SETTING THE STAGE FOR JAPANESE LANGUAGE LEARNING WITH AVAIL (AUDIO-VISUAL AIDS INDEXED LIBRARY)

THESIS

Presented in Partial Fulfillment of the Requirements for

the Degree Masters of Arts in the

Graduate School of The Ohio State University

By

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The Ohio State University
2004

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Pedagogues across all fields of study are in constant search for more effective and efficient ways to help learners establish and reinforce the desired knowledge and skills, and equip the learners with the tools they need to build up and maintain their own frameworks and repertoire of culturally and contextually appropriate responses and behaviors. Unfortunately in the field of second language learning, and, in particular, that of less commonly taught languages, the journey is fraught with intrinsic obstacles. All too often in the quest to develop better teaching materials to help prepare learners for becoming communicative partners in the target cultural environment, educational aids, such as visual aids, wind up receiving perfunctory treatment, at best. AVAIL (Audio-Visual Aids Indexed Library) attempts to fill in some of the holes left in the performance repertoire of the learner, namely, appropriate and natural communicative responses that can be reinforced by strategically sequenced exposure to contextualized, authentic representations of Japan. Through discussions on the
cognitive psychology of constructing a world for the learner and establishing the
principles behind the creation of a mental representation of that world, this thesis
introduces and makes the case for the creation of two types of indexed aids in AVAIL:
Prop Visual Aids, which are two-dimensional handheld photographic visual aids used
as tools to engage the learners, and Setting Visual Aids, which are photographic
backdrops projected on a wall or screen with an overhead projector used to set the
stage for communicative performances. By integrating these visual aids into a
language program already enriched with cultural contextualization teachers help take
learners to yet a higher level in their quest to prepare for living in that new world.
DEDICATION

This thesis is dedicated to three very special people—first, to my parents, James and Phyllis, who, coupled with their abundant love and ardent support, taught me well this fundamental code by which to live:

1) To thine ownself be true
2) Do unto others as you would have others do unto you (and do unto others only as they would have you do unto them)
3) Nothing ventured—nothing gained; Carpe Diem (si volo)

And to my beloved, Shin, the light of my life and the source of my inspiration.
ACKNOWLEDGMENTS

Of the many people who have been supportive of me in this venture, none would I like to thank more than Professor Mari Noda, my advisor—my *Sensei*. Studying under her mentorship and tutelage has truly been one of the most meaningful experiences I have ever had. Through her encouragement I have learned to “fail at (yet) a higher level.” Through her patience and understanding I have learned humility. And, through her grace I have learned respect.

There are several others to whom I would like to express my most sincere appreciation. First, apart from being the other reader for this thesis, Professor Charles Quinn introduced me to the world of contextualization and shed new light on “Kaguya Hime” and her language. Ms. Yuko Kuwai taught me to ropes on how to act, direct and model. Professor Etsuyo Yuasa gave my new perspective on visual aids. Professor Mineharu Nakayama broke me in to the breakdown of Japanese linguistics and opened the door for new adventures and invaluable experiences in Japan. Professor William Tyler revealed new paths to walk. And, Mrs. Debbie Knicely helped keep my life in order.
In addition, among others I would like to acknowledge the following people at DEALL at OSU for their help, advice, and support (in alphabetical order): Masayuki Itomitsu, Steven Knicely, Richard Torrance, J. Marshall Unger, Galal Walker, Jianqi Wang and all the fine staff at DEALL and in the SPEAC Program. My many thanks also go out to my fellow graduate students, my teaching partners and my students.

Finally, I send my deepest gratitude to my abiding family and friends for I could not have accomplished this without their support.
VITA

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FIELDS OF STUDY

Major Field: Japanese Pedagogy
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CHAPTER 1

INTRODUCTION

1.1 General Background, Brief Description of AVAIL, and Thesis Outline

In the field of second language learning, one of the ongoing tasks for educators is developing programs, curricula and materials that facilitate the learning process. Although an ever-growing number of teaching materials are becoming available for educators of less commonly taught languages, such as Japanese, all too often these materials are lacking on a number of vital fronts. This thesis attempts to explore pedagogical needs, bearing in mind the goal of optimizing classroom learning time, while at the same time, minimizing energies needed for the management of such materials. For instance, even though many CD-ROM’s are available that provide image resources and databases, none contain extensive, let alone exclusive, images of Japan that are designed specifically for pedagogical purposes. Some image databases on Japan tend to focus on ‘touristy’ images that often reflect stereotyped concepts of Japan or are biased by the culture of the learners, their base culture. Such examples are
often of temples, shrines, and women in *kimono*. Others provide simple stick-figure or sketch drawings. Needless to say, they offer very little in the way of representations of common, day-to-day life in Japan – the kinds of sights and sounds a non-native Japanese person (the learner) will be exposed to on a daily basis when visiting or living in Japan.

It is well understood that language is not acquired through simple passive observation; it requires active participation and use. Exposing learners to and engaging them with culturally relevant artifacts and scenarios, if done appropriately, not only encourages learners to perform, but it also prepares them for participation in Japanese culture. Before a student becomes proficient in responding appropriately to given contexts, while they are still becoming acquainted with the subtleties, the students must “become comfortable with being uncomfortable. [In essence,] unless you put yourself at risk then there’s no growth.”¹ Moreover, being aware of one’s ignorance in regards to the target culture and developing the ability to use that which has become familiar and compatible with the context can help reduce the amount of stress. “As you get around a familiar environment, the different locations in their interrelation don’t all

¹ Charles Quinn (EALL 701, April 1999); also this concept applies to a wide range of fields, from sports analyses to politics, from parenting to motivation seminars.
impinge at once. Your sense of them is different, depending on where you are and where you are going.”

