informal settings. However, it is their interactions with her that go beyond the mere requirements of the conversation practice that highlight extra learning opportunities about the foreign language and culture that guest speakers can bring into the classroom. Ms. Tagawa, as an experienced Japanese educator, is able to not only show Steve and Erika more pragmatically appropriate responses in Japanese, but also uses her skills as a teacher to initiate a variety of repair sequences that help the students realize their mistakes and also encourage self-repair of their own utterances after hearing her remarks. After Ms. Tagawa's classroom visit ended, both Steve and Erika described how enjoyable their conversation was and felt even more motivated than before to continue working on their Japanese language skills, highlighting how important the role of classroom guest speakers can be in building foreign language learners' confidence and motivation.

3.8 Week 5: Steve's Post-Test Results

In the last week of the study, participants completed a post-test that drew from the pre-test questions, classroom role-plays, and classroom guest work. In Steve's post-test data, he showed through both his written DCTs and his oral DCTs an increase in utilization of a variety of advice-giving strategies. Although it was not an intentional goal for the curriculum to teach game vocabulary to students, Steve's correct answers on the vocabulary section increased from 8 out of 15 correct on the pre-test to 12 out of 15 correct on the post-test.

After having practiced the shopkeeper style dialogue with Ms. Tagawa in the previous week and learning advice-giving expressions over the course of the curriculum, Steve's post-test answers on the written DCT differed from his pre-test responses, reflecting a more nuanced sense of advice-giving than he held prior to the study, as shown in Excerpt 12 when he writes:

EXCERPT 12 FROM WRITTEN DCT 1 ON POST-TEST

S=Steve, { }=self-directed speech

S: ah wakarimashita {dou sureba ii no kana...} sumimasen ga sono kawari ni undou shi nagara tsukaeru no ga sagashitai to omou n desu ga*
Oh I understand. I wonder what I should do... I'm sorry but instead of that pair, I think I want to find a pair I can use while exercising.*

In examining Steve's post-test written DCT, it is interesting to note that he begins his response to the clerk in line 7 with "*ah wakarimashita*" (Oh, I understand), an element not found in his pre-test. The addition of this phrase shows a more aware understanding of the context of the dialogue and the necessity to acknowledge the clerk's utterance before moving on to his reaction to the statement. Also, instead of the shorter self-directed "*dou shitara ii?*" (What should I do?), Steve opts for the longer "*dou sureba ii no kana*" (I wonder what should I do...) expression, a more complex, more elaborated expression that includes the Japanese "*kana*", a final particle that marks something that a person is wondering, in addition to low volume, showing that the utterance is self-directed. Again, Steve ends his statement with a grammatically more complex expression here, "*sagashitai to omou n desu ga*", than in the pre-test, "*sagashiteiru n desu ga.*" While the phrase Steve uses highlights his understanding of more indirect expressions such as "*~tai to omou n desu*

ga” to index politeness, the phrase “*sagashiteiru n desu ga*” that he used in the pre-test is a more commonly used expression that is more pragmatically appropriate.

In the final section, Steve and Erika’s post-test Oral DCT role-play performance in Excerpt 13 evidences Steve’s (and Erika’s) development. This analysis shows how they use advice-giving expressions, as well as how they engaged with one another to co-construct utterances in a creative manner. For the role play, Steve and Erika came up with an original role play that Erika has a dog allergy, but her parents are thinking of getting a dog for her little sister’s birthday present. Steve and Erika then engage in a conversation about her allergy in order to decide what she should do about her problem, as shown in Excerpt 13.

EXCERPT 13

S=Steve, E=Erika, ☺=smile voice, : = extended sound, [= overlap, ? = rising intonation

- 1 E: watashi wa inu no arerugi ga a-aruru kara[dou shitara ii to omou?
Since I have a dog allergy, what do you think I should do?
- 2 S: [aa
Ahhh
- 3 S: a sonna koto? taihen. da: ne etto ookii inu desu ka? inu no shurui ni yotte arerugi desu
4 ka? arerugi no?
Oh a dog allergy? That seems rough. Umm is it for big dogs or does it depend on the breed-your allergy?
- 5 E: aa tabu::n zenbu no inu ga arerugi da kedo ano ke ga mijikaku-mijikakattara:[:
Ahh I have an allergy to maybe all types of dogs but if they had sh-short fur then-
- 6 S: [ohh
Ohh
- 7 E: daijoubu kana:.
I think I would be fine.
- ((lines 9-14 omitted))
- 15 S: imouto wa? imouto wa Erika-san no arerugi ni tsuite shitteru
What about your little sister? Does your little sister know about your allergy?
- 16 E: u::n imouto wa a-arerugi ga nai[
Umm my sister doesn't have an allergy.
- 17 S: [nai yo ne tabun ahh Erika-san no koto ni tsuite
18 kangaetenai kamo shirenai kana
She doesn't have one right? I wonder if maybe she's not thinking about you enough.
- 19 E: ☺ tabun ☺
☺Maybe.☺
- ((Lines 20-21 omitted))
- 22 S: chotto shabettara ii kamo shirenai [
It might be good if you talked to her some about it.

- 23 E: [un
Yeah
- ((lines 24-27 omitted))
- 28 S: iroiro na etto neko kafe toka ano inu kafe toka aru ka dou ka wakannai kedo sagashitara
29 ii kamo shirenai
I dunno whether or not there are lots of cat and dog cafes but maybe trying to look for one could be good.
- 30 E: tabun ((whispers)) s-sou suru
Maybe ((whispers)) I-I'll try that.
- 31 S: un
Yeah
- 32 S & E: ((laugh))
- 33 E: tabun ano ryoushin ni sou-soudan shite miru
Maybe I'll try consulting my parents about it.
- 34 S & E: ((laugh))
- 35 E: arigatou
Thank you!
- 36 S: ne nan demo nakatta
It's no big deal.

In Steve's exchange with Erika, in lines 22 and 28-29, Steve utilizes the pattern "*tara ii kamo shirenai*" in order to express "maybe this would work well." Steve's use of the phrase throughout his exchange with Erika show his internalization and accurate understanding of the expression "*kamo shirenai*" (maybe) in context. In fact, it helps him to achieve indirectness when he suggests options to Erika for her to consider, such as in lines 28-29 when he proposes her family goes to a cat or dog café with her little sister instead of raising a new animal. Steve also shows improvement from his prior roleplays by actively reacting to Erika's utterances in order to show his empathy for her problems. In line 3, Steve responds to her allergy by saying the phrase "*taihen da ne*" (that seems rough) and then further asks for clarification on the severity of her allergy with "*ookii inu desu ka?*" (Is it an allergy to big dogs?). Steve even attempts humor to sympathize with Erika in lines 17-18 when he insinuates Erika's sister might not be considering her situation by saying "*Erika-san no koto ni tsuite kangaetenai kamo shirenai kana*" (I wonder if your little sister isn't thinking about you). Through Steve's humor and suggestions, Erika finally agrees to

consult with her parents about her problem in line 33 with “*tabun ano ryoushin ni soudan shite miru*” (Maybe I’ll consult my parents) before she initiates the end of the conversation in line 35. While Steve may repeat several expressions throughout the dialogue, it is important to note that this is indicative of his intermediate proficiency and more importantly these repetitions do not hinder his communication with Erika.

In examining Steve’s written and oral DCTs from the post-test to his pre-test DCT responses, it is clear that Steve was able through the curriculum to glean several aspects about the importance of indirectness when giving advice in Japanese. In particular, Steve appears to use the *kana* and *kamo shirenai* phrases with relative ease in this final conversation. While it is unclear if Steve learned these phrases for the first time during the study or if the materials served as review, it can be stated that the curriculum gave Steve and his fellow participants ample learning opportunities to both reinforce and test out expressions related to advice-giving they may not have been able to do in their formal instruction.

SECTION 4: Discussion

The goal of this study was to explore possibilities for the inclusion of vernacular gaming in a Japanese curriculum in order to teach the speech act of advice-giving, linking an extramural hobby for many students to a research informed curriculum. While I set out hoping to reinforce advice-giving concepts to students with the aid of *Tasukete Gotou*, a game I believed to be accessible to the third-year students in my study, my own ideas about teaching pragmatics through gaming were transformed after interacting with participants. In

designing the curriculum, I wanted to create activities that both contextualized advice-giving into a more naturalistic setting via digital media and related to student interests. However, before starting the gaming activity in Week 3, I was unaware that I had created a curriculum that lacked enough pre-work and scaffolding for vocabulary knowledge needed by the intermediate level students in my study. After this realization, to borrow a word from my vernacular, rather than watching my study turn into a “hot mess,” I responded to student needs and restructured the gaming activity into a group gaming exercise, which was scaffolded by my explanations to support learner lexical development.

The discussion is divided into two sections. In the first section, I examine my research questions proposed in the introduction in relation to my study findings. Then, in the second section, I analyze the gaming component using Engeström’s (1999) modified version of Vygotsky’s activity theory in order to explain how Steve approached and altered the gaming activities to suit his needs in comparison to my envisioned outcomes of the curriculum.

4.1 Research Question 1

- 1) What kinds of learning opportunities do authentic media and target language classroom guests provide for pragmatics instruction?

An important part of foreign language curriculum design is creating materials and activities that provide learning opportunities to students that not only aid them in the classroom, but also provide them with knowledge that could benefit them in their interactions with real-world target language communities. While traditionally, this sort of interaction would be realized by study abroad or student interaction in local communities,

in the digital age, students may also interact with target language speakers that belong to affinity groups on social networking sites such as Twitter, YouTube, or other online forums (Ryu 2013, Throne 2012). Access to study abroad or living in a diverse community with target language speakers may not be available to all students, leaving computer-mediated language learning as the sole way to supplement their classroom learning. Therefore, curricular inclusion of materials at an appropriate level of difficulty such as YouTube videos of target language speakers doing a “Let’s Play” video or target language video games, may give students in-class practice that later allows them to acquire L2 gaming knowledge needed to turn incidental language learning outside of the classroom into something more intentional on their own (Chik 2014).

Even if students’ goals for gaming outside of the classroom may not be organized around language learning, such as my participant Max who expressed in his pre-interview that he simply wanted to “game in Japanese just like I do in English”, as educators, we can provide learning opportunities that help students thrive in video games or target language online communities related to their own interests. While some students may have end goals for foreign language education that are concerned with employment opportunities afforded by language skills, it is important to note that an end goal of gaming in the L2 is also one that requires a high level of language proficiency. In order to achieve this goal, students must apply critical thinking skills to examine L2 media, which requires a large amount of vocabulary, grammar, cultural knowledge, and knowledge of gameplay mechanics in the target language.

For this study, gaming was the centerpiece of a curriculum that also included other elements used to help students learn the speech act of advice-giving in Japanese. The game *Tasukete Gotou* had the potential to provide students with examples of how advice-giving was performed in casual contexts between friends. By playing the game, I envisioned that students could mine advice-giving phrases and begin incorporating these phrases into their own Japanese speaking through pair work. In examining exchanges between the main character Gotou and his friend Takanashi, students were instructed to pick an option and to see the consequences of their choices in real-time.

In Sykes (2013), characters in *Croquelandia* reacted very strongly to incorrect remarks in order to show students consequences that could occur from pragmatically inappropriate utterances with a target language speaker. In contrast, in *Tasukete Gotou* most options available for students to choose did not result in over the top responses from Gotou's friend Takanashi. Even when a response was pragmatically inappropriate, Takanashi would make a quick remark about the utterance and the story would then continue to unfold without large problems, much like in a real-life setting. This is because friendships are rarely destroyed over so-called pragmatic failure.

It is important to show students that so-called pragmatically inappropriate responses will not necessarily end relationships between them and their interlocutors if they have a sympathetic listener. In addition, humor can often arise from a contextually inappropriate comment. In the game, when Gotou jokes and tells his friend Takanashi he "has no money" or when he asks her if she "finally has understood how attractive he is" in response to her

initiating her advice request sequence, Takanashi doesn't scream at him or end the conversation. Instead, she sighs or says she "doesn't get what he's saying" and then continues the conversation, echoing more realistic reactions to pragmatically inappropriate comments. For many educators designing curriculum, in order to reinforce pragmatically appropriate expressions in students' minds and to teach possible consequences of pragmatic failure, many educators may decide to include exaggerated responses such as the characters' reactions in Sykes (2013). However, in real-life interactions and also in authentic materials, much more modulated responses are used in order to preserve personal relationships. Therefore, either using authentic materials and explicitly teaching students about how interlocutors are using strategies in order to preserve their relationships or having in-game characters that use more subtle strategies such as asking for clarification may help give students a better conceptualization of actual real-world consequences for pragmatically inappropriate expressions. In the case of *Tasukete* Gotou, situations where Takanashi asks for clarification or verification are not present. However, a sympathetic listener may employ these strategies when conversing with a foreign language speaker of Japanese who said a pragmatically inappropriate response.

Because my curriculum only provided for incidental vocabulary learning and did not include vocabulary-focused pre-work prior to gaming, and since the new vocabulary load of the game was much higher than I anticipated, students were unable to use the game as a learning and mining opportunity for speech acts as I had intended. Gaming in the study instead served mostly as a means of introducing new vocabulary to students and providing an opportunity for students to learn about Japanese culture. However, despite being unable

to examine the game for speech acts, participants still found the exercise enjoyable as a class activity. In post-gaming discussions, students talked about possibilities they envisioned for gaming as a warm-up activity in class or as an activity conducted over a one to two-week period of the quarter.

While my study originally set out to focus on using gaming to teach advice-giving to students, the activities where students had the most opportunities to learn and practice the speech act were in fact the various roleplays they performed with their classmates and the classroom guests. In discussion with participants after the post-test in Week 5 about their favorite part of the study, students unanimously talked about their interactions with the classroom guests Ms. Tagawa and Ms. Fukuhara. At first, this was discouraging for me to hear as the researcher, because I felt that I had failed in my goal to show the efficacy of using vernacular games in the classroom. However, in examining student interactions with the classroom guests and comparing their production on the pre-test and post-tests, the curriculum was able to develop students' concepts surrounding the target of advice-giving. As previously examined in the data analysis, both Steve and Erika not only were able to practice advice exchanges with Ms. Tagawa, but they also went beyond my planned curriculum and exerted their learner agency to test out the pragmatic appropriateness of several expressions in Japanese. Their interactions with Ms. Tagawa provided opportunities to gain cultural knowledge from a target language speaker that was directly tied to their needs and interests. In addition, this interaction also allowed Erika to connect phrases Ms. Tagawa used in her explanations to material used in prior weeks of instruction such as the word *kotowaru* (to decline). By interacting with a classroom guest, the concept of advice-

giving expanded beyond practicing phrases with their classmates and me and was transformed into a vibrant interaction with a target community member where they could display their current knowledge and gain deeper insight on how to convey their thoughts in pragmatically appropriate Japanese.

4.2 Research Question 2

- 2) What are some ways educators can provide support for students to play vernacular games in a foreign language classroom? What challenges do vernacular games pose to foreign language instruction?

There were several ways I worked to scaffold the material throughout the study in order to help participants and their comprehension of a vernacular game in Japanese. In this section, I first discuss the planned scaffolding that I provided in the curriculum for students to help them game more successfully in Week 3. Then, I discuss what strategies I came up with in reaction to emerging student needs that I had not anticipated when designing the curriculum.

4.2.1 *Planned Support in the Curriculum for Gaming*

The curriculum aimed to expose students to character names and concepts from the game from the beginning of instruction, so that when they began gaming they would have some familiarity with basic concepts related to *Tasukete Gotou*. In the pre-test, I borrowed Takanashi's love interest in the game, Sakuragaoka's character name, and developed a similar scenario of a girl expressing her love for another character on written DCT 5, which can be examined in Appendix 3. I also provided some exposure to in-game vocabulary in the vocabulary section of the pre-test. After this, in designing the second week's advice-

giving round table activities, I gave students opportunities to envision how friends might help one another with their problems and give advice to one another, a key concept in the game. In addition to these activities, in the third week before the gaming exercise, one of the roleplay options that students practiced in class was a more open-ended version of the pre-test DCT. This time, students were able to make up more details, but it related to a possible game ending where Takanashi tells Sakuragaoka she is dating someone else and they remain friends. Directly before the gaming exercise, I went over basic controls with students for gameplay, showing them how to start a new game and demoing a bad ending where you refuse to give advice. I also furnished a vocabulary list with words I felt students with only formal instruction would not be prepared for encountering in-game.

4.2.2 Challenges with Planned Support

While I tried to use similar scenarios and names from the game in pre-work and conducted a quick demo of controls used in the game before giving students the vocabulary list and asking them to start gameplay, in both student interviews and gaming questionnaires two major factors contributed to student difficulty in the exercise. First, learners expressed that between the large list of advice-giving phrases we had been working on in prior sessions, trying to focus on comprehending the game plot, and having to frequently consult the vocabulary list, they simply had too many items to consider while gaming to focus effectively. In the desire to be thorough, I gave students an in-depth list of advice related phrases of differing registers during instruction on Week 2, which can be viewed in Appendix 2. However, for gaming application, students would have benefited

from a streamlined list that focused on expressions most relevant to the casual context of the game, eliminating formal expressions.

Second, participants expressed being overwhelmed by too many unfamiliar *kanji* and new words that appeared in the text-based *Tasukete Gotou*. Steve in his gaming survey stated:

I was so focused on trying to understand/remember the plethora of new words and *kanji* so I could understand what was being said that I didn't feel like I could relax and think about where I might have seen these situations/names/expressions before.

This comment from Steve overlaps with similar findings found by deHaan, Reed, and Kuwata (2010) where participants who actively played *Parappa the Rapper* were so focused on executing gameplay controls that they had difficulty retaining vocabulary that appeared in game. Similarly, for Steve and his classmates, they were too focused on trying to understand new vocabulary and comprehending the in-game story to be able to attend to tasks such as speech act mining or connecting what parts of the game appeared in previous curricular units. If the gaming had been structured over multiple attempts (e.g. one to familiarize oneself with the story and vocabulary and one to then attempt speech act mining), this outcome may have been avoided.

In another participant Erika's gaming survey, she expressed that while there was a large amount of preparation surrounding the speech act itself before gaming, vocabulary preparation was lacking:

We had thorough grammar preparation, but I think that there was just too much *kanji* that I don't think we could've been prepared for...I think [the prior sessions] made the situations more familiar... but I didn't make the connection about the names being the same.

While for Erika the situations that occurred in the game and forming the speech acts were effectively supported by pre-work before gaming, *kanji* and vocabulary was a large challenge for her solo game play. In my ethnographic note-taking and observation during the study I wrote about spending half of the solo gaming session with Erika, helping her with readings for unfamiliar *kanji*. It turned out that there were simply too many words that were out of the scope of a third-year intermediate Japanese learner's vocabulary to expect them to play with game without issues.

For an L2 reader to succeed in reading a passage in the target language, they need to know approximately 95 percent of the words on the page, resulting in at maximum one to two unknown words for every line of text (Grabe 2009). However, every participant in my study, even ones who scored highly on the pre-test and post-test's vocabulary sections, had problems with conducting the solo gaming task due to vocabulary deficiencies. This suggests that far more pre-work was needed on vocabulary than I had assumed when creating my materials. If I had spent a week prior to solo gaming to work on familiarizing students with words that showed up in the game, they may have been provided with enough support to successfully play the game during their first session, rather than needing me to alter the activity in response to later problems. Therefore, even when teaching concepts such as second language pragmatics, it is important for instructors to realize learner language aptitude may necessitate a vocabulary instructional unit in addition to their other instructional targets.

4.2.3 Scaffolding in Response to Student Difficulties

After noticing learner difficulties during my observation of their solo game play, I decided to pair students up to watch the “Let’s Play” that a Japanese YouTuber had made for the game where he read aloud all dialogue and provided his own commentary. Audio recordings were one aspect that the game lacked which contributed to student difficulties, making it difficult to read certain *kanji* compounds they encountered in their gaming. *Kanji* in Japanese are particularly challenging in comparison to other languages’ writing systems because each *kanji* has many possible readings. Knowing a *kanji* does not mean students can read all words containing that character. Therefore, student difficulty concerning reading *kanji* compounds in *Tasukete Gotou* was understandable. If using video games in a curriculum, instructors may benefit from focusing part of vocabulary instruction on *kanji* compounds present in the game that could be challenging to students.

For the pair session, participants were able to continue to consult their vocabulary lists and talk with partners about story content and unknown words. Even so, it still appeared to me that groups were spending a long time on deciphering the in-game dialogue and getting stuck on certain words. After the activity concluded, I talked to participants about their initial feelings regarding the gaming unit. From this discussion, I thought of a way to mediate their understanding of the game by conducting a gaming session as a class on the following Monday. In this session, I was able to explain and contextualize terms that students had difficulty understanding during their initial gameplay. This level of support

seems to have been a good fit for the students. In fact, Steve and Erika preferred pair and group gameplay to their solo sessions, with Erika stating:

I think playing as a group was the most fun and productive. Having *sensei* (the teacher) to help us definitely made it go faster and he also emphasized important grammar or conceptual points that we should pay attention to.

When planning the instructional materials, I did not originally have a class gaming section, believing that student solo gaming experiences and later peer gaming experiences would provide enough support for learners. However, in reading Erika's comment and in listening to student thoughts in their post-study focus group session, students viewed classroom gaming as a favorable way to approach unfamiliar gaming where they could still make decisions about in-game choices, but have the support of the teacher present. By giving students additional scaffolding, I was able to work within their zones of proximal development and make the game more accessible to them than it had been on their own or in peer interactions.

In sum, while vernacular games such as *Tasukete Gotou* can introduce far more challenges than textbooks for foreign language students, with necessary pre-work and additional scaffolding by an instructor during instruction, students are able to combat these challenges and successfully complete a gaming exercise in their target language. After the group gaming exercise, students like Steve found the activity enjoyable, stating:

It was difficult, but especially with other students to share knowledge and ideas with, it felt less overwhelming and more like an opportunity to learn Japanese through genuine, non-textbook interaction.

Additional comments from Erika in her gaming survey stated that the exercise was exciting and fun, allowing her to think "about it as a learning opportunity." While there were

unexpected hurdles to overcome for students to successfully complete *Tasukete Gotou*, the participants all had positive comments to say about the activity and about working together as a team to tackle gaming in Japanese.

My motivation for the original design was to give students a solo gaming experience in Japanese first, so I could test the validity of student self-reports in pre-interviews where that they stated they gamed in Japanese “just like they did in English.” However, if I were to redesign the gaming exercises, I would have restructured the exercises to go from classroom gaming to pair gaming before attempting solo gaming in order to provide students with more possibilities for practice before having to play by themselves.

4.3 “You don’t have to worry about every single verb”: Instructor Expectations and Student Realities of Gameplay

This final section of the discussion presents an analysis of the gaming session presented through the lens of Activity Theory, in order to understand how I the researcher viewed the activity and goals for students before implementing my curriculum and contrasting this with how my participant Steve reacted to and transformed the curriculum in response to his own needs. Through this contrast, I demonstrate how the challenges of the solo gaming activity allowed both Steve and I to develop our understanding of the gaming activity and transform it into something beneficial for him and the other participants. While Vygotsky’s view of activity theory focused on subjects, artifacts, and objects which conceptualize mediated action, Engeström’s (1999) conceptualization of an activity system

further explores the complexities of social factors at play in a curriculum, highlighting the importance of *subject, object and outcomes, community, division of labor, and rules* (Engeström 1999 as cited in Thorne 2004). It is also essential to realize that an activity theory framework challenges ideas that learning is contained in individual brains and is the result of cause and effect. Instead, this framework conceptualizes learning as a dynamic activity that is positioned in “varied interaction between individuals” (Swain, Kinnear, and Steinman 2015). While instructors may initially think of activities as being created by the teacher and then performed by students in order for students to internalize new concepts, in student interactions with the materials, their peers, and their instructor, students are able to transform curriculum into something that suits their own needs and interests.

4.3.1 The Researcher’s Initial View of the Gaming Session

As the researcher, I entered this phase of the study with three primary goals in mind. First, for my own research purposes I wanted to understand students’ experiences with gaming in the L2 with an entirely unfamiliar game. Second, I wanted to use this game in order to teach students the speech act of advice-giving in the context of a digital game since the game was rich in advice-expressions contextualized in a Japanese cultural milieu. While not a principal point of my research, I was also curious about students’ incidental vocabulary learning while playing *Tasukete Gotou*. In both designing the curriculum and implementing it on the day of instruction, my understandings of this activity were mediated by the other study materials I had developed, the curriculum I aimed to teach, my own

research background, English and Japanese, and my experience of playing the game before instruction.

Figure 1 illustrates the expected activity network before the solo gaming activity in Week 3.

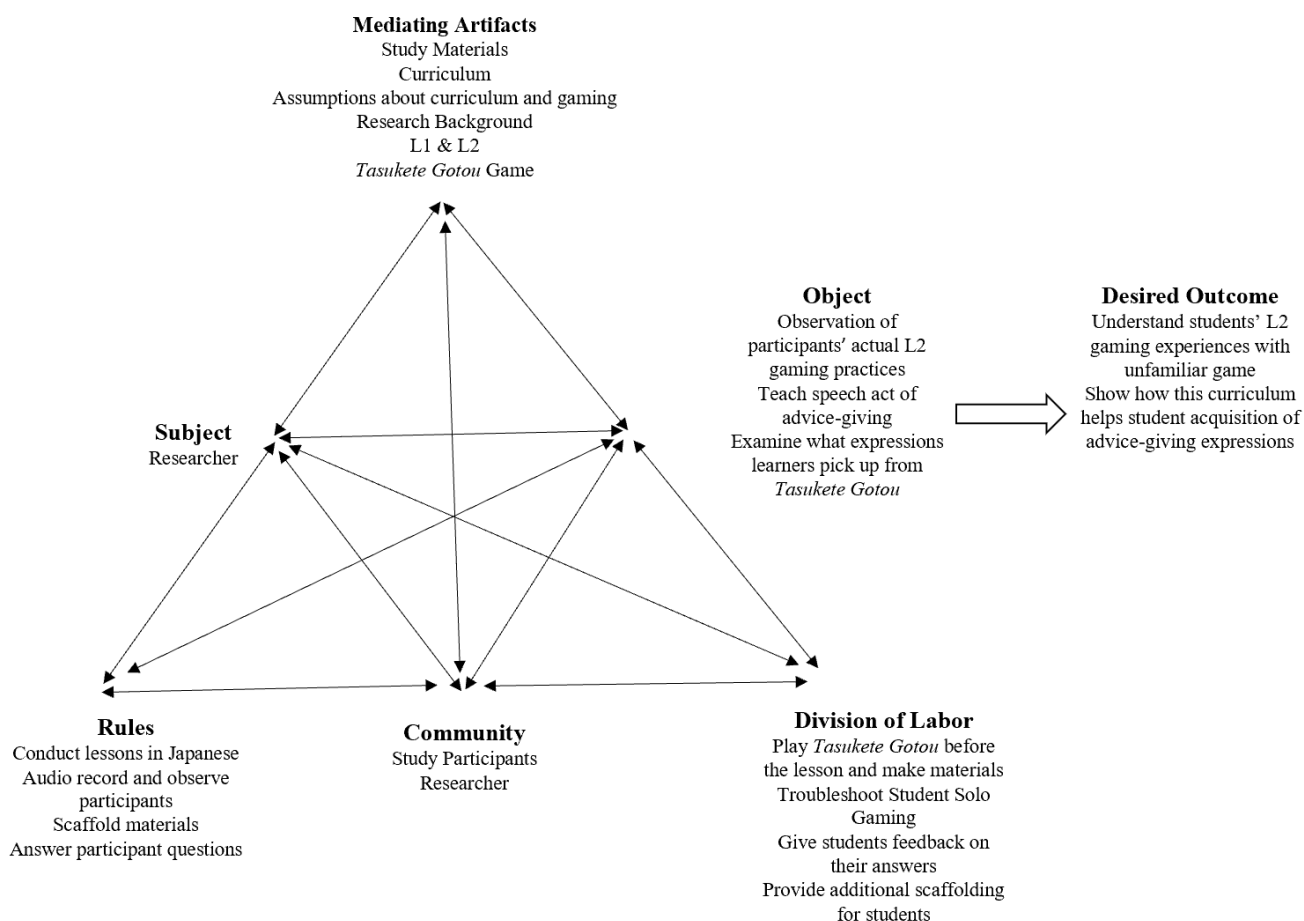


Figure 1. The expected activity network through the eyes of the researcher prior to the study.

First, the *subject*, located in the middle of the left side of Figure 1, is the researcher. The bottom left corner of the triangle represents the *rules* for the activity network. Rules that applied to me during the solo gaming session were the need to conduct the lesson in

Japanese, audio record and observe participants, scaffold materials when necessary, and answer questions that occurred during student playthroughs of *Tasukete Gotou*. The *community* is located in the bottom middle of the triangle. The gaming *community* consisted of the students playing the game and myself. The bottom right corner of the triangle represents the *division of labor* which illustrates what I did to work to ensure the activity would go smoothly. This included me playing all possible outcomes of the game before instruction, troubleshooting students' solo gaming experiences, giving feedback on student answers and understanding of the activity, and providing scaffolding for those who needed it on the day of instruction.

At the very top of the triangle are the *mediating artifacts*, all factors which mediated my understanding of the activity are displayed. In particular, as a Japanese language instructor, Japanese language learner, and avid L2 gamer, I approached the activity with assumptions about what my students could do based on what I considered to be “everyday Japanese” and “third-year intermediate student” accessible material. These assumptions mediated my understanding of how I felt students would be able to perform in the solo gaming activity. Initial *objects* for the activity were observation of student L2 gaming practices, teaching the speech act of advice-giving, and examining what expressions learners acquired from *Tasukete Gotou*. Finally, my *desired outcomes* for students post-instruction were to understand how students play an unfamiliar game in the L2 in the classroom and to show how the gaming curriculum was effective for student acquisition of advice-giving expressions.

In contrast to Figure 1, the activity network triangle in Figure 2 displays the beginning transformations in the activity network as a result of implementing the solo gaming curriculum. Highlighted, asterisked, and bolded sections refer to either additions to the initial curriculum objectives (in the *object* and *outcome* sections) or to unanticipated mediating artifacts that altered the direction of the activity.

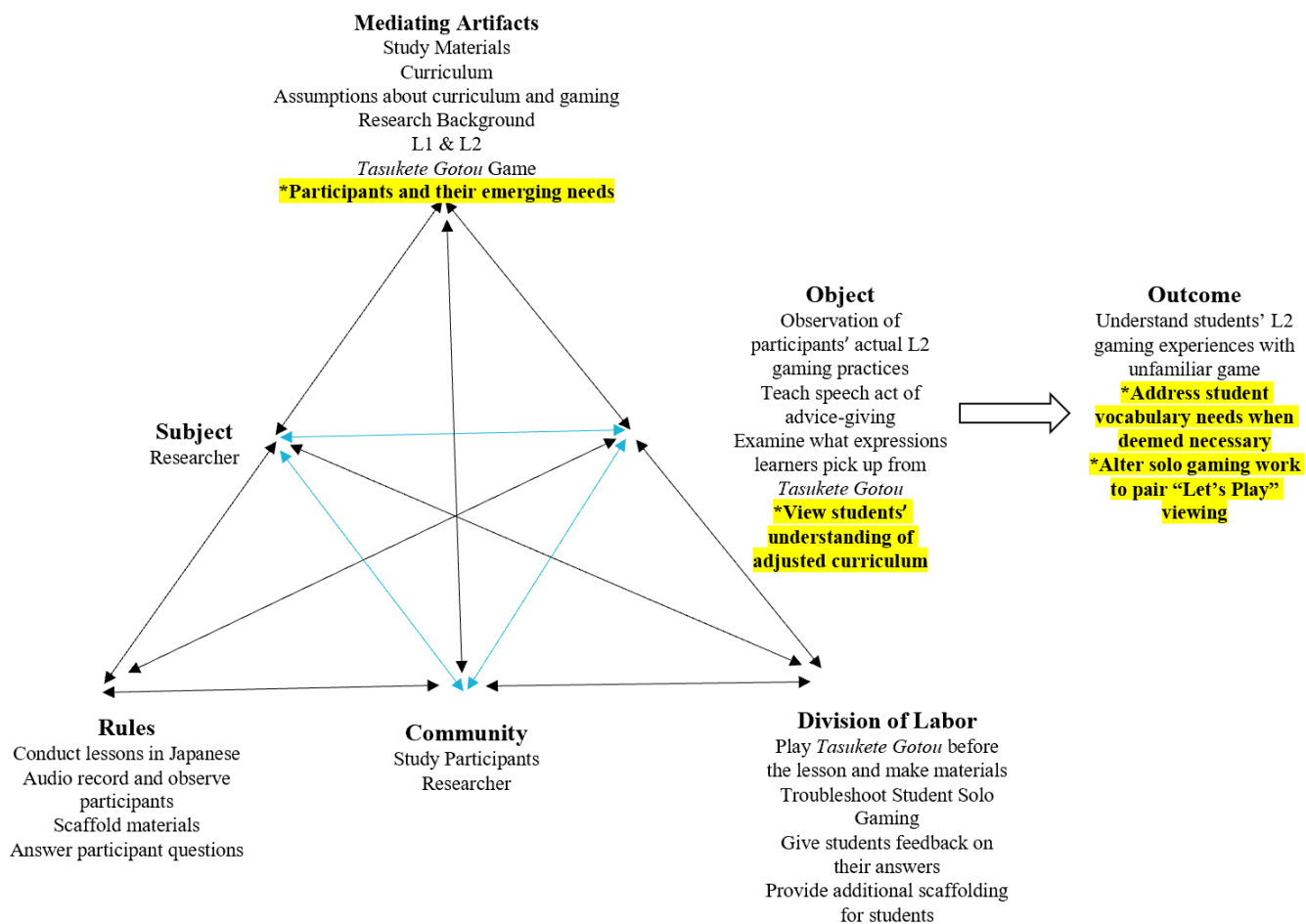


Figure 2. The initial transformations in the activity network in Week 3 through the eyes of the researcher

Activity network areas that differ from Figure 1 reveal how the actual activity network differed from what I had expected. In my initial conceptualization of this activity, I over-estimated the vocabulary knowledge of my target community of participants, which was one factor that resulted in needing to readjust the gaming activity when I noticed students were having difficulty with vocabulary. This can be seen in the highlighted, asterisked, and bolded sections present in the *object* and *outcomes* of the Figure 2. In addition, these emerging student needs became another artifact for mediating my understanding of the gaming session, as highlighted in the *mediating artifacts* section.