Japanese language programs in the United States that try to prepare the learner for such experiences where they are going, often fail to expose the learner sufficiently to Japanese-specific artifacts. Deliberate and appropriate contextualized use of these artifacts would enhance the learner’s understanding of Japan, its culture and contextual use of the language. This can be a form of environmental preparation, not only training learner responses, but also entraining them to the phases of Japanese life. AVAIL (Audio-Visual Aids Indexed Library) will help make the “foreign things” of Japan seem not so foreign to the learners of Japanese—in essence, it will make Japan available to them.

AVAIL is the acronym for the Audio-Visual Aids Indexed Library that I propose be developed and expanded based on selected vocabulary items, grammatical structures and key conversation patterns and their contexts. AVAIL is intended to help enable instructors of Japanese teach Japanese language and culture more effectively by

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2 Taylor (1993); pp.55-6
3 It should be noted, at least for the time being, most of the content of this list is based largely on the Japanese: The Spoken Language (JSL) series by Jorden & Noda. (1987-1990). Future applications may warrant further adaptations and expansion.
using carefully selected artifacts as needed in their language programs. These images of Japan, or visual aids (VA)\(^4\) in AVAIL, when employed appropriately, will more effectively and efficiently through exposure and use reinforce the learner’s developing understanding of Japanese culture. By expansion, in addition to classroom teaching, these images can be instrumental in individual instruction.

While AVAIL is open to all forms of multimedia, this thesis will primarily expound on the utilization of visual aids in the form of still images that are either handheld or projected. Furthermore, although this thesis will discuss the creation of such aids, their applications and indexing, it will not detail exactly how each image is accessed and what kind of database or indexing software will be used to file the images.

I begin my discussion in Chapter 2 with background on the cognitive psychology of helping the learner construct a new world. This discussion establishes the rationale for the development of AVAIL by first exploring the psychological implications of becoming a significant participant in the culture that uses the language being learned and how instructors and the program/curricula developers foster that

\(^{4}\) The abbreviation “VA” will be used for “visual aid” in the singular and plural.
process. Next, I delve into the basic types of memory and what they mean for pedagogues. Building on that, I turn my focus to the interplay of attention and automaticity. The following section is devoted to setting the stage, both figuratively and literally, for establishing and reinforcing intentions and expectations, with allusions to theatre. Within that framework, the discussion turns to scenes of discourse: the contexts and their contextualization. Lastly, this chapter wraps up the discussion with that which drives any learner to learn ultimately, the key components of motivation.

In Chapter 3 I establish the basic principles that guide the creation of the VA in AVAIL. In discussions on language pedagogy, much attention is given to authenticity, so the first section of this chapter is devoted to examining the importance and relevance of authenticity. The discussion then shifts to considering what it means to have a VA be an effective trigger or primer for communicative performance, and the potential drawbacks of using any given VA in terms of visual ‘noise’ and authenticity.

Chapter 4, the final chapter, details AVAIL itself. The chapter begins with defining the different types of VA within AVAIL, namely Prop VA and Setting VA, and when to use VA or the real artifact. Next, discussion centers on the mechanics of VA
production, followed by the essence of indexing VA for AVAIL: determining the name for each VA, establishing keyword lists, and introducing the concept of the interrelationships of Prop VA and Setting VA. I conclude this thesis touching upon several limitations for AVAIL and exploring future expansion and applications.

1.2 Copyright and Scope of Use

One major issue that comes up time and time again when trying to create materials for educational purposes is copyright laws and potential infringement of those laws. Traditionally, the most common source for VA materials has been advertisements, business brochures, catalogues, magazines, and newspapers, among others. With the advent of ever-increasing copyright regulations and restrictions, though the law provides for a limited time use, this technique is no longer an efficient option for cataloging and indexing a visual aids library. Moreover, while a number of websites have made similar sets of images for language education available for use, these are limited to individual use only. In other words, they cannot be copied into and

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5 It should be noted that visual aids obtained from such sources can legally be used for an extended period of time with the explicit authorization from the source detailing the specific conditions of such use.
redistributed within another medium. Self-created VA, on the other hand, are quite a viable alternative.

The VA created for AVAIL will be made available to instructors and students of Japanese language and culture courses for instructional use only and may not be copied in any way (i.e. electronically, photographically, or digitally, etc.) or distributed (i.e. electronically, photographically, or digitally, etc.) without explicit written permission of the creator. The creator shall maintain full copyrights according to the law unless the creator has granted specific transfer of those rights in writing.

1.3 Romanization for AVAIL

A number of systems are used to represent the Japanese language in terms of Roman letters, known as romanization. The romanization for AVAIL is based on the use of rōmaji (the Roman alphabet; ABCs) input modes through which Japanese is input on word processors, computer software or electric dictionaries. There are, however, three situations that need consideration and clarification as to what system or systems are most appropriate for each situation: romanization for input and search
modes, romanization for names and titles of files, and romanization for purposes of this thesis.

As discuss earlier, AVAIL is an indexed library of resources. In order to access these indexed files through registered keywords (see 4.4.2 Keywords), search and input modes must be established. As various users have different backgrounds with the number of romanization systems that already exist, access to AVAIL must also be flexible and adaptable. In other words, any file will be made accessible through any of the different major romanization systems, namely: Hepburn, Nippon-shiki, Shin-kunrei-shiki, and modified Shin-kunrei-shiki found in Japanese: The Spoken Language (JSL), plus a slightly modified version of Shin-kunrei-shiki called AVAIL Romanization that is detailed herein (examples of these systems can be found in Table 1: Romanization).

AVAIL Romanization will be used as the convention to represent Japanese language on the titles and names of indexed files, both on the computer and on the aid itself (see 4.4 Indexing VA), as well as the romanization for the purposes of this thesis. As mentioned before, this is a modified version of Shin-kunrei-shiki. All Japanese

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6 Jorden & Noda (1987); pp.1-23
represented in AVAIL Romanization will be boldface. Moreover, while the system is orthographic in nature—deriving from a one-to-one correlation to the original Japanese orthography, AVAIL Romanization also reflects input modes on computers. For example, this bears true for particles. Even though は・へ・を particles are often conveniently represented phonetically in rōmaji as wa/e/o respectively, they are easily confused with わ・え・お wa/e/o when out of context. Moreover, when using romanized input mode to type on a computer, wa/e/o cannot be used to reproduce the Japanese particles in hiragana. Thus, particles は・へ・を will be written as ha/he/wo.