Initial *objects* for the activity were observation of student L2 gaming practices, teaching the speech act of advice-giving, and examining what expressions learners acquired from *Tasukete Gotou*. While I was still able to meet these expectations, an added *object* was to view students' understanding of an adjusted form of curriculum. From this addition, two outcomes were added to the activity network:

- 1) Altering solo game play to a pair viewing task, which reduced cognitive load by eliminating game controls and added the support of both a partner to collaborate with and voice acted gaming elements to help with *kanji* readings.
- 2) Addressing student vocabulary needs that emerged from game play as needed

My expected activity network before starting Week 3 of the curriculum anticipated something much different than what students could perform at their current level of proficiency. However, in examining the blue inner inverted triangle in Figure 2, I as the *subject* in my interactions with my *community*, was able to alter the *objects* for the lesson and created a different *outcome* than what I had initially envisioned. Rather than forcing a continued focus on solo-gaming to serve my own research interests, I altered the activity to

one where students could partner with a classmate and utilize the *Tasukete Gotou* “Let’s Play” in order to help scaffold their understanding of the gaming session further than they had been able to alone.

4.3.2 Steve’s View of the Gaming Session

Figure 3 displays Steve’s activity network during the Week 3 solo and pair gaming sessions. This differed greatly from what I expected, as illustrated in Figure 1 and was, in fact, the catalyst for further transformation in my own activity network as illustrated in Figure 4. In order to understand how my activity network transformed, it is essential to view Steve’s interactions with the gaming session which are presented in Figure 3.

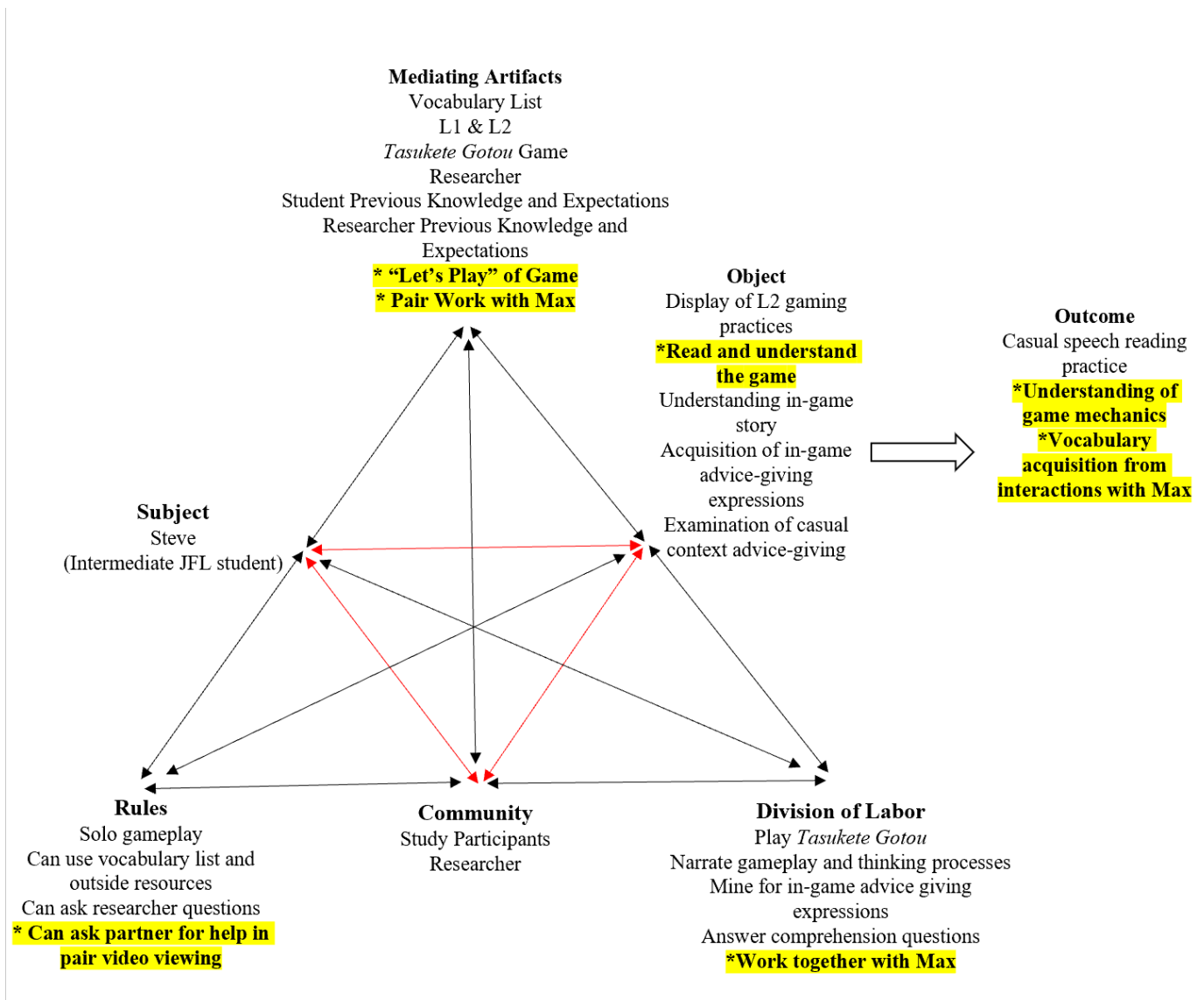


Figure 3. Steve's activity network in Week 3

Figure 3 represents my understanding of Steve's actual activity network during the gaming exercises in Week 3. This helps illustrate the multitude of factors that mediated Steve's gaming experience and what led me to redesign the initial solo gaming exercise and develop the pair "Let's Play" session to suit both his and Max's needs.

Located in the middle on the left-hand side, the *subject* for this activity network is Steve. Being a participant in the study, Steve has a set of rules that he must follow to conduct the gaming activity. Steve first has to conduct solo gameplay by using his own Japanese knowledge and the vocabulary list provided, and asking the researcher if he encounters unfamiliar terms. In addition, when Steve and his partner Max work on the pair “Let’s Play” viewing assignment together, he can (and does) ask Max for help. The *community* is the same for both Steve and the researcher and consists of the instructor and student peers. The *division of labor*, located in the bottom right-hand corner, consists of playing *Tasukete Gotou*, recording and narrating his thinking processes aloud, working to read and comprehend the written game dialogue (highlighted in yellow), mining the game for advice-giving expressions, and answering comprehension questions related to the game’s story. Yellow highlighting marks labor included here that I did not anticipate (as shown in Figure 2).

At the top of the triangle, Steve’s *mediating artifacts* are listed. Steve was not only mediated by his own Japanese and English knowledge, but also by his previous knowledge and expectations, the researcher’s expressed previous knowledge and expectations for the students, the game itself, the “Let’s Play” task, and his pair work with Max. The inner inverted red triangle shows subject Steve interacting with a variety of *objects*, including the need to display his L2 gaming practices, read and understand the game (highlighted in yellow), understand the in-game story, acquire in-game advice related expressions, and examine advice exchanges in a casual context. However, due to difficulties with game mechanics and vocabulary Steve encountered during his solo session, actual *outcomes*

surrounded understanding game mechanics and acquiring vocabulary that were necessary for comprehending the plot of the game.

As the instructor, I noticed Steve and Max having vocabulary issues and told them in Excerpt 8 of the Data Analysis, “You don’t have to worry about every single verb”, misunderstanding their vocabulary exchange as being “off-task.” However, because Steve and his partner lacked the necessary vocabulary to do their assigned task, they ignored my directive and continued to interact with the materials in a productive way for their own language learning and exert their learner agency in asking one another about meanings of words like *mochikiri* and *tannin no sensei*. This decision to focus on vocabulary was not random, but influenced by their language proficiency, interactions with one another, the materials, their vocabulary lists, and their own desired outcomes for the activity. My advice reflected my instructional goals, focused on speech acts and assuming that new vocabulary could be understood via contextual cues. Meanwhile, Steve and Max persisted on crafting their own desired outcome for their gaming session, focusing on the more fundamental issue of needing to understand the game content as prerequisite to any other matters. After talking to students when the gaming session and pair work finished in Week 3, I learned that they did in fact need vocabulary support. Therefore, Steve and Max’s actions proved to be a catalyst for transforming my own understanding of what kind of support students needed to successfully complete the gaming activity and helped me in creating the curriculum for Week 4A in the class gaming session. My transformed understanding is shown in section 4.3.3.

4.3.3 The Researcher's Transformed View of the Gaming Session

Figure 4 illustrates my transformed view of the gaming session in Week 4A, drawing what I observed from Steve's solo gameplay, his interactions with Max, and then synthesizing this knowledge with my expected activity network in Figure 1 and partial transformations depicted in Figure 2. Therefore, the inner inverted triangle in Figure 4 is purple, to illustrate the combining of my blue inverted triangle with Steve's red inverted triangle. All sections present in Figure 4 are largely the same as Figure 2, so discussion will focus on the highlighted, asterisked, and bolded additions to *rules*, *division of labor*, *mediating artifacts*, *object*, and *outcome* that came as a result of observation of Steve's actual activity network.

An addition to the *rules* section in the bottom left-hand corner of the triangle is my role as an instructor to address changing student needs. For my expected activity network, I saw my role as primarily being an observer of student gaming practices and helping with occasional questions to help them see advice-giving expressions in the game. However, by including a new rule to address changing student needs, I allowed myself to alter the curriculum as needed to respond to student concerns whether they were speech-act related, vocabulary related, pertaining to grammar, or even when students needed cultural information, which was not counted for in the initial activity network. This is also reflected in the *division of labor*, where I focused on addressing student lexical needs in the class gaming session. In addition, when examining *mediating artifacts* at the top of the triangle, rather than my expected actions from students, I was able to change my thought processes

due to being mediated by the realities of their two prior in-class gaming sessions. Seeing what students were capable of doing rather than relying on my assumptions of third-year intermediate Japanese students, helped guide me in choosing what terms to use in explanations and figuring out how to make the game more accessible to students.

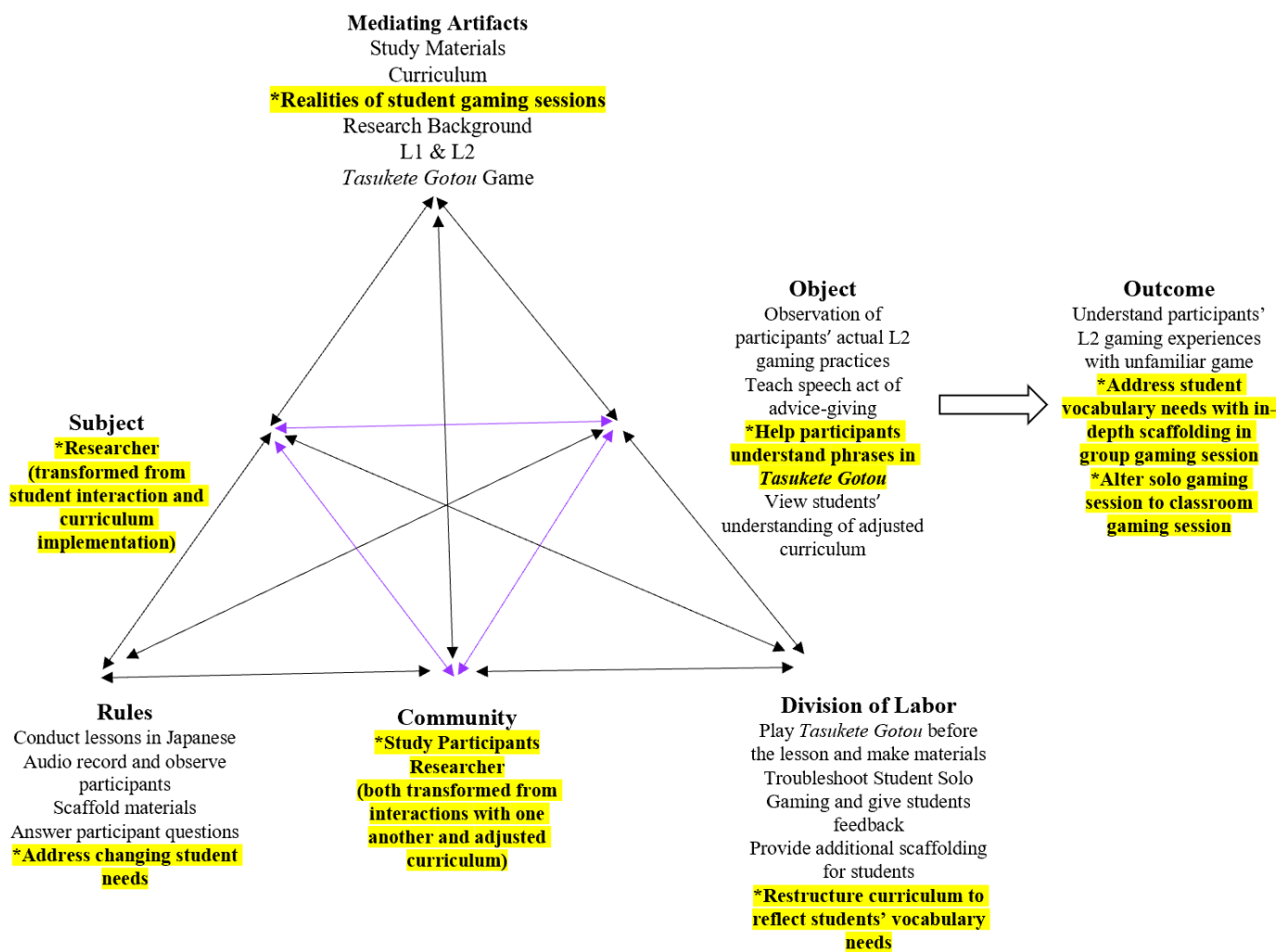


Figure 4. The gaming session in Week 4A transformed through the researcher's interactions with Steve in

Week 3

Helping students understand key phrases and vocabulary in *Tasukete Gotou* and monitoring their understanding of the adjusting curriculum became my two new primary focal points for the class gaming session, realizing that without the proper base knowledge of vocabulary students would be unable to notice the speech-acts we encountered in the game. The *outcome* of shifting the solo gaming to classroom gaming in Week 4A was also only realized after discussion with students directly after their solo gaming and pair viewing sessions in Week 3, showing the need for instructors to actively verify with students what part of the curriculum is not working and gauging interest in alternate teaching methods.

As a result of actively observing my participants like Steve during the solo gaming session and their pair work in Week 3 and listening to their feedback and concerns, I was able to reevaluate my teaching goals for the gaming unit and include a vocabulary instructional unit that directly benefited students and helped make the game more accessible to them. A key advantage of the class gaming session was that I could draw attention to key phrases or moments in the story and advice-giving related phrases, allowing me to give students further cultural and contextual knowledge that they would not be able to gather from their vocabulary list or gaming on their own. In fact, class gaming sessions have the potential to provide students with the opportunity to talk about a game in an affinity group, which connects more closely to the actual habits of real-life gaming communities where individuals exchange game related information on online forums or react to in-game events with one another. By creating these sorts of learning opportunities for students, we may be able to provide a learning opportunity which can help them to

participate in target online communities in the future and enrich our own curriculum in the process.

SECTION 5: CONCLUSIONS AND FURTHER IMPLICATIONS

This exploratory study examined possibilities for the implementation of digital gaming in a Japanese curriculum centered around the speech act of advice-giving. The results revealed that while the initial solo gaming session presented challenges for students, introducing both pair work and a classroom gaming session helped to make the material in *Tasukete Gotou* accessible to students. In addition, the variety of roleplays that students practiced during Week 2 and 3 and the presence of classroom guests in Week 4 created a variety of learning opportunities for students which aided in their Japanese linguistic development. Besides the target of advice-giving, Steve and Erika enacted their learner agency in interactions with the classroom guest Ms. Tagawa in order to learn new vocabulary, check the pragmatic correctness of utterances related to shopping in Japanese, and gain new cultural understanding they may not have been able to glean from their textbook and formal instruction.

In an effort to address gaps in the literature for observation of learners' real L2 gaming practices (Ryu 2013), I took ethnographic notes and observed students' gameplay of *Tasukete Gotou* before enacting pair work or gaming as a class. This method was able to show the difficulties that students may face when playing a new game with unfamiliar

language and reinforced the importance of a vocabulary unit of instruction when employing target language gaming in the classroom. The study also addressed another gap in the literature regarding the incorporation of vernacular games for pragmatic development. It became evident to me while conducting the gaming session that possible reasons for this gap in the literature are the inability to simplify an authentic material like vernacular games or the affordances that creating an educational game provide for developing a game that is more accessible to foreign language students.

Despite difficulties with the solo gaming exercise, participants found both the gaming session and the curriculum enjoyable and expressed the desire to incorporate gaming into formal instruction. Students also expressed their thoughts on a game like *Tasukete Gotou* being feasible for classroom usage because of its simplicity in design, not requiring expert gaming knowledge to play it, and its current relevance due to the inclusion of LGBTQ themes. Out of all the units of instruction, students found the classroom guest session in Week 4B to be the most enjoyable because they were able to use their knowledge they had gained over the curriculum with real Japanese speakers who were eager to speak with them and answer their questions. An implication from this finding for future studies is the inclusion of Japanese speaker classroom guests who are familiar with a game utilized in instruction may be able to provide students with opportunities for gaming related conversation practice which could be of benefit in real-world interactions.

Further studies using digital gaming for pragmatic language instruction would benefit from integrating adequate time in the curriculum for vocabulary practice in order to

prepare students for terminology that appears while gaming. For Japanese gaming in particular, an extra session for teaching *kanji* readings that appear in the game may provide students with effective scaffolding to successfully read the challenging in-game text. In addition, basic gameplay tutorials and vocabulary related to the gaming exercise may prove beneficial for students in eliciting target language discussion about how they played the game. Other possibilities for digital gaming related studies may include more focus on beginner level digital gaming (such as Shintaku 2019) with digital games that are simpler and have minimal amounts of text. By presenting these sorts of games in the classroom, student levels of frustration due to large amounts of unknown words and the necessity for teachers to devote large amounts of instructional time to pre-work could be drastically reduced. For example, simple flash games where students build town maps or where students dress up characters and then discuss them with their peers have the potential to reinforce terms being used in formal instruction.

Finally, there were several limitations surrounding this study that should be addressed. One limitation of this study was that due to time constraints and the amount of difficult vocabulary, students were unable to play through all the endings of the game, which may have limited their opportunities to practice re-reading terms that appear frequently in the game. Another limitation was the lack of voice acting present in the game, which may have enabled students to play the game more efficiently without the need to watch the “Let’s Play.” However, due to the branching paths present in this game configuring audio recordings for all possible dialogue could prove to be time consuming for educators. One additional limitation to this study was both the researcher and the

participants were highly motivated Japanese language students interested in gaming, which may not be representative of actual student interest surrounding gaming in the classroom.

Guidelines for the Implementation of Vernacular Gaming in Foreign Language

Classrooms

Throughout the study, I have addressed possible benefits as well as the various challenges that the incorporation of vernacular games present to classroom instruction. In closing, I will present a list of guidelines that may be helpful for instructors wishing to implement vernacular games in the foreign language classroom that I aim to keep in mind when I create materials in the future.

- 1) It is essential to select a game that both aligns with curricular goals, as well as student interests (a game that addresses language targets but students feel unmotivated to play becomes more of an obstacle than a motivation)
- 2) When selecting a game, pay attention to the language being used. Consider whether vocabulary and other language gaps can be bridged by the curriculum; if not, the game may not be appropriate for the target student population
- 3) Avoid games that require quick response times or gaming related skills that all students may not possess
- 4) If games lack voice acting, check if there are “Let’s Plays” of the video game available on YouTube to scaffold the reading for students (Another option is recording these yourself, but this may prove too time consuming or complicated with branching storylines)

- 5) In designing the curriculum consider student linguistic aptitude and begin thinking of areas they may find difficult in order to troubleshoot them early on
- 6) If creating gaming materials for a level you are not experienced in teaching, consult an instructor who previously taught the course and play the game together to determine if it is suitable for students to play
- 7) Pilot candidate games with students of the target level. To do this, either try playing the game as a class or assign a short gameplay session for homework in order to gauge what areas students find tricky.
- 8) After this initial gaming session, ask students either via classroom discussion or surveys what areas they found engaging, what areas they found difficult, and what they feel they need to game better. If you plan materials development around a game, this step should be invaluable in making materials design decisions
- 9) If you notice students struggling with vocabulary in the game, consider developing vocabulary-focused materials or doing a vocabulary-focused class session. Students will be unable to look for grammar, speech acts, or even pay attention to the story if there are too many unfamiliar words. An ideal option would be to have vocabulary related exercises as pre-work before gaming
- 10) Not every student in class will be interested in gaming so be sure to include roleplays, in-class activities, or other media that may not directly relate to the game but reinforce language targets

- 11) If possible, invite classroom guests who you have play the game beforehand so students are able to have target language conversations with the guests about their gaming experience
- 12) Teachers cannot perfectly anticipate all students' proficiencies, knowledge, interests and needs. Expect the unexpected. Be nimble in working with students to help them towards their own interests, needs, and goals via the gaming curriculum

This is only a limited list, but these guidelines may be beneficial to instructors wishing to include vernacular gaming in the classroom. It is my hope that this study may inspire other educators to consider the potential of games for classroom language teaching and learning and to reflect on how interactions with students transform not only the curriculum but we, ourselves, as educators.

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APPENDIX 1: Gaming Terms Glossary

JRPG (Japanese Role Playing Game)- A role-playing video game (generally solo-play) either made in Japan or made outside of Japan in the same style as the genre. Character designs and plots are generally reminiscent of *anime* settings. Players take control of a protagonist who is the hero and parties are comprised of friends the main character meets along the way that follow certain archetypes present in fantasy settings (healer, mage, warrior, etc.). These games feature sometimes over-the-top voice acting and are either set in a fantasy world or a “normal” Japanese setting with fantasy elements.

Let's Play- A video where a YouTuber reacts to a game and plays through it on video. Let's Play videos often have the game being played on-screen and a small window with the player's face to document their reactions.

MMORPG (Massively Multiplayer Online Gaming)- An online game variety in the role-playing genre where a player takes control of a character (most of the time in a fantasy world) and plays simultaneously with many people in order to conduct missions, defeat monsters, and level up their character. The most well-known of these games is *World of Warcraft*.

Rhythm game- A game where players mash buttons on keyboards or screens to the beat of songs that are playing. Players are then graded on their gameplay based on how well they followed the rhythm and beat of the song.

Visual Novel- Games rich with text, much like a traditional novel, but with the presence of voice acting, visuals, and sound effects. They may also contain branching storylines that require the player to pick an option to advance (much like a *Choose Your Own Adventure* style novel).

APPENDIX 2: SAMPLE MATERIALS

Week 2 Instructional Materials

Advice Giving and Requesting in Japanese

General guidelines for giving/receiving advice in Japanese

Much like in English, you don't give or request advice by simply telling someone to do something. There are generally a set of steps you follow in order to start and finish the process. I have outlined them below:

Steps to requesting advice:

1. 前置きの表現（まえおきのひょうげん：Backgrounding Expressions）
2. 状況の説明（じょうぎょうのせつめい：Explaining the situation）
3. アドバイスを求める（もとめる）表現（Requesting advice）
4. お礼（おれい：Thanks）（ノート：受け入れなくても、お礼を忘れないでください。）

The phrase “backgrounding” might sound confusing, but you're simply doing the pre-work for explaining your dilemma. This might consist of checking if your speaking partner has time to listen to your problem, reminding them of an event that happened recently, making sure they know the parties involved in your situation, or anything that you need to get away before explaining your problem. After your listener understands the situation, you tend to request advice. However, you might have a listener who goes into advice giving after listening to your situation without you needing to ask for it. Finally, after you receive their advice, it's common to thank your advice giver even if you don't agree with their advice. You might add something like *そうですか。.....わかりました。Or うーん、私にできるかな...* to show your ambiguity before thanking them if you don't one hundred percent agree with it. These sort of ambiguous expressions will be included in the expression list in this guide.

Steps to giving advice

Compared to requesting advice, the process for giving advice needs less set up, but your responses are important. Here are the general steps:

1. Confirmation of your availability to talk（いい（です）よ。）

2. Recognition/Empathy of your partner's situation (そうですか。／それは大変です
ね。) Another possibility here is questioning your partner further if you don't
understand their situation. Then once you understand either recognizing or
empathizing.
3. Giving advice (Typically indirect unless you're very close and it's something very
straight forward)
4. Not needed necessarily but maybe words of encouragement if they seem troubled
(がんばってください)

At first glance it may seem that giving advice is easier than requesting it. However, the
main thing you need to keep in mind while giving advice is not to come across arrogant and
to be sure to recognize the problem your partner is facing. This does not mean you have to
agree with their viewpoint, but in order to maintain your relationship with the person it may
be beneficial to use more indirect expressions like したらどう? and avoid phrases like し
た方がいいですよ。 or ○○すべきですよ。

Helpful expressions for requesting advice:

(adapted from Inter-University Center for Japanese Language Studies' 新待遇表現 Unit 6)

Backgrounding expressions (Formal to Casual)

- すみません。ご相談させていただきたいんですが... (F)
- すみません。ご相談したいことがあるんですが... (F)
- ~について伺いたいんですが...／ちょっとお伺いしたいことがあるん
ですが... (F)

For politeness, including a ちょっとよろしいでしょうか。 Or 時間がよろしいで
しょうか。 and confirming their availability to talk beforehand may be a good way to
begin the conversation. In informal settings this would look something like (今、) ち
よっといい?

- ちょっと教えてほしいんですが... (N)
- ちょっと相談に乗ってほしいんだけど (C)

- ねえ、ねえ。～って、どうしたらいい？ (C)

Requesting advice (Formal to Casual)

Formal -> Neutral

- (できましたら) ご意見を伺わせていただけないでしょうか。 (F)
- (よろしければ) ご助言をいただけませんかでしょうか。 (F)
- (すみませんが) どうすればよいか、教えていただけないでしょうか。 (F)
- (すみませんが) 何かいい方法、ないでしょうか。 (N)
- (すみませんが) ～について教えてもらえませんか。 (N)

Casual

- どうしよう... (C)
- どうしたらいいの／どうする？ (C)
- ～って、どうしたらいい／どうすればいい？ (C)
- ～の時って、どうしてる？ (C)
- ～って、どう思う？ (C)
- ～のことで、ちょっと困ってるんだけど (C)

Week 2 Instructional Activities

Advice Giving and Requesting Practice

A. お悩み相談の動画を見てみよう！

「しんどいときはやすめばいい。【お悩み相談】」きい

(0:00-05:31 skip 0:59-1:51)

<https://www.youtube.com/watch?v=w3f6DmrXTmU>

1. Let's watch a Youtube Video by きい dealing with giving advice to her followers. Jot down any expressions you heard her use that you think are tied to advice giving.
2. For the comment about the person's boyfriend being too dark, how did きい respond? Was it different from her other responses?

Note: きい refers to herself in the third person throughout the video when she means 私. She also uses Hiroshima dialect in the video, so if you are confused, feel free to ask.

Expressions I heard from きい's video I think are related to advice giving:

きい's response to the boyfriend question (English is fine for this, but note a few Japanese strategies if possible):

B. Try Giving Advice

Let's practice giving good and bad advice to each other. First, in the space below think of a problem real or otherwise you're dealing with. Then let's try to help each other giving good or bad advice.

My dilemma:

The advice I received:

Week 3 Roleplays (continued from Week 2)

C. Situational Practice

Look at the following prompts and try to act out a dialogue with your partner based on the facts that are written or anything you want to add to make it more interesting.

1. Takeshi- Wants to play baseball but his grades aren't good enough to be on the team. Is struggling with what to do.
Kenji- Does well in his classes and is Takeshi's best friend. Suggest he and you study together for his next test.
2. Ms. Tanaka- The French teacher at Machida University. Is eager to help students with their problems.
Student- Likes French but finds the textbook exercises a little boring. Wants Ms. Tanaka's advice for how to get better at French.

3. Yuuta- You were confessed to but you're already dating someone else. You ended up running away and not telling them the truth, but you're conflicted on what to do. Naoki- You're Yuuki's friend and are surprised he was confessed to by someone and even more surprised he ran away and didn't tell the person he was already seeing Lisa. Tell Yuuta while you understand his feelings, he should be honest about already dating someone else.
4. A- Wants to buy a Nintendo Switch but can't find one in the store. Decides to ask an employee. Only interested in Nintendo software. No interest in Sony or XBOX. Employee- Knows there are no Nintendo Switches in stock currently, but suggests a PS4

Week 3 Gaming Vocabulary List Example

助けて後藤（単語リスト）

Here is a vocabulary list of some of the expressions in *Tasukete Goto!* that could prove difficult. While playing, if you encounter other phrases you don't know or had to look up, please write those down on the back of this sheet.

日本語	読み方	意味
通う	かよう	attend (school)
とびぬけた		outstanding
持ちかける	もちかける	to approach (持ちかけられる = to be approached)
立ち去れ	たちされ	leave, exit
神聖なる	しんせいなる	divine, sacred
邪魔する	じゃまする	to intrude
奇遇	きぐう	What a coincidence! (amazing coincidence)
蕎麦	そば	Soba (Japanese buckwheat noodles)
食う	くう	to eat
食べかけ	たべかけ	half-eaten
隣の芝は青い	となりのしばはあおい	The grass is always greener on the other side.
遂に	ついに	at long last, finally
仏教徒	ぶつきょうと	follower of Buddhism
魅力	みりょく	charm, appeal

ともかく		putting that aside
告られる	こくられる	to be confessed to (slang version of 告白される)
啜る	すする	slurp (noodles)
担任の先生	たんにんのせんせい	homeroom teacher

Week 4 Classroom Guest Roleplay Materials

ロールプレイのシナリオ (Person A)

- ① You go to the store to buy new headphones (earbuds) to use at the gym. You don't know what brands are good, so ask the store clerk for their advice on a good pair of headphones (earbuds). Make sure the headphones you get are ones you can use for running and are not above your budget (20,000 yen). (If the headphones you are recommended are over your budget or not suited for what you want to do, find a way to show you are not interested in them.)
- ② You are talking to your friend about the last test you had in Japanese class. You didn't understand the grammar that well, but you hear your friend got an A on the exam. Ask your friend for advice on how you should study to do well on the next exam.
- ③ You were asked out by someone you like and were happy, but they had a misunderstanding and thought you were a celebrity. Ask your friend for advice on how you should tell them you are not that celebrity, but you still want to go out with them.

ロールプレイのシナリオ (Person B)

- ① A customer comes to you asking about getting new headphones. Show them a few pairs of headphones and help them figure out what fits their needs. Then after checking the stock, let them know the headphones they wanted are sold out and offer a suggestion for another pair.
- ② You are a good student in Japanese class and find the content easy to understand. Give your friend advice on how they can study to get better grades in class. (Maybe tell them a TV show you've been watching, a game you've been playing, a website you've been using, etc.)

- ③ Your friend tells you about getting asked out by someone they like, but that they were mistaken for a celebrity. Tell them your advice on how they should handle the situation. (Should they say they like the person but they aren't a celebrity? Should they pretend to be the celebrity and go out with the person? Feel free to answer as you feel fit.)

① B (ヘッドホン、イヤホン)



BOSE ボーズ

SoundSport Free wireless headphones ブライトオレンジ×ミッドナイトブルー

参考価格：¥29,700

価格：¥26,400 (税込) (参考価格より¥3,300の値引き)

商品概要

- 完全なるワイヤレス
- 先進テクノロジーここに凝縮

SoundSport Free wireless headphones は、音質向上のためのデジタル信号処理から、安定した Bluetooth 接続のためのアンテナ位置にいたるまで、細部にまでこだわって開発されています。

スマートフォンを手に持っても、ポケットやバッグに入れていても、音割れやノイズのない安定したサウンドを実現。

完全ワイヤレスで、驚きのサウンドを提供します。

- **雨や汗にも強い防滴仕様**

ヘッドホンにとってトラブルの原因になる水滴の浸入を防ぎます。オープンポートに撥水性のあるメッシュ素材を採用しています。

これにより、内部への水の侵入を防ぎ、雨や汗を気にせず使用することができます。



BOSE ボーズ

SoundSport wireless headphones ブラック [ワイヤレスヘッドホン Bluetooth 対応]

価格： **¥19,800** (税込)

商品概要

エクササイズをより楽しめる

エクササイズをより楽しむために、高音質、装着安定性と快適な付け心地、そしてあらゆる場所で日々使用できる耐久性を実現したワイヤレスヘッドホンです。

装着部にはどれだけ動いても外れにくく、快適なワークアウトを可能にするスポーツ専用カスタマイズされた「StayHear+」チップを採用。防滴・防汗となっているので、屋内外を問わず、そのパワフルなオーディオ性能を楽しむことが可能で、さらにケーブルに搭載されたマイクとリモコンを使えば、エクササイズに集中しながら曲のスキップや音量の調節、通話も行うことができます。

APPENDIX 3: PRE-TEST AND POST-TEST

Level Up: Video Games for Japanese Second Language Acquisition Pre-Test

Vocabulary

Match the following words to their English equivalents.