Lengthened vowels or long vowels (e.g. ああ, アー) in AVAIL Romanization are indicated by a duplication of the roman vowel letter (e.g. aa). Doubling up of different vowel sounds is found to be romanized in different ways. For AVAIL, however, the Japanese kana will directly correspond to the Roman letter(s) used. For example, えい and おう will be expressed with ei and ou, respectively. This is to orthographically distinguish them from lengthened ‘e’ and ‘o’ as in the words ええ ee (“yeah,” “yes”) versus 英 ei (as in 英語 eigo “English”) and おお oo (“oh”) versus 王 ou (king) or 追う ou (to follow), and give them a one-to-one correlation to the actual written Japanese regardless of morphemes. This is not, however,
necessarily a phonetic representation of the Japanese as spoken as can be seen in the case of 先生 sensei (teacher), which is pronounced in standard (Tokyo) Japanese more like “sensee.”

Other kana that often finds their way into the romanization debate are し・ち・つ. While these can be input in a number of ways (for instance: し can be entered as し or し) since access to this indexed library is computer based, shorter is better (i.e. fewer keystrokes take less time). Therefore, these will appear as si, ti and tu. In order to distinguish じ from ち and ず from つ, and to maintain continuity of established correspondences among kana in the 五十音図 gozyuu-onzu (Chart of 50 Syllables), AVAIL will represent ざ・じ・ず・ぜ・ぞ as za/zi/zu/ze/zo and だ・ち・づ・で・ど as da/di/du/de/do. Moreover, ふ, since it is in the H-column in the gozyuu-onzu (は・ひ・ふ・へ・ほ) will be written as hu.

In order to represent kana combined with smaller kana diminutives (a/i/u/e/o/yu/yu/yo), a number of factors must be considered. First, to maintain consistency, whenever a smaller や・ゆ・よ ya, yu or yo accompanies any kana in

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7 Jorden & Noda (1987) make a clear argument in JSL (pp. 21-22) for the use of ee and oo instead of the orthographic ei and ou in cases when the present-day pronunciation of such words warrants the phonetic representation as such. This holds true for particles, as well.
Japanese it will be written as the consonant letter (minus the vowel letter “i”) plus the
ya, yu or yo (e.g. きゃ・しゃ・ちゃ・にゃ・ひゃ・みゃ・りゃ are kya, sya, tya, nya, hya,
mya, rya, and so forth.). A number of other conventions have been adopted, primarily
as a result of the large influx of loan words into Japanese and the attempt to make their
katakana representations more phonetically appropriate (see Table 1: Romanization).
Unfortunately, as these are already mutated from their original languages,
orthographically re-representing them in rōmaji can be cumbersome. Creators of word
processors and electric Japanese-English dictionaries have established a precedent for
how to input such conventions.

How the final ン・ン (n) in the Japanese syllabaries, that is, the moraic /n/,
are represented will depend on the kana preceding and following it. If it appears at the
end of a word, the space following it will indicate that it is a final n. When it precedes
ya/yu/yo, it will be distinguished with an apostrophe as にゃ/にゅ/にょ, whereas
nya/nyu/nyo would be representations of にゃ/にゅ/にょ, respectively. This can be
illustrated in the following words: 婚約 kon’yaku (betrothal/engagement), 薄緑 konnyaku (devil’s tongue jelly) and コニャック konyaku (cognac). Similarly, final n
preceding vowels will be indicated with an apostrophe, as well. This would be seen in
such examples as 兄 ani (older brother) and 安易 an'i (ease) or 噴煙 hun'en (smoke) and 不燃 hunen (incombustible). Another way to think of the apostrophe is like typing n on the keyboard twice to produce る or ン in the document. Again, these conventions in AVAIL Romanization are meant to be the standardized system for displaying the names and titles of the indexed files, but will not have a bearing on access to the files (see Table 1: Romanization for input mode for る or ン versus how they are represented in AVAIL Romanization).

The last major consideration for AVAIL Romanization is re-representing the innovative “f,” “v,” and “w” sounds in romanization. In katakana these are represent ファ, フイ, フェ, フォ, ヴァ, ヴィ, ヴェ, ヴォ, ヴァ, ヴイ, ヴュ, ヴェ, and ヴォ which are found in words like ファミリー (family), ヴァージニア (Virginia) and ヴェブサイト (website). Since the first group comprising the “v” family can be typed in with ㄊ + the vowel and for the most part represent original loanwords beginning with “v,” they will be written as va, vi, vu, ve, and vo. Unfortunately, the “w” family cannot be so easily represented. By typing 喔, 喈, 嘡, 嘥, 嘤, and を. To create these “w” column syllables, depending on the computer software one might need to employ the use of ฉ to let the computer know,
“the next character is a diminutive.” Thus, the group would be written as it is typed:  

X + the vowel.  

An additional convention is made for other special kana. Even though X could be adopted to signal diminutive (シェ, ジェ, チェ, スイ, ズイ, ティ, and ディ being sixe, zixe, tixe, suxi, zuxi, texi, and dexi, respectively), parentheses are already recognized to indicate such diminutive vowels, e.g. チェ and ディ as t(i)e and d(e)i respectively.