- | | |
|------------|--|
| 1. すする | a. appeal, charm |
| 2. ふり | b. proof |
| 3. 騙す | c. to be confessed to |
| 4. 勘違い | d. put on the air of |
| 5. おごる | e. to treat someone to |
| 6. 証拠 | f. There's nothing you can do about it. |
| 7. 代表 | g. misunderstanding |
| 8. 魅力 | h. to deceive |
| 9. 告られる | i. to correct |
| 10. 訂正する | j. representative |
| 11. 断る | k. to compliment |
| 12. 戸惑う | l. obvious, something everyone should know |
| 13. しょうがない | m. to refuse |
| 14. 当たり前 | n. slurp |
| 15. 褒める | o. to be bewildered |

Conversation Completion

For the following questions, there are blanks in the dialogues. Try your best to fill in the blank with an appropriate expression based on the setting, character relationships, and any other factors you think may influence the conversation. Then, state your reason for why you used your expression(s) you chose. (Spaces for your answers do not necessarily reflect the length of the response but I think I have provided enough for your answers. Write as much or as little as you see fit.)

- 1. You are wanting to do some research at the East Asian Library for your Japanese class, but you haven't tried to find Japanese materials on your own**

before. Therefore, you decide to ask your teacher for some advice about using the library services. Read the following dialogue and fill in a possible way to do this request.

A さん： _____

(Let your teacher know you need to consult with them about something)

先生：はい、为什么呢。

A さん： _____

(Let your teacher know you are thinking about going to the library for your report)

先生：あ、そうですか。

A さん：はい。それで、一人で行くのは不安なので、どうやって日本語のリソースを探せばいいのか、事前にいろいろ^{うかが}っておこうと思ひまして...。<先生：そうですか>ご^{じよげん}助言 (助言=アドバイス) いただけませんか。

先生：そうですね。確かに、初めてならちょっと不安ですね。でも、そんなに心配することはないと思ひますよ。田中さんという図書館の人が日本語のリソースについて詳しいから、まず田中さんに聞いてみたらどうですか。

A さん：そうですか。

(Say you will try consulting Ms. Tanaka about finding resources.)

お忙しいところ、どうもありがとうございました。

Why did you use the expressions you chose?

2. You are at the store trying to find the same earbuds as your friend but couldn't find them by yourself. You decide to ask the store employee for help in finding the earbuds.

Aさん：すみません。これと同じものを探してるんですが。（ケイタイの写真を見せる）

店員：ちょっと失礼します。ああ、……。確認かくにんしますので、少々お待ちください。

Aさん：すみません。

店員：お待たせしました。今、在庫（ざいこ：Stock）がないんですが…。

Aさん：

(Say to yourself “What should I do?” and then say that you are looking for a pair of earbuds that you can use while exercising.)

店員：それでしたら、こちらはいかがでしょう。防水ぼうすいですので、激しいはげしい運動でも使えますよ。

Aさん：じゃ、それにします。

Why did you use the expressions you chose?

3. Your friend Ashley and you are enrolled in a third year Japanese class. She comes to ask for your advice about ways she can improve her reading skills. Give her advice on a way to improve her reading.

アシュリー：ねえ、Aさん。日本語の授業の読み物、ちょっとつまらないよね。

Aさん：そうだね。私も日本の歴史にあまり興味ないから、なんであのテーマ選んだのかよくわかんないな。

アシュリー：でしょ！で、読解どっかいがちょっとにがてで、何かいいリーディングの練習、知らない？

A さん： _____

(Suggest to Ashley that since she likes video games, she might want to play *Final Fantasy*. She's a big fan so you think it might be fun for her.)

アシュリー：あー、それ、めっちゃいいね！じゃ、日本語でプレイしてみる！どうもありがとう。

Why did you use the expressions you chose?

4. Your coworker in Japan is thinking of coming to Seattle this summer and wants to get your advice on must-see attractions and things to do while he is there. Give him a few suggestions on places to check out during his trip.

水野：Aさんはシアトルの出身だったよね。

Aさん：そうですよ。でも、最近仕事で忙しくて、帰る機会がなくて、ちょっと寂しいですね。

水野：海外で働いてるなんて大変だね。<そうですね。> 実は、今度、友達の結婚式がシアトルであるんだ。はじめてアメリカに行くんだけど、おすすめの観光地、ないかな。

Aさん： _____

(Say that lots of people go to the Space Needle or Pike Place Market, but they should go to Capitol Hill's Elliot Bay Bookstore if they like books.)

水野：へー、本屋がいいね。....ありがとう。後でネットでもっと調べてみるよ。

Why did you use the expressions you chose?

5. Your friend, Yuuta, was confessed to by a girl at WASU (Washington State University) but didn't know what to say to her. He comes to you for advice on what he should tell her.

ゆうた：ねえ、Aくん。ちょっといい？

Aくん：うん、いいよ。どうしたの？

ゆうた：えっとね。桜ヶ丘^{さくらがおか}さんって覚えてる？WASU^{ワズー}の？

Aくん：さくらがおかさん...あのモデルみたいな顔をしてるかわいい子？

ゆうた：モデルかどうかはともかく...この間、告白されたんだけど...

Aくん：.....は？

ゆうた：で、桜ヶ丘さんは優しい人だけど、もうリサと付き合っていて、なんて言えばいいのかわかんなくて、逃げちゃった。

Aくん：逃げたの？！

ゆうた：ずっと一人で悩^{なや}んでて...なあ、どうすればいいのかなあ。

Aくん：_____

(Say if it was you, you would be honest and say you're dating someone.)

ゆうた：確かにそうだね。そうするしかないね。相談^{そうだん}乗^のってくれてありがとうな。

Why did you use the expressions you chose?

6. You and your friends Miki and Takeshi were hanging out and watched a movie recently. During a friendly conversation you made a joke about Miki having bad taste in partners and that she should dump the person she's dating because they're a jerk. Miki's been mad at you since and is not talking to you, so you consult Takeshi about what to do so that Miki will forgive you.

Aさん：この間、楽しかったね。

たけし：そうだね。映画ちょっと怖かったけど、Aさんのお母さんが作ってくれたポップコーンを食べながら、映画を見るのは映画館にいるみたいな気分だった。

Aさん：あ、ありがとう。私も楽しかったよ。でも、映画を見た後、みきとの会話がちょっとやばかったよね。

たけし：そうだね。まあ、みきはすぐ腹が立つから。なんであんなこと言っちゃったの？

Aさん：あれは僕が悪かった。でも、みきは全然返事してくれなくて、困ってるんだよ。

(Express feeling distraught about what to do.)

たけし：まあ、みき怒ってるから、返事しないだろうね。でも、友達だし、ほかにできることがあるんじゃない？

Aさん：そうかもしれないけど、まだ怖いよ。_____

(Ask Takeshi what he would do.)

たけし：そんなの決まってるじゃん (What you should do is pretty obvious, right?)。

(Suggest they apologize to Miki.)

Aさん：めんどくさいけど、たけしさんの言う通り (It's as you say) だね。やってみる。

たけし：頑張ってるね。

Why did you use the expressions you chose?

Level Up: Video Games for Japanese Second Language Acquisition Post-Test

Vocabulary

Match the following words to their English equivalents.

- | | |
|---------------------------|--|
| 16. すする | a. appeal, charm |
| 17. ふり | b. proof |
| 18. 騙す ^{だます} | c. to be confessed to |
| 19. 勘違い ^{かんちがい} | d. put on the air of |
| 20. おごる | e. to treat someone to |
| 21. 証拠 ^{しょうこ} | f. There's nothing you can do about it. |
| 22. 代表 ^{だいひょう} | g. misunderstanding |
| 23. 魅力 ^{みりょく} | h. to deceive |
| 24. 咎られる ^{とくられる} | i. to correct |
| 25. 訂正する ^{ていせい} | j. representative |
| 26. 断る ^{ことわる} | k. to compliment |
| 27. 戸惑う ^{とまどう} | l. obvious, something everyone should know |
| 28. しょうがない | m. to refuse |
| 29. 当たり前 ^{あたりまえ} | n. slurp |
| 30. 褒める ^{ほめる} | o. to be bewildered |

Conversation Completion

For the following questions, there are blanks in the dialogues. Try your best to fill in the blank with an appropriate expression based on the setting, character relationships, and any other factors you think may influence the conversation. Then, state your reason for why you used your expression(s) you chose. (Spaces for your answers do not necessarily reflect the length of the response but I think I have provided enough for your answers. Write as much or as little as you see fit.)

1. You are at the store trying to find the same earbuds as your friend but couldn't find them by yourself. You decide to ask the store employee for help in finding the earbuds.

Aさん：すみません。これと同じものを探してるんですが。（ケイタイの写真を見せる）

店員：ちょっと失礼します。ああ、……。確認かくにんしますので、少々お待ちください。

Aさん：すみません。

店員：お待たせしました。今、在庫（ざいこ：Stock）がないんですが…。

Aさん：

(Say to yourself “What should I do?” and then say that you are looking for a pair of earbuds that you can use while exercising.)

店員：それでしたら、こちらはいかがでしょう。防水ぼうすいですので、激しいはげしい運動でも使えますよ。

Aさん：じゃ、それにします。

Why did you use the expressions you chose?

2. Your friend Ashley and you are enrolled in a third year Japanese class. She comes to ask for your advice about ways she can improve her reading skills. Give her advice on a way to improve her reading.

アシュリー：ねえ、Aさん。日本語の授業の読み物、ちょっとつまらないよね。

Aさん：そうだね。私も日本の歴史にあまり興味ないから、なんであのテーマ選んだのかよくわかんないな。

アシュリー：でしょ！で、読解どっかいがちょっとにがてで、何かいいリーディングの練習、知らない？

A さん： _____

(Suggest to Ashley that since she likes video games, she might want to play *Final Fantasy*. She's a big fan so you think it might be fun for her.)

アシュリー：あー、それ、めっちゃいいね！じゃ、日本語でプレイしてみる！どうもありがとう。

Why did you use the expressions you chose?

3. Your friend, Yuuta, was confessed to by a girl at WASU (Washington State University) but didn't know what to say to her. He comes to you for advice on what he should tell her.

ゆうた：ねえ、A くん。ちょっといい？

A くん：うん、いいよ。どうしたの？

ゆうた：えっとね、桜ヶ丘^{さくらがおか}さんって覚えてる？ WASU^{ワズー}の？

A くん：さくらがおかさん...あのモデルみたいな顔をしてるかわいい子？

ゆうた：モデルかどうかはともかく...この間、告白されたんだけど...

A くん：.....は？

ゆうた：で、桜ヶ丘さんは優しい人だけど、もうリサと付き合っていて、なんて言えばいいのかわかんなくて、逃げちゃった。

A くん：逃げたの？！

ゆうた：ずっと一人で悩^{なや}んでて...なあ、どうすればいいのかなあ。

A くん： _____

(Say if it was you, you would tell them say you're already dating someone.)

ゆうた：確かにそうだね。そうするしかないね。相談乗ってくれてありがとうな。

Why did you use the expressions you chose?

Oral DCT Topics

From the options below, please choose one topic to do with a partner for your recording.

ロールプレイのシナリオ (Person A)

- ④ You are talking to your friend about the last test you had in Japanese class. You didn't understand the grammar that well, but you hear your friend got an A on the exam. Ask your friend for advice on how you should study to do well on the next exam.
 - ⑤ You were asked out by someone you like and were happy, but they had a misunderstanding and thought you were a celebrity. Ask your friend for advice on how you should tell them you are not that celebrity, but you still want to go out with them.
 - ⑥ Come up with an original scenario to ask for advice (Maybe something similar to the problem you thought up during our Advice Circle during Week 2) from a friend. Be sure to react to their advice genuinely and then thank them somehow before you finish the conversation.
- -----

ロールプレイのシナリオ (Person B)

- ④ You are a good student in Japanese class and find the content easy to understand. Give your friend advice on how they can study to get better grades in class. (Maybe tell them a TV show you've been watching, a game you've been playing, a website you've been using, etc.)
- ⑤ Your friend tells you about getting asked out by someone they like, but that they were mistaken for a celebrity. Tell them your advice on how they should handle the situation. (Should they say they like the person but they aren't a celebrity? Should they pretend to be the celebrity and go out with the person? Feel free to answer as you feel fit.)

- ⑥ Respond to the friend's request with either good or bad advice as you wish. If they reject your advice, maybe try thinking of an alternate piece of advice for them. If you don't understand their situation, be sure to ask them to clarify.

APPENDIX 4: Transcript Conventions

- . The period indicates falling intonation, not necessarily the end of a sentence
- ? The question mark indicates rising intonation, not necessarily a question
- ::: Colons indicate stretching of the previous sound. Length is indicated by the number of colons
- A hyphen after the part of a word indicates the utterance being cut-off or self-interrupted
- (()) Double parentheses are used for researcher comments and descriptions of occurrences
- () Empty parentheses are inaudible segments of the transcript
- [] Brackets indicate areas of overlap between two speakers during utterances
- { } Self directed speech is indicated by the presence of curly brackets
- [] Bracket enclosed words indicate words added to the English translation for clarity
- * Asterisks indicate production errors
- ☺ A smile emoticon indicates smile voice
- % % Percentage signs around a phrase indicate a passage from the game *Tasukete Gotou* being read aloud
- word* Italics are used for English translations

APPENDIX 5: Transcripts

Week 2 Transcript (Excerpt 3)

- 1 [0:00:00] ((Teacher starts off class with explanations of different expressions that can be used via the instructional materials and then the class watches a YouTube video of a Japanese blogger answering questions from fans and giving advice where they try to spot common expressions she uses and why she uses them. Then for the last portion of class there is round table advice giving where people have to give good and bad advice. Starts from 0:43:52))
- 2 [0:43:52]
- 3 R: ja etto akutibiti b no adobaisu nayami soudan wo yaritai to omoimasu de saisho watashi kara etto jitsu wa ne minasan watashi motemote ni naritai desu
- 4 All: ((laugh))
- 5 R: motemote ni naritai naze ka to iu to nankai mo kokuhakushitemita n da kedo:: ah sono hito wa anta taipu janai yo anta ni kyoumi mottenai yo anta busaiku dakara deteke toka iwarechatte totemo kokoro ga itakatta yo de etto nanka furarechatta keiken mo aru shi: dousureba ii doushiyou kana: te omottete de minasan konkai wa etto ma ii adobaisu demo ii shi warui adobaisu demo ii yo jibun de kimete ne ja adobaisu ga aru hito
- 6 ((0:44:49))
- 7 R: iru?
- 8 E: u:n
- 9 AJ: etto::
- 10 R: ah ja AJ kara
- 11 AJ: etto I can't think of the word
- 12 R: daijoubu daijoubu
- 13 AJ: ah ah motto ikemen ni naru yo
- 14 S: haha
- 15 R: motto ikemen ni-ni naru yo?
- 16 AJ: ikemen ni naru yo
- 17 R: un ah dou-dou yatte ikemen ni nareru no?