Lastly, unlike the romanization employed throughout the indexed library of AVAIL, one additional convention is developed for the purpose of this thesis. Since Japanese words that have been borrowed into the English language are most often transposed into English with Hepburn romanization, in such cases I will use this romanization in italics. Some liberties with writing less known Japanese loanwords are also taken in this way, on the premise that they have become terminology for Japanese pedagogy. Such examples are ローマ字 rômaji (the Roman alphabet; ABCs), 漢字

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8 Typing W ỏ and ẽ can also yield ウィ and ウェ on a word processor when going to the pull-up window of choices, but not on most electric dictionaries. In order to maintain consistency with ウァ, ウゥ, and ウォ, these two will be written uxi and uxe. The use of wi and we will be reserved for the representation of the infrequently used わ and わ, respectively.
kanji (scripted morphemes characters) and italicized. In addition, proper nouns, such as names of places and people, will be added in both AVAIL and Hepburn romanization styles (e.g. 東京 Toukyou / Tokyo, 新宿 Sinzyuku / Shinjuku). (see Table 1: Romanization).
<table>
<thead>
<tr>
<th>Japanese Orthography</th>
<th>AVAIL</th>
<th>JSL</th>
<th>Sin-kunrei-siki</th>
<th>Hepburn</th>
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<td><strong>Lengthened Vowels</strong></td>
<td></td>
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<td>ああ, アー</td>
<td>aa, a-</td>
<td>aa</td>
<td>å</td>
<td>å (or aa)</td>
</tr>
<tr>
<td>いい, イー</td>
<td>ii, i-</td>
<td>ii</td>
<td>î</td>
<td>î (or i)</td>
</tr>
<tr>
<td>うう, ウー</td>
<td>uu, u-</td>
<td>uu</td>
<td>ũ</td>
<td>ũ (or uu)</td>
</tr>
<tr>
<td>ええ, エー</td>
<td>ee, e-</td>
<td>ee</td>
<td>ê</td>
<td>ê (or ee)</td>
</tr>
<tr>
<td>おお, オー</td>
<td>oo, o-</td>
<td>oo</td>
<td>ô</td>
<td>ô (or oh)</td>
</tr>
<tr>
<td><strong>Doubled Vowels</strong></td>
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<td>ei</td>
<td>ee (or ei)</td>
<td>ei</td>
<td>ei</td>
</tr>
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<td>oo (or ei)</td>
<td>oo</td>
<td>ô (or oh)</td>
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<tr>
<td><strong>Particles</strong></td>
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<td>wa (or ha)</td>
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</tr>
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<td>e</td>
<td>e (or he)</td>
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<td>o (or wo)</td>
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<td><strong>Other Syllables in Kana</strong></td>
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<td>し, じ</td>
<td>si, zi</td>
<td>si, zi</td>
<td>si, zi</td>
<td>shi, ji</td>
</tr>
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<td>しゃ, しゅ, しょ</td>
<td>sya, syu, syo</td>
<td>sya, syu, syo</td>
<td>sha, shu, sho</td>
<td></td>
</tr>
<tr>
<td>じゃ, じゅ, じょ</td>
<td>zya, zyu, zyo</td>
<td>zya, zyu, zyo</td>
<td>ja, ju, jo</td>
<td></td>
</tr>
<tr>
<td>ち, つ</td>
<td>ti, di</td>
<td>ti, zi</td>
<td>ti, di</td>
<td>chi, ji</td>
</tr>
<tr>
<td>つ, づ</td>
<td>tu, du</td>
<td>tu, zu</td>
<td>tu, zu</td>
<td>tsu, zu</td>
</tr>
<tr>
<td>ふ</td>
<td>hu</td>
<td>hu</td>
<td>hu</td>
<td>fu</td>
</tr>
<tr>
<td><strong>Other Conventions</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>シェ, ジェ, チェ</td>
<td>s(i)e, z(i)e, t(i)e</td>
<td>s(i)e, z(i)e, t(i)e</td>
<td>?</td>
<td>she, je, che</td>
</tr>
<tr>
<td>スィ, ズィ, ティ, ディ</td>
<td>s(u)i, z(u)i, t(e)i, d(e)i</td>
<td>s(u)i, z(u)i, t(e)i, d(e)i</td>
<td>?</td>
<td>ti, di</td>
</tr>
<tr>
<td>ファ, フィ, フェ, フォ</td>
<td>fa, fi, fe, fo</td>
<td>h(u)a, h(u)i, h(u)e, h(u)o</td>
<td>?</td>
<td>fa, fi, fe, fo</td>
</tr>
<tr>
<td>ん, んや・ゆ・よ</td>
<td>n, n’ya/yu/yo</td>
<td>n, n’ya/yu/yo</td>
<td>n, n’ya/yu/yo</td>
<td></td>
</tr>
<tr>
<td>ん+ p/b/m</td>
<td>np, nb, nm</td>
<td>np, nb, nm</td>
<td>mp, mb, mm</td>
<td></td>
</tr>
<tr>
<td>ヴァ, ヴィ, ヴ, ヴェ, ヴォ</td>
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CHAPTER 2
COGNITIVE PSYCHOLOGY OF CONSTRUCTING A WORLD
FOR THE LEARNER

2.1 Terms and Definitions

- **Base vs. Target**—*Base Culture* refers to the culture in which the language learner was raised and/or with which has the strongest psychological affiliation. Often which base culture one has will have a varying effect on the learning process: the relative ease or difficulty one may have. For purposes of this paper, unless otherwise stated, base culture will refer to that of the United States of America (U.S.). In actuality, even within a given country there is a lot of variety in the base culture. The *base language* is English. Conversely, *target culture* refers to that of the language being studied, i.e. Japanese, the *target language*.

- **Native**—(n.) is a generic term used in this thesis to refer loosely to an individual who is raised in or considered to be a member of a given culture, community, or society. *Native* (adj.) refers to the quality of being a participant in and/or a member of the given culture, community, or society. The focus is not on place of birth or
genetic heritage.

- **Authentic**—refers to that which might be found in association with a given culture, community, or society. For example, *authentic language* would be all forms of communication, including speech or writings, which might be considered to be produced *by* or *in association with* that culture's speakers, regardless of language ability or level. This may be viewed as normally being produced *for* native speakers under every day communicative circumstances, but this definition is not limited to that in terms of either for whom or by whom. *Authentic image* refers to photographs or reproductions of objects typically found in the native environment or associated with it, but not necessarily produced by natives.9

- **Artifacts**—refers to actions or products typically, but not necessarily, produced in association with a culture and used in the target cultural society, which do not necessarily have to occur geographically inside the country associated with the target culture. These *artifacts* can include audio or video recordings of conversations or mannerisms; writings or drawings; tools or devices; or any graphic representation of the native culture.

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9 See Chapter 3 Section 1 for a more detailed discussion on Authenticity.
2.2 Psychological Implications of Becoming a Significant Someone in the Target

Culture—Perceptions of Self and Identity

A language pedagogue's pursuit for developing the most efficient and effective teaching materials and course curricula must incorporate the knowledge of individual identity as defined by the target culture, and its interrelationship with, if not interdependence on, that given target culture and language. When considering the vast chasm that exists between perceptions of identity in Japan and those of Western cultures, like those employed in the United States of America, this challenge becomes compounded and complex. In order to delve into the notions of how "identity" applies to the pedagogy of Japanese language and culture for non-Japanese, one first must consider what "culture" is. Walker and Noda have an applicable take on culture and foreign language learning:

Culture is what we do...how we know what we have done...culture frames our behaviors and gives us the means to recognize the completion of events and artifacts in our worlds...Successful teachers of foreign language create learning environments in which they present the particular things that are accepted in and typical of the target culture.10

10 Walker and Noda (2000); pp.189-90
Such artifacts are indeed an essential part of our worlds and can modified to visual aids, either directly or represented, when used in the language environment of a classroom. Moreover, effective use of such visual aids enables teachers to create such learning environments. The particular artifacts adopted from the target culture should not be limited to only vocal or written representations of that culture. In order to reconstruct environments that represent the target culture, ideally all senses (including tactile and olfactory) should be presented; but, at a minimum, audio and visual stimuli are needed.

When learners first enter a culture different from their base culture, the culture to which they are native, and they lack that new culture’s tools of interaction, including successful use of its language, they find they are at a loss and incapable of expressing themselves and their communicative intentions. This is a result, in part, of their inability to identify the genre of discourse available to them in that culture. Instead, they attempt to make educated guesses by applying their knowledge of their base culture. A major contributing problem is that even their problem solving strategies are based on their base culture. Up until this point, for these learners, “language itself [has] serve[d] to set up space of common ‘action,’ on a number of levels, intimate and public.
This means that [one’s] identity is never defined simply in terms of [one’s] individual properties.” Moreover, Lewis explains the interplay between language and identity as the following:

Language is an important tool of self-definition, a powerful creator of identity, whether national or individual... In addition to social identity, language is the primary means for our own personal self-definition. The language we use helps other people, and most importantly ourselves, to understand who and what we perceive ourselves to be... Ultimately, the language each of us uses is our own, but it is derived from the language of others around us. 

In order to express oneself in the new culture, they must, in essence, re-define their identity in relation to that target culture and its common actions, or as Swales terms it, “genres.”

In the process, however, this may cause an identity crisis. Shakespeare wrote, “to thine own self be true.” What is the notion of ‘self’ to which he is alluding and how is it relevant to second language pedagogical purposes? Moreover, the proverb “to

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11 Taylor (1993); p.53
12 Lewis (1994); p. 50
13 Swales (1990); p. 87
14 Shakespeare’s Hamlet, Prince of Denmark; Act 1, scene 3: Lord Polonius “…to thine own self be true, And it must follow, as the night the day, thou canst not then be false to any man.”
know someone, you have to walk a mile in his shoes” illustrates that to genuinely understand another culture, one must be able to understand what it is like to be a ‘self,’ a performer of acts that are recognized in that culture. Nevertheless, is it possible to be true to a ‘self’ one has known, as Shakespeare asserts, and defined in a certain way when trying to learn and develop a new sense of self in a different language? Many feel a sense of fear—fear of losing their identity, so they hold on to their base culture sense of self, which ultimately impairs the ability of the learner to acquire a new sense of self in the target culture. Another saying goes, “If the shoe fits, wear it,” but just like 下駄 geta (Japanese wooden clogs) are often difficult for non-Japanese to get used to, learning Japanese takes major mental and affective readjustments.

When someone says, “Chris is having an identity crisis,” to what exactly is the speaker referring? Is it that Chris is having trouble reconciling his past personal history with his present actualization of self? Is it that he has somehow lost the ability to conceptualize let alone express that sense of self? Has he, in essence, lost ‘himself’? This concept of identity is crucial to understanding self, which in turn directly applies to a language learner learning and ‘trying on’ a foreign language and its culture.
Typically, this ‘crisis’ refers to a time during puberty when many youths, if not most, are trying to define themselves in terms of social norms—those of their surrounding base culture. During this time, they use the language of that base culture to define their identity in each of their minds. Based on this identity, they engage in social discourse with others as they continuously redefine their intentions. Identity crises can also occur again later in life as ‘a mid-life (identity) crisis,’ when people try to re-define their sense of self in terms of what has or has not changed around them compared to their expectations in life. This same type of ‘identity crisis’ can be observed when a language learner is trying to define a previously defined sense of self by the new constrains and liberties of the new culture and its language—more commonly referred to as ‘culture shock.’

Whatever name it is given, it is often a painful growing process and stressful stage through which anyone embarking on such a journey of change and growth must pass. The learner, like Chris, is ‘trying on new shoes.’ He has been quite used to those old comfortable shoes he has been wearing for years and now is trying on a new pair to see if they fit. They don’t feel right. They may even hurt. They definitely aren’t as comfortable as those old ones. Like any new pair of shoes, however, if he uses them
enough, in time, they, too, may start to feel comfortable. In the case of shoes, this is a
two-fold process. First, the wearer’s feet have become accustomed to the shoes,
perhaps by developing calluses as a defense. Moreover, the shoes, not being totally
rigid and unchanging, have stretched and worn in somewhat

This, however, is where this analogy breaks down. The learner, too, like the
wearer, might develop certain defenses to the new culture, and perhaps even become
somewhat emotionally calloused. Except with the rare exceptions throughout history,
(e.g. the innovative inventors, the legendary leaders, the notorious war criminals, the
audacious explorers, etc.), a culture, unlike the shoes, does not tend to bend and
change so easily by the direct influence or will of any given participant in it, let alone a
new participant. A culture’s change is usually glacial, and changes gradually with the
changing perceptions of the members of that culture.