18 AJ: ta-tatoeba a-ano undou wo suru nara motto karada ga ii
19 R: tsumari yaseru tte koto
20 AJ: yeah yaseru [ah sore
21 S: ano [kinniku wo
22 AJ: ah kinniku
23 S: kinniku wo totteru desu ka?
24 R: un kitaeru
25 S: kitaeru
26 R: kinniku wo kitaeru kitaeru wa training wo suru tte koto
27 S: un
28 AJ: un sore wa tabun u:n onna no ko ga sore wa ichiban suki na mono da to omoimasu
29 R: un suki kana to naruhodo
30 ((0:45:49))
31 R: de etto Erika wa dou s-dou omou?
32 E: ano u:n etto tabun ano tomodachi de
33 R: un
34 E: like asondari:
35 R: un
36 E: ano: like nakayokunattari sureba ano ii to omoimasu ano mazu
37 R: ma tashika ni tomodachi kara sono koibito ni naru[
38 E: [un
39 R: kanousei mo aru kamoshirenai[ne
40 E: [un sono koto
41 R: un arigatou: ah AJ no adobaisu mo arigatou dakedo honto wa ne undou ga undou ga kirai dakara
42 All: ((laugh))

43 R: undou ga kirai dakara dou sureba ii no? undou igai hoka no aidea aru?
44 AJ: u::n
45 E: ano: chotto ano chotto dansu toka yattara ano:
46 R: un
47 E: u:n nanka kangaezu ni undou suru
48 R: ah ii ne ja tsumari undou no tame janakute tada tanoshimi nagara
49 E: un
50 R: undou suru toka
51 E: sou sou sou
52 R: ah ii aidea da ne
((0:47:00))
53 S: ne kouiu baai ga yoku wakaru yo
54 R: ah wakaru?
55 S: ()desu ne kedo kedo ne jibun no koto ano ne shinjite shiawase ni naru
kamochi- iya kimochi ga dekitara ii n janai ka to omou
56 AJ: un
57 S: etto jibun wa ne iru mama wa
58 R: un
59 S: wa daijoubu dakara
60 R: ah ii ne jaa jishin wo motte ma jibun ga mou daijoubu da hoka no hito ni
naranakute mo ii
61 S: un
62 R: tte koto ga daiji da arigatou ja sou shinjite ano susumu yo ja hoka ni dou deshou
minasan hoka ni adobaisu ga hoshii hito ga iru desho
63 ((0:47:43)) [0:47:42]
64 R: jaa sutiibu san douzo adobaisu wo
65 S: ahh

66 R: de konkai wa minasan warui adobaisu wo yutte kudasai
67 S: sousousousou
68 R: totemo warui adobaisu
69 All: ((laugh))
70 R: hai
71 S: etto kore wa raigakki motto nihongo no jugyou wo toritai n da kedo:: ano mou
JET Program ni moushikonda kara dekitara etto nishuukan shika etto oshirase wo
agenai n dakara
72 R: un
73 S: etto ne: torihajimetara etto sono raigakki no naka de etto
desaserarenakerebanaranai eh desaserareru no wa komaru-komaru n desu
74 R: un etto
75 ((0:48:24))
76 R: tashika ni muzukashii ne
77 S: ((sighs))
78 E: ((laughs))
79 S: muzukashii koto wa nande
80 R: erika wa aidea aru?
81 E: etto jetto puroguramu wo shi-shinai to omoimasu
82 S: eh?!
83 E: jetto puroguramu wo shinai to omoimasu
84 S: ah sou desu ka u:n
85 R: ah aimai na hyougen wo sagashiteru?
86 S: ah sou desu
87 R: naruhodo
88 S: etto ah sou desu ka yahari sou omowaremasu ka
89 All: ((laugh))

90 R: u:n ma sou da ne muzukashii ne nanka watashi dattara zenzen sensei ga
kangaeteru koto ni ma kyoumi nai kara betsu ni nanka jugyou wo hajimete de sono
ato doroppu shite mo [
91 E [((laughs))
92 R: dou kana doroppu shitara dou?
93 S: ahh sossu ne wakatta arigatou sou shite kangaeru yo
94 R: un ma ii to omou nanka mou okanemochi darou
95 S: sou: ka::
96 All: ((laugh))
97 ((0:49:30))
98 R: ma okanemochi dattara ma betsu ni doroppu shite mo warui kekka nai desho
99 S: okanemochi dattara ii to omou
100 R: un de sutiibu wa okanemochi desho
101 All: ((laugh))
102 S: sonna koto wa nai to omoimasu kedo ☺
103 R: ah
104 S: okane ni okane wa watashi ni totte kibishii koto nan desu kara
105 R: ah sokka jaa sou sureba yokunai kamoshirenai un wasurete ne ore ga yutta koto
ja AJ wa dou?
106 AJ: ahh boku wakannai u:n etto iie nani mo kangaetenai
107 R: un daijoubu daijoubu jaa tsugi ni susumimashou
108 ((0:50:24 Erika's turn is next and she talks about a roommate not taking out the trash
and asks for advice. The teacher says maybe to tell them it might be good to take it
out since it's smelly and then Steve has some new advice he thought of at 0:51:32))
109 S: ne watashi dattara
110 E: un
111 S: haru ga sugu kuru kara etto ruumumeito ni etto issho ni haru no souji wo shitara
dou omou kana to itta to omou kana
112 E: ah sou nan desu ka

113 S: issho ni dattara tabun ruumumeito wa u:n ne amari neshitemitakunai kanji wo kangaeteru kara demo ruumumeito ga issho ni dattara dekiru to omou no kanji ga ii to omoimasu yo

114 E: ahh

115 R: ahh chiimuwaaku ga ii?

S: chiimuwaaku wa ii

116 E: ahh ii ne yattara ii ne arigatou

117 AJ: watashi dattara tabun etto ruumumeito ni ah etto sore wa ii adobaisu janai to omoimasu

118 R: ii adobaisu janai?

119 ((0:52:24))

120 E: ((laughs))

121 AJ: ehh u:n erm u:n ah ano ruumumeito ni ano issho ni etto what's the word i'm looking for i know i learned it

122 R: eigo demo ii yo

123 AJ: ano: housechores

124 R: kaji

125 AJ: ah kaji that's what it is! ah um kaji wo oh shit i know this one

126 R: daijoubu

127 AJ: divide it's not wakaruu

128 R: wakeru?

129 AJ: ah is it? the same one?

130 R: un

131 AJ: oh okay etto issho ni futari ni ano kaji wo fukeru no kaiwa wo umm shitara ii to ii kana to

132 E: tabun sou sureba ii to omou arigatou gozaimasu

133 R: nanka sakki ni kangaeta kedo ma mae ni kusakunaru kara nantoka shite to iu adobaisu wo yutta ne

134 E: un

- 135 R: demo sore janakute sore wa chotto ijiwaru ne
- 136 All: ((laugh))
- 137 R: demo sore janakute etto sono kawari ni ruumumeito no sei ni shinakute etto jibun no sei ni suru ah nanka watashi senshuu gomi dasu no wo wasurechatta
- 138 AJ: ohh
- 139 R: nanka raishuu issho ni nanka watashi wasurenai tame ni nanka yuttekure? toka ano moshi watashi wasurechattara ano watashi no kawari ni dashitekurenai toka sonna sono you na koto wo yutta hou ga ii no de wa nai kana
- 140 E: ah sugoi sugoi ah arigatou
- 141 R: ah ieie jaa AJ no jirenma wo kiitemimashou
- 142 ((0:54:14-1:00:10 AJ describes about wanting to introduce his partner to his parents but thinks they won't like the partner. How should he introduce his partner to his parents? Students offer various suggestions for how he should approach his strict parents.))

Week 3 Roleplays Transcript (Excerpt 4)

- 1 ((0:00:00)) R: etto muzukashikatta to omou n desu ga minasan wa chotto dake suki na ichi kara yon ban no suki na shichueeshon wo mitsukete sore wo chotto happyou shite mite kudasai mina no mae daijoubu shinpai shinaide shinakute mo daijoubu machigaete mo zenzen daijoubu desu yo
- 2 S: un
- 3 R: dakara etto dare kara yatta hou ga ii? kono guruupu ka kono guruupu jaa AJ no guruupu kara dou?
- 4 S: daijoubu
- 5 R: jaa nanban ga ii desu ka
- 6 S: etto
- 7 R: etto nanban ga ichiban kore dekiru: to omou
- 8 S: un dekiru wa sore wa:
- 9 R: sore ka kore ga tanoshii watashitachi ga kangaeta shichueeshon ga tanoshii toka
- 10 S: ichiban ga kekkou ne [daijoubu da to omou-to omoimashita

11 AJ: [kantan sou
12 S: jaa ichiban ni shimashou ka
13 R: jaa ichiban ni suru? ja ichiban wo yattemite kudasai
14 AJ: watashi wa takeshi desu hai
15 R: de
16 ((0:00:59))
17 S: takeshi kun
18 R: sumimasen
19 AJ: oh it's going
20 R: hai hajimete kudasai
21 S: eh takeshi kun konnichiwa
22 AJ: ah kenji: yakyuu chiimu ni hairitai n da yo demo watashi no seiseki ga
warukatta kara ano etto yakyuu chiimu no koochi kara ah sumimasen seiseki ga
yoku-yokattara daijoubu da-desu ga etto ima hai-hairare etto hairarenai to omou
23 S: he mendokusai n janee
24 AJ: jaa nani wo shiyou
25 S: nee takeshi donna jugyou totteru warui sa-se-se-su ah seiseki no?
26 AJ: rekishi da
27 S: reikishi ah jaa boku wa ne: mou rekishi no jugyou wo totta ii seiseki wo moratta
kara ne chotto tasuketara dou? boku ga
28 AJ: honto?
29 S: un
30 AJ: tasukatta zehi zehi arigatou gozaimasu
31 S: ne shiken ga sugu aru?
32 AJ: ah wata- raishuu no getsuyoubi ni ano shiken ga atta kara konshuumatsu ni
tetsudatte-testsudattara etto honto ni tasukeru
33 S: jaa zehi konshuumatsu etto issho ni benkyoushiteru yo
34 AJ: ah arigatou gozaimasu

35 S: ieie nandemonai

36 ((0:02:15))

Week 3 Steve Solo Gameplay Transcript (Excerpt 5 & 6)

1 ((0:00:00)) S: Starting tasukete goto

2 R: try to talk loud enough your recorder will pick it up because i have to transcribe things

3 S: un

4 ((talks to himself and narrates until 0:02:02))

5 [0:02:01] S: kanji wa amari ne bakkurogu ni yomenai no de chotto muzukashii desu

6 R: kanji yomenai nara apuri tsukatte mo ii[-tsukatte mo ii desu yo

7 S: [un ah

8 S: un etto ragitaru-radikaru de dekiru kedo ((pauses a few seconds)) un meccha jikan kakaru kara

9 [0:02:37] S: sore neighbor

10 S: shiba wa aoi de yatsu darou tte nanka you ga... eh? ah chotto wakaranai etto sono ki ni nara() oh sensei sensei?

11 ((0:03:17))

12 R: hai

13 S: kore nan no kanji desu ka

14 R: ano sore wa bu-bukkyouto [ano kono tango risuto ni kaitearimasu

15 S: [bukkyou ah
sou sou

16 R: hai hai

17 S: doumo arigatou

18 ((a few seconds pass))

19 S: un un chiguu?

20 ((0:03:37))

21 S: shiba aoi ((breathes in and a few seconds pass)) miryoku ni kizuiteshimatta ka
22 ((0:04:02))
23 S: chotto nani itteru ka wakaranai ((pauses then continues playing)) tte oboeteru?
sakuragaoka
24 ((a few seconds pause))
25 [0:04:13] ((0:04:13))
26 S: ((quiet voice)) eh? hayai desu yo ne miteru a mamonaku kanojo wa doushita
()kokurareta ah uh u:n aoi de wa naku mamoru yappa yomare hayai desu yo ne
chotto yominikui kotoshi shigatsu mumei daigaku eiga saakuru (reads quietly for a
few more seconds)
27 ((0:05:08))
28 S: this is really fast
29 ((0:05:17))
30 S: ore wa zutto otoko no hito to omotteitan desu a yonde a ()demo nai no ka sono
mama otoko ga tsuuka
31 E: what is this?
32 R: um ittai
33 S: ittai
34 [0:05:45] ((0:05:46))
35 S: eh nanimo erebeetaa nai ()
36 S: eh un are?
37 ((0:06:08))
38 S: ahh moshikashite mumeidaigaku no hito desu ka? okay just now figured out that
you can hit the play button again to pause it from autoscrolling which helps reading
a lot i've been trying to keep up with it it's been tough
39 S: eiga saakuru no hai sou desu yappari watashi ano::
40 ((0:06:35))
41 S: i think it's sakuragaoka that i'm looking at now
42 ((silence until 0:07:30 besides vocabulary list page flipping))

43 S: okkee
44 ((0:07:35))
45 S: let's try this we're gonna go ahead and restart so i can go through things a little more slowly hajime kara
46 ((silence until 0:08:31))
47 S: okay tada nantonaku daigaku ni kayotteiru dake no dame na wakamono daihyou no you na kono ore wait so he's a normal guy na no da ga okay but i guess that somehow other people often come to me for advice okay sate kyou wa ittai dare no donna okay what kind of things will i hear today to omoimasu
48 ((0:09:10))
49 S: okay so we've got our good ol friend (pauses a few seconds) whose name pronunciation i don't know ah sensei
50 R: hai etto mae no peeji wo mitakattara ()
51 ((0:09:34)) S: ((a little louder)) ano sensei! kono namae no yomikata wa nan deshou ka
52 R: un nan no namae? kore?
53 S: ah sumimasen [etto [ano hito
54 R: [ah takanashi
55 S: takanashi
56 R: sumimasen
57 S: un
58 ((0:09:52))
59 S: takanashi-san wa doushite okotteimasu ka okay yo etto goto koko ii () ah
60 kare ka? ii na kare ni suryayokatta kana okay
61 R: minasan ato nifun
62 S: un un
63 ((0:10:28))
64 S: kiguu? what a coincidence I soba? ore soba kuitakunattekita ()koukansuru change em out i'm not sure what's going on here tabekaketa kedo

65 ((0:11:00))
66 S: okay
67 ((0:11:13))
68 ((0:11:12)) S: okay ah sensei sensei kono kanji soudan no dan desu ga [mae ni wa
69 R: [joudan
70 S: joudan
71 R: joke
72 S: ahh joudan kiita koto aru okay so cool they were joking that makes sense ah
nande hito ga tabeteiru no wa oishisou ni mierun darou ah sore wa looking good as
a person ((whispers)) wakaranai uh okay unn tonari no shiba wa aoi okay aoi tte
yatsu darou oh that's grass is always greener on the otherside
73 ((0:11:51))
74 S: de nanka you ka I think that's you eh? ah etto sono okay okane nara warui ore
u::n
75 R: bukkyouto
76 S: bukkyouto dakara
77 R: tsui
78 S: ah sore wa tsui ni u::n tsui ni kono ore no miryoku ni kitsuke-kidzuiteshimatta ka
u::n
79 R: jaa minasan koko de sutoppu shimashou
80 S: hai
81 ((0:12:26))

Week 3 Steve and Max Pair Viewing Activity Transcript (Excerpt 7 & 8)

1 ((From 0:00:00-0:01:23))
2 R: hai futari to mo chinmonku- sairento?
3 All: ((laugh))
4 M: hai

5 ((0:01:45))
6 S: ne nayamu koto eh he's just to be clear he's talking about how he's getting-
basically he's a normal person he gets approached by people with all their problems
7 M: I believe so
8 S: okay cool ja ah
9 ((0:01:58-0:02:06))
10 S: haha
11 M: hah
12 ((0:03:11))
13 S: the chikakonojoshi do you know what that is?
14 M: chikokoni? no ah where was it?
15 S: it was back just a sec
16 ((0:03:26))
17 S: so do you know sakuragaoka san?
18 M: un
19 S: chikakuno
20 M: un I believe[
21 S: [chikaku no joshi?
22 M: i don't know what that-
23 R: hinto hoshii?
24 S: un?
25 R: hinto hoshii?
26 S: ah un hoshii
27 R: that's the name of the school
28 S: ohh
29 R: cuz that's a girl's school
30 M: god i shoulda got that

31 S: un
32 ((0:04:00))
33 S: do you know what that means?
34 M: bijin?
35 S: un basically that whole sentence un ano
36 M: sakuragaoka
37 S: un
38 M: ano
39 S: something ((laughs)) no bijin something I mean what that's utsukushii right? so attractive girl?
40 M: right un yeah
41 S: beautiful girl? alright then
42 M: u::n? i dunno what that is yeah
43 ((0:04:29))
44 M: etto un kore wa nan desu ka
45 R: eh docchi? kore?
46 S: un un
47 M: un ano
48 R: un sore wa koko ni kaitearimasu yo
49 M: ah
50 S: ahhh
51 M: ah sou da ne
52 S: okay matsushima nanako
53 M: ano
54 S: okay so maybe he's [supposedly
55 M: [un Matsushima Nanako ano:
56 S: un niteru

57 M: un un
58 S: so some[one who looks like attractive like her okay
59 M: [someone who looks like right? yeah
60 S: niteru tomokaku wa? ah putting that aside
61 M: tomokaku un
62 S: un ahh
63 ((0:05:25))
64 S: oh okay so you just realize that she's a girl
65 M: mmhmm
66 S: un wait you know what that is? ((laughs))
67 M: ore no
68 S: un he's gonna read it i think so
69 ((0:05:39))
70 S: s-susutteru kanojo
71 M: susutteru slurp
72 S: ah okay so the person who's- okay the person next to me is slurping noodles
73 M: mmhmm
74 S: ah okay okay is okay and since it said kanojo the guy's like oh good we gotcha she's a girl
75 ((0:06:17))
76 S: any idea?
77 M: fuun imamade nanin no tanin no sensei wo- ima made until now nanin[
78 S:
[nakasetekita no darou like if far mm do you know what tanin
79 M: tanin no sensei is ho[meroom teacher
80 S: [homeroom teacher
81 M: oh nakasetekita no darou made cry i made cry