The fear of almost every language learner who is ‘trying on’ a new language is
that of ‘what will happen to the old pair?’ In accordance, this ought to be a central
concern for language teachers of East Asian Cultures to recognize. It is the
responsibility of the teacher to help the learners ease into the new language and culture
without this fear of losing their sense of who they are, while at the same time fostering
them to grow into a sense of being a significant someone in the new culture. Sometimes one gets blisters when trying on new shoes. As the blisters heal, the pain of language learning will be forgotten and miles can be walked in the new land, the new culture.

The next crucial issue for Japanese pedagogues to address is that of how to ease the learners into that new culture. Let’s consider the well-known proverb, “When in Rome, do what the Romans do.” The key here is that there is a focus on “doing,” which is more directly related to culture and its sights, sounds, smells and textures, rather than typical definitions of language. One does not necessarily need to speak like a native to communicate effectively with a native. One does need to know, almost to the point of being instinctual, precisely what the actions of a native may be and react accordingly. While much of this “doing” can be talked about, as in declarative knowledge, it is the actions of a culture which are acquired through appropriate practice in a culturally enriched environment that will allow the non-native to learn how to actively engage with that culture. “That is, our bodily know-how and the way

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15 This proverb also appears in Japanese: 郷に入っては郷に従え gou ni itte wa
gou ni sitagae (lit.: When in a village, follow the town [customs/rules]) from 『童子教 Warasikyou』 published 1624-1644.
we act and move can encode components of our understanding of self and world."

This equally applies to acquiring a new sense of self in the target culture. "Students of a language [however] are apt not to recognize behavioral culture when they encounter it. They are very likely to mistake a culture for the artifacts of that culture." This is why it is important for the teachers of the language to reconstruct authentic contexts, including the use of VA to trigger, set or reinforce such contexts, in which students utilize their increasing knowledge and understanding of that culture in a realistic way.

"[Students] are trying to remember how to behave in a social environment that will occur in their futures," but the limited use of visual aids or neglect to incorporate their use leaves students to develop assumptions about the social environments they might encounter in the target culture based entirely on their own base cultures or build false associations based on assumptions they may make by what images they find on the Internet. In other words, students should know what those social environments look like (literally) and should have experienced them to the

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16 Taylor (1993); p.50
17 Walker and Noda (2000); p.194
18 Walker and Noda (2000); p.191
19 E.g. a train station, a pub, an office, an onsen (hot spring bath), convenience store, to mention a few.
extent that they are, at least in part, second nature to them, not out of the ordinary. If language students go to their target culture with insufficient environmental preparation from the classroom and/or self-study and, as a result, feels bombarded with new disassociated environmental stimuli, they are less likely even to see ‘what is going on’ and will have less attention to devote to communication. Moreover, there is the risk that they may be turned off to that culture altogether.

A new land is filled with foreign stimuli. These are not limited to sights alone. There are new sounds, new odors, and new textures. The simple example of a public telephone in Japan sufficiently illustrates the vast complexity of sound differences. It makes a “be-beep, be-beep” when the telephone card is ejected; the sounds of the ring, dialing, and the busy signal have different tones; even the sound the receiver makes when it is being hung up is different.

Moreover, people tend to forget the unmistakable impact the olfactory sense has on memory and emotion. One person might smell lilacs and instantly have the nostalgic feeling of being six years old again playing in the backyard of their grandmother’s yard with her looking on. Smells that are quite subtle, if not undetectable, may nevertheless be extraordinarily powerful. The labyrinth of smells
offered up by different countries is sure to overwhelm someone unaccustomed to them.

Most Americans, let alone students of Japanese, have not been exposed to and thus do not know the smells of 納豆 nattou (fermented soybeans, often associated with breakfast and freshly cooked rice), 塊 tatami (mat flooring made of bound rush straw, found in most dwellings; pungent grassy smell and slightly greenish when new; worn grayish, tan when old), 溝 dobu (sewage gutters typically found along more rural roadside). Likewise, there are tastes: 梅干 umeboshi (extremely salty pickled plums, a typical breakfast item that is also found inside a rice ball), 煮干 nibosi (typically associated with soup stock; also, crisp dried anchovy snacks), and 抹茶 matty a (powdered green tea, usually associated with the Way of Tea and the Tea Ceremony). Words cannot duplicate these actual smells and tastes, but any learner of Japanese who will spend any significant period of time in Japan will eventually encounter such smells, among of course a plethora of others.

The sense of touch and the world of response through movement are equally varied. Apartment doors in Japan often open outward to allow for shoes to be removed inside the entrance. Many doors in a house are 擦 husuma (framed and papered sliding doors partitioning off rooms). The left rear passenger doors of taxis open and
close remotely. The seats on commuter trains are often heated in winter. こたつ kotatsu (low tables with heating elements underneath and futon quilts sandwiched between the frames and the top table surface boards) are used for inhabitants to warm up since homes often have no central heating. 風呂 huro (deep bathtubs) are used in a seemingly nightly ritual of relaxation before going to bed.

Even if the stimulus itself is not apparently different from one culture to the next, the response that it elicits often is quite different—which makes it truly different. If Americans hear a crow caw, it may give them an ominous feeling or a sense of danger. Japanese hearing the same sound of a crow cawing may think of evening, the heartwarming feelings some may have for the countryside, or “It’s time to go home.” If an American smells burning incense, it may trigger a mellowing response or a memory of church. A Japanese who smells 線香 senkou (incense sticks), on the other hand, would most likely think of a 仏壇 butuden (Buddhist altar often found in the home) and the solemn expressions of respect paid to ご先祖様 gosenzo-sama (one’s ancestors), or 葬式 sousiki (funerals).