82 S: oh in front of the
83 M: nakasetekita no darou
84 S: nakasetekita so like someone started crying in front of the homeroom teacher?
85 M: mm
86 S: maybe like
87 R: kono no darou
88 M: no darou [i wonder
89 R: [no imi ga wakaruu?
90 S: so like
91 R: i wonder if
92 S: is it oh i wonder i thought it was like confirmation like isn't that the case?
93 R: no
94 M: no
95 R: it's like i wonder like so i wonder how many homeroom teachers have like cried
over her name- not being able to pronounce her name
96 S & M: Ohhhh
97 R: how many people has she made cry over not being able to pronounce her name
98 S: [interesting
99 M: [nannin no tanin no sensei wo nakasetekita no darou
100 S: un okay
101 M: should I?
102 S: sure
103 ((0:07:25))
104 ((0:07:51))
105 S: any idea what that is?
106 M: uhh wareware danshi wa uhh ukiashi tatsu to stand on the balls of your feet
wareware danshi wa

107 S: interesting
108 M: we stood on the balls of our feet[
109 S: [okay
110 M: nazenara u::n eh
111 S: sakuragaokasan ga zessei?
112 M: zessei women of great beauty zessei no[
113 S: [zessei no bijo
114 M: un
115 S: zessei no bijo deatta kara da okay ((laughs)) stone-cold fox oh okay shall we
continue?
116 M: mmhmm
117 ((0:08:43))
118 M: un ikou thereafter
119 S: okay thereafter hitotsuki
120 M: hitotsuki hodo no
121 S: no mama desu ka?
122 ((0:09:09))
123 M: aida wa
124 S: and what was the so it's like () then
125 M: no::
126 S: i do not know what that is
127 M: how much
128 S: mochikiri datta do you know what mochikiri da
129 M: mochikiri
130 S: mochikiri
131 M: mochikiri
132 S: looks like a some adjusted verb form

- 133 ((0:09:39))
134 M: mochikiri kiri is like
135 R: you don't have to worry about like every single verb
136 S & E: okay
137 S: mochikiri datta ummm
138 M: it just says her name no something so 'I'm guessing it's just like describing her again
139 S: alright sure
140 ((0:10:17))
141 S: hmmm she thought I was a boy
142 M: thought I was a boy yeah
143 S: still think somebody got it mistake often mistaken but it's annoying to correct them all the time
144 M: mmhmm
145 R: okay minasan jaa sutoppu shimashou jaa owaru mae ni chotto disukasshon wo shitai to omoimasu
146 ((END OF RECORDING))

Week 4 Classroom Guest Steve, Erika, and Ms. Tagawa Transcript (Excerpts 9, 10, & 11)

- 1 ((0:00:00))
2 E: nanban?
3 S: etto nandemo daijoubu desu
4 R: ichiban kara desu ne
5 S: a sou
6 TE: haha ichiban kara hai
7 S: hajimetai desu ka?
8 T: ichiban wa watashi ga tenin desu ne

9 S: un
10 T: minasan okyakusama da to d-docchi ga saki yarimasu ka?
11 S: ano preference wa amari nai n desu kara
12 R: ja hajimeru wa ano s-
13 T: ah!
14 S: ah
15 T: okay hai
16 S: un
17 R: hai
18 S: ano sumimase:n
19 T: ah irasshaimase
20 S: ah arigatou chotto etto atarashii heddofon wo kaitaindesu ga
21 T: hai
22 S: etto ne burando wa amari shiranai no de: etto chotto ne etto kono kono burando
no sa setsumeishite kurenaindesu ka
23 T: ah sou desu ka ano:: okyakusama wa heddofon wa ano: nani ni tsukau heddofon
desu ka?
24 S: etto ne undou shitai-undou suru no ga suki desu kara hashiru-hashirinagara etR:
kিরareru no wa etto tsukure-kakerareru?
25 T: un?
26 S: kakerareru no wo sagashiteiru n desu yo
27 T: a sou desu ka? ja hashirinagara tsukaeru mono ga ii desu ne
28 S: u:n
29 T: wakarimashita etto:: touten de wa bose to iu burando to ato sony to ato audio
technica to iu burando ga arimasu ne
30 S: un sou desu ka
31 T: hai etto bose ga ichiban yuumei de maa sony san mo yuumei desu kedo
32 ma bose da to iroiro na shurui ga arimasu keredomo hai

33 S: ne sony nara etto ne tomodachi wa sony no ga aru no de chotto kore wo kore wo
misetekuremasen ka

34 T: hai! ii desu yo etto kono sony no wa chotto ookii heddofon desu ne

35 S: ahh

36 T: dakara chotto hashiru toki ni kore wa chotto jama ni naru [kamoshirenai desu ne

37 S: [ah sou desu ne

38 T: de ano nedan mo chotto ano takai desu keredomo

39 S: ah sou desu ka [sou desu ka]

40 T: [hai [hai

41 S: demo hoka no shurui wa etto nan desho ka

42 T: nan no shurui desu ka etto bose da to ano: chotto chiisakunarimasu ne

43 S: un sou desu ka]

44 T: [kore wa tada mimi ni ireru dake de iro mo middonaito buruu
totemo ☺ kirei [na iro desu ne

45 S: [ah sono iro kirei desu yo ne meccha kakkoi desu yo

46 T: kakkoi desu yo de ne-nedan mo sony yori wa yasui desu ne niman [rokusen en
gurai desu kara ne::

47 S: [a sou desu ne

48 ((0:02:16))

49 S: ne demo tokidoki ne tatoeba ne suberu to chotto ne tabun etto dokoka ni iku ka

50 T: un!

51 S: wakarani kara chotto shinpai shiteru kara koodo ka akusesarii wa arimasu ka

52 T: e naruhodo sou desu ne etto koodo tsuki desu to onaji bose no burando de [

53 S: [ah

54 T: kore ga arimasu ne kore wa koodo ga tsuiteite nakusu shinpai wa arimasen ne

55 S: un sou desu yo

56 T: hai de ano kore mo buruutuusu ano taiou shiteite [hai nedan mo

57 S: [oh! sore ga () to
kiita koto aru

58 T: arimasu ka?

59 S: arimasu yes sou desu ne ((chuckles))

60 T: ☺ hai kore wa iro wa burakku desu ne

61 S: ah burakku mo kakkoi desu kara

62 T: sou desu ka

63 S: un

64 T: ((laughs)) etto de kore wa ano: ima no hashirinagara tsukae-tsukaetai to
ittemashita kedo ekkusasaizu wo yori tanoshimeru [

65 S: [ahh

66 T: dakara undou suru no ni totemo ii heddofon desu ne

67 S: u:n wakarimasita

68 T: hai

69 S: de wa kore ni shitemitai to omoimasu

70 T: a sou desu ka

71 S: sou desu

72 T: hai onedan ichiman kyuusen happyakuen desu kedo[

73 S: [hai

74 T: yoroshii desu ka

75 S: hai yoroshii desu

76 T: hai

77 S: da-daijoubu desu

78 S & T: ((laugh))

79 T: de wa ano kochira ni shimasu ne

80 S: un sou

81 T: shou shou omachi kudasai

82 S: mochiron
83 T: mou tsuzuki
84 S: hai
85 T: a ja kochira ni narimasu shouhin
86 S: a
87 T: hai
88 S: kore arigatou gozaimashita
89 T: hai
90 S: ja etto kore wa kono ku- sumimasen ((laughs))
91 T: ja ☺ kurejitto kaado desu ne ☺
92 S: ☺ hai hai ☺ sumimasen
93 T: ((laughs))
94 S: etto pin wo hairi-hairanakerebanarimasen ka
95 T: pen?
96 S: pin pin wo
97 T: ah pen ah pi:n! ah chotto matte kudasai hai ja ansho bango onegaishimasu
98 S: ah arigatou gozaimashita SHOOP ((swipe sound effect)) etto sumimasen shouban tte iu no wa?
99 T: ah! anshou bangou?
100 S: ah shouban shau shouba[
101 T: [a a ansho bango bango wa nanbaa desu ne
102 S: ahh
103 T: de anshou wa sono paasonaru no [mono desu
104 S: [ah sou? wakarimashita
105 T: hai
106 S: doot doot doot
107 T: hai arigatou gozaimasu

108 S: arigatou gozaimashita
109 T: ah chotto ansho bango ga okashii desu ne
110 S: eh?
111 T: mou ichido onegaishimasu
112 S: ah ☺ sumimasen ah wasureta kamoshirenai kedo
113 R: ah minasan kaiwa owarimashita ka
114 T: ah daijoubu desu ne
115 S: ah atarashii kaado desu kara sumimasen deshita
116 T: ah naruhodo
117 S, E, & T: ((laugh))
118 R: etto moshi kaiwa owattara chotto fiidobakku wo onegaishimasu
119 S: ((laughs)) hai
120 T: hai arigatou gozaimashita
121 S: arigatou gozaimashita
122 T: dou deshita?
123 S: etto ne nantoka EXPECT wo shinakatta baai demo ano
124 T: ehehe
125 S: setsumei toka ni tsuite amari ano mae ni nan no setsumei ga kuru ka wakara-
kangaenakatta node cho-chotto omo-ah kangaenagara hanasanakerebanaranai
kimochi ni natta kedo
126 T: u:n
127 S: ano ne boku no hanashikata wa etto INCONSISTENT da to omotta
128 T: ahh
129 S: etto tokidoki a yoroshii to itteshimatta ((laughs)) soshite a nai ka nai desu ka desu
ka iwanakatte etto sore wa ne consistent ni naru no wa muzukashii n janakatta desu
130 T: demo daitai yoku dekiteimasu ne etto hajime ni background information wo
kurete
131 S: un

132 T: de nani wo sagashiteiru no ka wo yuttekureta no de ano suggestion wa shi-shiyasukatta desu

133 S: un shiyasu

134 T: shiyasukatta un desu ne amari oboetenain desu kedo dou shiyou

135 S, E, & T: ((laugh))

136 T: kore ni muchuu ni nattete haha

137 R: ah sou desu ka demo ano dai-daijoubu desu

138 T: daijoubu desu ka

139 R: sore mo nanka ii renshuu ni naru no de wa nai ka na to

140 T: ah sou desu ka gomennasai nanka kore ni sugoi haichatte nanka donata deshita onamae wa nandatta ke

141 S: steve

142 T: steve san ga nani wo yutta no ka amari yoku oboetenai

143 All: ((laugh))

144 R: daijoubu

145 S: nanka substance wa amari nai-ienakatta to omou kedo ah sore ga kakkooii desu ne u::n

146 All: ((laugh))

147 S: hashirinagara tsukaiyasui no wa hoshiin desu kara

148 T: ah sou sou komento wa yoku dekitemashita ne ii desu ne to ka u:n shouhin ni taishite no hannou

149 S: hannou?

150 T: hannou wa reaction

151 S: oh un

152 T: un wo yoku jouzu ni dekita ne

153 S: ((laughs))

154 T: hai

155 S: arigatou gozaimashita

- 156 R: hai minasan dewa niban wa etto fujihara sensei to max san to erika san to ano takeda sensei
- 157 T: hai
- 158 R: de konkai wa kajuaru foomu na no de dekiru dake kajuaru foomu wo tsukatte mite kudasai ano sensei na no ni
- 159 All: ((laugh))
- 160 R: yatte mite kudasai
- 161 E: hehe
- 162 T: ah naruhodo
- 163 E: watashi wa B desu ne
- 164 T: etto docchi demo ii desu
- 165 R: ano B ka docchi demo ii desu tomodachi no baai wa
- 166 ((0:07:00~ 0:11:50 Erika and Tagawa do their dialogue. They discuss strategies for getting better grades on grammar quizzes. Tagawa gives real examples at that Emi could use (language partners, YouTube videos, etc.)))
- 167 R: hai de wa: etto daijoubu desu ka minasan? etto sanbanme no etto sanbanme no roorupurei ni utsuritai to omoundesu ga konkai wa ma chigau hito tatoeba Max wa zenkai datta kara konkai wa AJ. Erika wa zenkai datta kara konkai wa steve san
- 168 T: sanban?
- 169 R: ano sanban hai
- 170 T: kore wa docchi demo?
- 171 T & S: a docchi demo ii desu
- 172 T: jaa docchi ga ii desu ka?
- 173 S: nee adobaisu wo adobaisu wo suru renshuu wo [dekitara ii to omou kara
- 174 T: [ohhh naruhodo
- 175 S: tabun B ni naru to omoimasu
- 176 T: hai
- 177 S: nattara ii to omoimasu
- 178 T: ah watashi uwa muzukashii na kore

179 ((0:12:30)) All: ((laugh))

180 S: B-B no mo muzukashii desu ((laughs)) chotto shinpai shiteru kedo

181 T: celeb- yuumeijin da

182 R: sou

183 T: celebrity nihongo de yuumeijin desu

184 S: un un

185 T: etto kore wa kajuuru supiiichi ka na

186 R: ah sou-sou desu ne [kajuuru supiiichi desu ne

187 S: [() kajuuru un sou

188 T: hai ((pauses a few seconds)) ne ne steve-kun chotto soudan ga aru n dakedo

189 S: ((laughs)) e-eh nan na no?

190 T: chotto komacchaterunda yo ne::

191 S: eh nande?

192 T: ano ne:: suki na hito ga irundakedo::

193 S: ahh □ ii ne: □

194 T: un kakkooi no!

195 All: ((laughs))

196 S: s-s-sasuga

197 T: ((laughs)) sasuga ((laughs again)) kono hito ni ne ano:: bangohan ni sasowaretan dakedo

198 S: ne mondai nai ne

199 T: sou ne ((laughs)) demo chotto ga jitsu wa atte ☺

200 S: ne nanda?

201 T: nanka sono hito ga:: watashi no koto wo yuumeijin to machigatteru [mitai na no

202 S: [eh?

203 ((laughs)) de yuumeijin? dare no yuumeijin?

204 T: ☺ wakarani n dakedo

205 All: ((laugh))

206 T: tabun nihon no aidoru ka naa ☺ ((laughs))

207 S: ah kanaa ☺ sou ga mieru yo ((laughs)) mochiron mo ne ah ah kotoba wasuru
misunderstanding wa ah [kanchikai

208 R: [kanchigai

209 S: kanchikai

210 R: kanchigai

211 S: kan-kanchigai to itta no?

212 T: sou tabun kanchigai shiteru?

213 S: eh

214 T: dakara doushiyou kana to omotte hontou no koto wo itta hou ga ii to omou?

215 S: ah watashi dattara un honto no koto wo iu kamoshirenai sonna koto wa sonna ne
uso wo su-zutto sutteitara ne oh kuuki na-ooku-ookikunatte ☺ muzukashikunaru
kamoshirenai

216 T: ah mondai ga ookikuna[ttte

217 S: [zettai ni ikanai

218 T: sokka

219 S: un

220 T: demo moshi honto no koto wo yuttara bangohan issyo ni ittekureru ka dou ka
wakaranai na::

221 S: un jaa ne ne honto wa shittetara etto ne tagawa san no koto ga suki na-suki
janakereba sonna hito wa amari ne honto ni ii kareshi ni naranai kamoshirenai kana

222 ((0:15:01))

223 T: ah naruhodo ne:: ja yappari honto no koto yutta hou ga ii kana:

224 S: un sou da to omou kedo

225 T: un

226 S: demo chotto ne tabun bangohan de itte-iu no wa daijoubu da to omou kedo ah
bangohan ni itte demo honto wa boku wa yuumeijin amari nai to yuttara ii n janai ka
to omou

227 T: un ah naruhodo bangohanchuu ni ne

228 S: un un sore wa ne bangohanchuu ☺ deru no wa dekakeru no wa etto meccha dame dakara ne tabun kareshi wa chansu wo ageru kamoshirenai kana

229 T: ah naruhodo sokka jaa wakatta jaa bangohan ni itte bangohan no toki ni [honto no koto wo bimyou kana

230 S: [honto
wo iu no wa iin janai kana

231 T: un arigatou

232 S: ☺ ((laughs)) d-doumo a-ah douzo gomennasai

233 T: ((laughs))

234 S: douzo nani mo nakatta na ganbatte

235 T: arigatou ne

236 All: ((laugh))

237 T: moshi ano furaretara

238 S: un?

239 T: ano issho ni bangohan tabetekureru?

240 S: eh boku datta?

241 All: ((laugh))

242 S: etto jaa ji- chotto jikan ga jikan ga ano ah n-yo

243 E: youji ga aru?

244 S: ((laughs)) youji ga aru

245 R: youji ga aru? ((laughs))

246 All: ((laugh))

247 S: aru aru hyougen wa ano hyougen wa SITUATION ga like-like the situation's inconvenient to eigoyaku wa

248 T: ((laughs))

249 R: so-sore sonna ni dairekuto boku wa iwanai to omou

250 S: sou

251 R: nanka tomodachi ni rain shite onegai denwa kakete toka ah otousan daijoubu?
252 T: aha!
253 R: to sono you na
254 S: eh hontou? demo ano etto kono hyougen wo oboeterun desu ka it's like eigoyaku wa like oh the situation's inconvenient or the timing is bad demo direct ka dou ka wakaranakatta indaikuto da to omotteshimattan desu ga
255 R: maa indaikuto kamoshirenai n desu ga sono hyougen wa amari nan darou
256 S: sono setsumei de nan no hyougen na no ka wakaranai
257 R: fiidobakku wa mada desu ka
258 T: ah fiidobakku sou desu ne
259 All: ((laugh))
260 S: nihongo de awkward tte iu no wa nan desu ka
261 T: gomennasai ne
262 S: ieie zenzen daijoubu
263 T: yoku dekita soudan to omoimasu
264 S: ((laughs))
265 T: ano soudan ni noru no wa totemo jouzu deshita [ne yoku doushita no toka eh nande toka un ano watashi ga hanashiyasui you ni ano iroiro kiitekureta
266 S: [eh sou desu ka
267 T: un sore wa totemo yokatta to omoimasu de watashi mo hanashiyasukatta shi soudan shiyasukatta?
268 S: soudan shiyasukatta wa ano ne ho- ne itta koto wa iiyasukatta kedo ii adobaisu ka dou ka wa amari wakaranakatta de honto ni iu no wa ii adobaisu da to omou sore ni etto bangohan wo itte sono ato etto honto wo iu no wa maa maa dake da to omoimasu amari shoujiki janai kamoshirenai kara ne
269 T: un
270 S: demo etto nantoka tagawa san tagawa sensei ima roorupurei shiteinai no de tagawa sensei
271 All: ((laugh))

272 S: wa etto receptive desu kara iiyasukatta desu

273 T: ah sou desu ka un demo adobaisu wo kikitai to iu no go atta no de un tte ano ii adobaisu mo sugoku ii adobaisu mo ne

274 S: ((laughs)) arigatou gozaimasu

275 T: honto no koto wo yutta hou ga ii de moshi sore de kirai dattara amari kareshi janai u:n kareshi naranai

276 S: sou sou sou

277 T: sore wa totemo ii adobaisu deshita ne un un ii adobaisu datta shi de ano un nanka chotto kou nan darou encouraging tte iu no?