Likewise, concepts arising from the apparently simple taste of ご飯 gohan (cooked rice) are quite different across cultures. For most westerners cooked rice is
considered a side dish—a garnishing for the main dish, which often covers it. The meaning of this cooked rice for the Japanese, including its taste, smell and texture, conjures up quite a different set of associations. Rice is the focus of the meal. The meat, the fish, the vegetables are all secondary. Even the word \textit{gohan}, while literally a polite reference for rice, is also used to mean a meal, such as the word “meal” itself in English came from “coarsely-ground grains such as oats or corn.”

These may seem like insignificant differences in and by themselves, but it is in their plurality and ubiquity that on the onset they can seem almost insurmountably overwhelming. Nevertheless, it is in the assimilation of recognizing and responding to these stimuli in a culturally appropriate manner that one can truly find a sense of self in that culture. The question is: how does one assimilate them and make them one’s own even when they are outside their normal authentic contexts? The key is in guided experience through engaged exposure over time and the memories that are thereby derived. “Remembering is the mind’s method of coordinating past events with current events to enable generalization and prediction (Schank 1990:1)”\textsuperscript{20} The purpose for giving learners experiences with various artifacts, including VA, in not so much to give

\textsuperscript{20} Walker and Noda (2000); p.192
them authentic experiences, but rather to help them learn how to be appropriately and naturally responsive to such stimuli.

2.3 Basic Types of Memory

Bearing the concept of identity in mind, the next consideration for Japanese language pedagogues is knowing how students are processing and incorporating what they are learning into their memory, in order to help them develop the ability to make useful predictions and generalizations. “Language programs have a beginning and an end…it behooves us to consider the memory they are constructing from what teachers present in a course.”21 What language teachers present in classroom is not limited to only auditory stimuli; it includes everything from their behaviors to VA, as well.

As outlined by Carroll, there are three types of memory, or information processing.22 The first is the sensory stores, including visual, auditory, etc. These stores are made up of the inputs from environmental stimuli and retain the information, albeit for an extremely short duration of time, in a raw, unprocessed form. These inputs

21 Walker and Noda (2000); p.193
22 Carroll (1999); p.47-51. The terms used in this discussion on the types of memory are from this source.
can range from sounds (such as tones and pitches), colors, flavors, smells and physical textures, among others. Again, these stores are not only auditory.

The next stage is working memory. Traditionally, this memory form was referred to as ‘short-term memory,’ but this term limited the concept of this memory to a more passive form of storage. Working memory includes the processing of information retained in working memory. There is a direct correlation, however, between the amount of information one can retain in their working memory and the relative difficulty or complexity of the processing. This is referred to as processing capacity. This is similar to how a computer utilizes RAM (random access memory) to run executable files or applications. The more windows one opens, the more RAM is being used. In other words, the more programs one runs, the slower the computer becomes. Similarly, the larger the file or document is, the slower the computer becomes. These two are inversely proportional to each other, so the error message, “insufficient memory” often will appear if there are too many applications running or the files are too large. For the human, the task of remembering a 7-digit telephone number is usually quite basic. Likewise, if asked to multiply 3 and 9, the task is simple. But, for the untrained individual, if they are asked to multiply 71 and 29 in their head,
not only are they to retain those numbers, they must process $9 \times 1 = 9$; retain ‘9’; process $9 \times 7 = 63$; retain ‘63’; combine with ‘9’ to make ‘639’; retain ‘639’; ...etc. or some other way before they come up with the solution of ‘2059.’

For Carroll, the third type of memory is that of permanent memory, or long-term memory. This is the stored information and knowledge about the world one has experienced. In computer terms, this would equate to the memory found on one’s hard drive, the ROM. While rewritable, this memory is more a form of accessible information. Permanent memory is further divided into semantic memory and episodic memory, as Tulving²³ further explains. Semantic memory is more that which is related to organized and tacit knowledge. For instance, motor skills (such as running, bowing, writing calligraphy) are semantic memories. In addition, spatial knowledge (that of the layout of a building), social skills (such as how to leave a host’s house and how to greet a teacher), and general knowledge (arithmetic and grammar) are all examples of this memory. In contrast, episodic memory is that of remembering events, almost like one’s own personal mental video recording. Remembering what one ate last night for dinner or one’s graduation ceremony would be examples of episodic memory. These

²³ Tulving (1972); p.381-403
two types of memory, however, are interactive and often inseparable. Remembering that the big earthquake in Kobe was on January 17th, 1995 would be general knowledge (or factual knowledge) under semantic memory, but remembering where you were or how you heard about it would be episodic memory.

For native speakers of a language, that which seems “natural” and “automatic” is in fact a sense gained from the collective repertoire of semantic memories. For the new language learners of a target language, the first experiences with that language is creating episodic memories. How the language teacher helps the student convert these episodic memories into automatically usable semantic memories is the challenge.

In order for memories to become permanent they must be rehearsed. Two kinds of rehearsal are: maintenance rehearsal, which is lower level, and repetitive or elaborate rehearsal, which is more complex and involves the use of interpreting the meaning of the information. In this light, it is important that teachers reinforce the learners’ sense of self-awareness that involves reflective rehearsal, both maintenance and elaboration.

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24 Craik and Lockhart (1972); pp.671-84
If the instruction is presented effectively, "[the student] can develop a memory that equips [them] to enter into the flow of the foreign culture and can continue to increase [their] capacity to meet its social demands."\(^{25}\) In the language classroom, not only are students establishing a foundation of the basics of Japanese, by the end of the curriculum, they "should have accumulated a sufficient level of performance experience and cultural memory to permit them to recognize and learn from new situations."\(^{26}\)

How do these forms of memory apply to Japanese language learning and more specifically, in what ways do memory apply to the use of visual aids in the classroom? To begin, let's consider auditory input. When one hears a sentence, that auditory information is stored in sensory stores for about 2 to 4 seconds. At this point, the brain accesses the information in permanent memory. If there is a match between the two types of information, this is called *pattern recognition*.