278 S: un un

279 T: un sou shita hou ga ii you tte susumetekureta no ga yokatta desu ne

280 S: sou sou

281 T: un totemo yokatta to omoimasu

282 ((0:19:15~0:27:29 Erika and Tagawa do another dialogue together. Erika wants to practice some more keigo so they choose to do the headphone dialogue together. Then Steve has a question for Tagawa during her feedback for Erika.))

283 S: etto heddofon wo koko ni-koko de urun desho ka to iu no wa mada daijoubu desu ka?

284 T: uru n desho ka? maa omise desu kara utteimasu yo ne

285 S: un

286 T: dakara sono shitsumon wa tabun hen na shitsumon kana

287 S: un

288 E: ano heddo-

289 S: eigo de sonna koto wa tokidoki iu n desu kedo

290 T: ah honto?

291 S: do you sell-like do you sell nanika koko ni do you sell something

292 T: ah sokka sokka sore wa

293 S: demo etto sore wa amari yaku dekinai to omoimasu

294 T: un nihon no baai wa nani nani ga arimasu ka desu ne un

295 E: sou desu ne watashi wa mise ni haittara etto heddofon wo chotto kikitai n da-
desu ga to itte ano nakattara misein wa nan to iu?

296 T: ah ano heddofon ga nai omise?

297 S & E: un

298 T: ah naruhodo ja tatoeba a-ano heddofon wo sagashiteiru n desukeredomo tte kiita
omise no hito wa ah taihen moushiwake arimasen heddofon no toriatsukai wa nai n
desu keredo toriatsukai tte iu no wa sono deal to iu koto desu ne

299 S: un

300 E: un?

301 T: toriatsukai toriatsukai

302 E: ((writing it down)) tori

303 T: un tori a tsu ka i

304 E: atsukai

305 T: toriatsukai sono heddofon ga ano nai to iu imi nan desu kedo sono heddofon tori-
toriatsukatteru te iu no to heddofon heddof-heddofon ga arimasu to iu imi desu ne
de heddofon toriatsukai ga arimasen tte iu no wa heddofon utteimasen to iu imi desu

306 E: un

307 ((0:29:06)) S: ano: etto heddofon no futatsu ga ne () kyoumi ni nakattara tatoeba
etto douyatte reigitadashiku

308 T: un

309 S: ano decline to iu no wa

310 T: decline? kotowaru

311 E: ah! atta naratta!

312 T: kotowaru?

313 E: hai sou desu

314 S: kotowaru kotowarimasu ka

315 T: hai sou desu ne

316 S: ha bouse wa ne amari aru ne tekku ni kyoumi ga aru tomodachi wa bouse wa suki
janakatta to ittara

317 T: ((laughs)) sore wa chotto
318 All: ((laugh))
319 S: nan to iu
320 T: sou desu ne ano moshi ahh mou iikana to omotta baai ni wa ano ah
wakarimashita arigatou gozaimashita () soreka ano tatoe ato wa bose janakute
hoka no burando wo mitai toki ni wa ah wakarimashita hoka no burando wa hoka
no burando wo mise te
321 S: itadakena[
322 T: [itadakemasen ka un
323 E: un
324 T: kore wa yoku tsukaimasu ne hoka no burando wo miseteitadakemasen ka
325 S: tatoeba arigatou sou desu ka etto demo mou sukoshi kentou shitemimasu
326 T: un
327 S: to iu no wa sono ato ne dekakete mo daijoubu desu ka
328 T: zenzen daijoubu sore wa yoku tsukaimasu
329 S: ahh
330 T: un ah chotto kangaetemimasu
331 S: un
332 T: kento shitemimasu arigatou gozaimashita un sore chotto kangaetemimasu atta
hou ga ii desu ne arigatou gozaimashita dake de wa nakute chotto kangaetemimasu
arigatou gozaimashita
333 S: un
334 E: un
335 T: ojikan arigatou gozaimasita
336 E: naruhodo
337 T: setsumeishiteitadaite arigatou gozaimashita mata kimasu
338 All: ((laugh))
339 S: etto tenin san ni donna ne donna teineisa wo tsukau no wa ii n desu ka

- 340 T: ah sou desu ne sore mo demo kojiri ni yoru kana watashi wa teninsan ga
setsumeishitekurete sugoku yokatta toki ni wa ano keigo de iimasu arigatou
gozaimasu setsumeishite itadaite arigatougozaimashita de toku ni tenin san ga toshi
ue no baai
- 341 S: un un
- 342 T: wa keigo wo tsukaimasu ojisan ojiisan ojisan ga setsumeishitekureta toki de
wakai teninsan dattara ah arigatou gozaimashita itadakimasu
- 343 S: desumasu daijoubu desu ka?
- 344 T: un sou sou sou nyuutoraru na kanji suru kana
- 345 ((Conversation ends at 0:31:24 and recording ends at 0:31:41 with guests leaving))

Week 5 Steve and Erika Roleplay Transcript (Excerpt 13)

POST-TEST DCT 1

- ((0:00:00))
- 1 R: jaa Erika to Steve-san wa oraru DCT no ichiban
- 2 S: dare ga A-san desu ka
- 3 R: Maa jibun de kimete kudasai ne
- 4 S: ()desu ka
- 5 E: ((laughs))
- 6 S: aa B-san no tomodachi ((laughs)) B-san de daijoubu desu ka
- 7 E: watashi wa daijoubu desu
- 8 S: B-san cho:to. ne: mae no shiken wa. muzukashikatta ((higher pitched voice)) no?
- 9 E: ☺ aa amari muzukashikunakatta to omou kedo...
((0:00:30))
- 10 R: mou chotto hakkiri to [itekuremasen ka sumimasen
- 11 E: [aa sumimasen anoo watashi wa amari
muzukashikunakatta to omo-to omotta kedo:
- 12 S: honto. boku wa, ssugoku heta ni sshiteshimatta honto wa
- 13 E: sou?
- 14 S: u:n
- 15 E: taihen da ne:
- 16 S: ee ne wa etto tsugi no shiken wa etto na tabun motto benkyo shinakyanaranai n
desu ga
- 17 E: ()
- 18 S: etto dou yatte sureba ii no?
((0:01:00))
- 19 E: u:n maa ano kono shiken de ano benkyo suru tame ni nani shi-nani shita no?
- 20 S: aa mou jugyou de etto tokidoki kaiwa to ka. renshuu shita
- 21 E: un
- 22 S: sono hoka:. nani mo shimasen. na-nani mo shinakatta

23 E: oh watashi wa ano jugyou no soto de ano hoka no kurasumeeto to issho ni
benkyoshitari ano jibun de waakushiito wo fukushuu shitari suru koto [wo ()]
((0:01:30))

24 S: [ahh sonna koto tsumaranai
na:

25 E: tabun tsumarana-nai kedo: ano: ii seiseki wo tore-toritakattara ano sonna koto ga
shita hou ga ii to [omou ka na

26 S: [aa ryoshin ga okottekite mendokusai na: aa shouganai jaa jugyou no soto
benkyou shiyouto omou. ne [adobaisu wo arigatou

27 E: [ah issho ni benkyou
((0:02:00))

28 S: [ah issho? un un ☺

29 E: ((laughs))

30 S: jaa sore ga tasukaru. arigatou

31 E: ah ganbare

32 R: hai
((END OF POST-TEST DCT 1))

POST-TEST DCT 2

((0:00:00))

33 S: eigo de brainstorming suru mo ii desu ka?

34 S, E, R: ((laughs))

35 E: umm okay maybe do you want to me ask this time? [since i did last time

36 S: [sure you gave advice on the
last one yeah?

37 E: oh okay. umm i don't. what should I ask umm

38 S: ((whispers something inaudible))
((12 seconds of pause))

39 S: something that... requires some advice
((0:00:30))

40 E: some advice? [

41 S: [it doesn't have to be real of course it could be like.

42 E: yeah made up umm

43 S: if it's not too serious i could also give bad advice [which would be funny
((laughs))

44 E: [((laughs)) oh yeah yeah yeah
you wanna do that?

45 S & E: ((laugh))

46 S: ah i'll try to like sprinkle in bad advice you be like what the hell are you doing?

47 E: ((laughs))

48 S: thanks for that but what the heck was he [thinking ()

49 E: [((laughs)) oh okay umm see what's
something that i could ask that like is like kinda like [borderline so you can kind of
like give bad advice

50 S: [yeah you see... uhh
((0:01:00))

51 S: what about like i dunno like your little sister wants a pet [really badly

52 E: [oh okay

53 S: but you're really allergic

54 E: oh okay sure

55 S: i dunno just things spawning from that maybe?[i dunno

56 E: [spawning from that maybe

57 R: totemo ii aidea da to omoimasu

58 S: i dunno i dunno maybe your parents feel one way about it but you're like aww
crap i tried to convince my dad but he still wants to. nah just me and my mom
holding out i dunno

59 E: ohhhh

60 S: something like that [just create a whole storyline here
(((laughs)))

61 E: [oh okay interesting [okay
i'll try something like that
((0:01:30))

62 E: so like... the sister:: or your sister wants

63 R: ne oboe- ano obetehoshii no wa ieru. ((laughs)) ieru koto wo kangaetemite
kudasai

64 S: un un un

65 E: okay so nihongo de kaita hou ga ii-[

66 R: [nanka maa eigo de mo ii kedo nanka jibun ga
nihongo de iesou.

67 S: u:n

68 R: naruhodo. nanka moshi nanka tatoeba kagaku ni tsuite no mono wa ienai desho?
dakara. nanka watashi kono kotoba ga shitteru.

69 S: un un

70 R: kono kotoba ga daijoubu da to omou koto ga daiji

71 S: un un

72 E: okay
((0:02:00))

73 S: probably vaccinations wouldn't be something you'd wanna talk about in japanese

74 E: ooooh true

75 S: cause I

76 E: yeah i dunno how to say that

77 S: i wanna be iiyasui koto

78 E: umm is allergy too: [weird

79 R: [arerugi?

80 E: oh ie ie but I don't know how to say animals other than :) cat and dog ((laughs))

81 S: ahh

82 E: but usa-

83 R: neko toka inu mo daijoubu

84 E: un
85 R: snake dattara hebi tte iu, rizaado dattara tokage toka
86 S: usagi toka
87 R: usagi toka
88 S: arigeetaa wa arigeeta?
89 E: ((laughs))
90 R: arigeetaa wa wani to iu
((0:02:30))
91 S & E: ((laughs))
92 E: oh my god
93 S: is it tane? that's um turtle
94 R: uh ka-kame
95 S: kame
96 S: ((whisper)) kame da... maybe your little sister wants twelve animals who knows?
97 E: ((laughs))
98 S: up to you haha
99 E: ((quiet voice)) i'll have to think about it okay mmm
((5 seconds of pause))
100 E: I guess I could just be like I have allergies
101 S: mmhmm
((0:03:00))
102 E: but my sister really wants it so should i like sacrifice myself
103 S: mmhmm
104 E: ☺ so my sister can be happy ☺ okay
105 S: ☺ sacrifice myself ☺ ((laughs))
106 E: ☺ sacrifi ☺
107 S: sonna ni hidoi no?
108 S & E: ((laughs))
109 E: ((whispers)) do you not know how to say that?
110 S: ((whispers)) gisei... doubutsu wa sono mono iterashii
111 S & E: ((laughs))
((17 seconds of pause between this and next dialogue at 0:03:41))
112 S: I mean to be fair that's kind of enough of a description granted you know
113 E: mmhmm
114 S: who- if we reference from the other one [it's like my sister wants a pet but i don't
want one i have allergies [ask for some advice on what you should do
115 E: [mmhmm yeah yeah
116 S: yeah okay i'm trying to think on what i'm gonna say okay
117 R: jaa daijoubu?
118 S: daijoubu
119 E: daijoubu
120 S: to omou
121 R: etto jaa orijinaru no yatsu wo chotto yatemimashou
((0:04:01))

122 S: un
 123 E: watashi no hou kara hajimetemo[
 124 R: [un! ii desu yo
 125 E: ano Steve-san?
 126 S: un
 127 E: ima chotto ii?
 128 S: ee. daijoubu. nanda?
 129 E: etto aa imouto no tanjoubi ga ano mou sugu kuru-kurundakedo [
 130 S: [aa omedetou tte
 ittekudasai
 131 R, S, E: ((laugh))
 132 E: sou shimasu ano demo imouto wa ano i-inu ga hoshi-hoshigatterundakedo
 133 S: aa sou da ne
 134 E: watashi wa inu no arerugi ga a-aruru kara[doushitara ii to omou?
 135 S: [aa
 ((0:04:34))
 136 S: a sou iu koto? taihen. da: ne etto ookii inu desu ka? inu no shurui ni yotte arerugi
 desu ka? arerugi no?
 137 E: aa tabu::n zenbu no inu ga arerugi dakedo ano ke ga mijikaku-mijikakattara::[
 138 S: [oh
 h
 139 E: daijoubu da to omou
 140 S: sou sou de kana:
 ((0:05:00))
 141 S: tabu:n etto ne uchi no ie no naka no inu dattara etto ke wa dokoka ni aru kara
 sonna koto wa aru kamoshirenai
 142 E: un
 143 S: demo ryoushin wa kaou? to omotteru?
 144 E: Un ryoushin wa kaou [to omotte demo unn wakannai
 145 S: [un
 146 S: imouto wa? imouto wa sono arerugi ni tsuite shitteru
 ((0:05:32))
 147 E: u::n imouto wa a-arerugi ga nai[
 148 S: [nai yo ne tabun ahh erika-san no koto ni tsuite
 kangaetenai kamoshirenai ka na
 149 E: ☺ tabun ☺
 150 S: ahhh
 151 E: tabun watashi no arerugi kamoshire- chotto ☺
 152 S: chotto shabetara ii kamoshirenai [
 153 E: [un
 154 S: boku dattara:: ne:: imouto wa douyatte inu to asobu ga-koto ga dekiru: ni tsuite
 kangaeru kamoshirenai kedo.
 155 E: un

156 S: tatoeba e ano:

((0:06:00))
157 S: iroiro na etto neko kafe toka ano inu kafe toka aru ka douka wakannai kedo
soushitara ii kamoshirenai
158 E: tabun ((whispers)) s-sou suru
159 S: un
160 S & E: ((laugh))
161 E: tabun ano ryoushin ni so-soudan shitemite:
162 S & E: ((laugh))
163 E: arigatou
164 S: ne nandemonakatta
165 E: ()
166 S: jaa mata
167 R: ha:i
((END OF POST-TEST 2))