It is important to realize that pattern recognition is affected by three factors when developing language learning environments including the tools used: existing knowledge, expectations about the environment, and the context of the stimulus. These

\(^{25}\) Walker and Noda (2000); p.192  
\(^{26}\) Walker and Noda (2000); p.194
factors influence what is called conceptually driven processing or top-down processing. A simple example is that when one reads, one is not simply reading through data driven processing, that is, not simply the words on the page. Instead, one reads with certain expectation about the context and content of what is written (so much so that one might even miss the grammatical inconsistency throughout this thesis, including that of the previous line where “expectation” should be plural).

2.4 Attention and Automaticity

An additional factor to memory that has a pivotal bearing on learning is visual and audio attention. Even when focusing on one given stimulus, the visual and audio systems are still processing other ‘background’ stimuli. This processing occurs in parallel with the primary attention. The system is set up to allow for quick reactions to the unexpected—essentially, it is “interruptible.” This is why even when students are paying close attention to the teacher and suddenly there is a flash of lightning outside, most everyone, perhaps even the teacher, turns toward the window. The flash has evoked a flight-or-fight response.
Taking a closer look at the concept of attention, in the 19th century James wrote this:

Every one knows what attention is. It is the taking possession by the mind, in clear and vivid form, of one out of what seem several simultaneously possible objects or trains of thought. Focalization, concentration, of consciousness are of its essence. It implies withdrawal from some things in order to deal effectively with others. 27

Gupta and Schneider add:

The term attention is generally used to indicate aspects of human cognition processing that the subject can control, and that involve capacity or resource limitations. Attentional processing is taken to be a slow, serial activity, with the focus of attention limited to being one thing at a time. However...automatic processes develop allowing parallel processing that is faster and not as limited by attentional resources. 28

When the threshold for the sensitivity of attention versus interruptions weighs more heavily toward the latter, students' minds begin to drift from the clock—to the writing on the desk—to notice board, etc. The brain is monitoring the importance of the current attention and the relative importance of outside stimuli. Some research indicates that these processes are isolated to the respective hemispheres of the brain; the left side maintains attention and the right side monitors outside stimuli. 29

27 James (1890); pp.403-404
28 Gupta & Schneider (1991); pp.534
29 Tucker & Williamson (1984); pp.185-215
Many factors influence a student's ability to learn and the efficiency with which they do. One of the greatest of these is attention. Students are bombarded with much more information or stimuli than they can pay attention to as there are major limitations to the amount of stimuli, which one can focus on at any given moment. As in daily life, students need to use their ability to filter out distractions. Consider what is happening to William, a student, when he sits in a classroom where outside the marching band is practicing, in the hallway people are laughing, he is feeling hungry, he is thinking about the quiz he has this afternoon, the student next to him is tapping her pen, and the teacher suddenly asks him a question. "Human performance changes dramatically as practice develops, leading to improved performance and a decrease in demands on attentive resources."\(^30\)

Sensory activation is heightened when the sound of the speaker's voice is loud and clear or the visual stimulus takes up a large position of the visual field. In contrast, pertinence also plays an important role in attention.\(^31\) Then a learner enters a new environment, this threshold is set toward sensitivity to outside inputs.

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\(^30\) Gupta & Schneider (1991); pp.534
\(^31\) Norman (1968); pp.522-36
What attracts attention? Notice that the combination of sensory activation and pertinence provides us with a good working answer to the questions, What attracts out attention? Sensory events—a noise, a flash of light—attract attention if they are unexpected, as can their absence if the absence itself is unexpected. This is called the “orienting reflex,” a built-in mechanism that literally orients you toward the stimulus—you turn your head toward the source of the stimulus (e.g., Bridgeman, 1988). Cowan (1995) has argued strongly that orienting and habituation can go a long way in explaining our ability to selectively attend (habituation is the gradual elimination of the orienting response when a stimulus is repeated). And pertinence, in Norman’s (1968) sense, means a variety of things, from the temporarily pertinent content of a conversation to the permanently pertinent interests and factors you carry around in memory. Anything that’s pertinent in this sense can attract your attention too. Factor in the notion of limited capacity now. Maybe we notice minor distractions more easily if we aren’t fully focused on a single message or task—aren’t you more easily distracted by a stray noise or movement during a boring lecture? And haven’t you ever missed the content of a lecture because of some ongoing train of thought, anything from an interesting daydream to a worry or anxiety (e.g., Eysenck, 1992)32

Equally relevant to learn as attention is automaticity.

Automaticity is a characteristic of cognitive processing in which practiced consistent component behaviors are performed rapidly, with minimal effort or with automatic allocation of attention to the processing of the stimulus. Most skilled behavior requires the development of automatic processes (e.g., walking, reading, driving, programming). Automatic processes generally develop slowly, with practice over hundreds of trials. An example of an automatic process for the skilled reader is encoding letter strings into their semantic meaning. As your eyes

32 Ashcraft (1998); p.80
fixate on the word "red," a semantic code representing a color and an acoustic image of the phonemes /r/ /e/ /d/ are activated. Automatic processes may occur unintentionally, such as the refocusing of your attention when you hear your name used in a nearby conversation at a party. Automatic processing can release unintentional behaviors, such as automatic capture errors (e.g., walking out of an elevator when the doors open on an unintended floor).\textsuperscript{33}

Though automaticity plays an important role in language learning, there are two major issues related to automaticity that should be addressed. First, if there is too strong an association established between a given image and a given expression, it might reinforce and encourage inflexible and adaptable performance. Second, students come to the language classrooms with memories from their target culture. These associations are quite automatic. Unfortunately, when dealing with a culture as different as that of Japan when compared to that of the U.S., these automatic associations become interference and thus counterproductive. A simple example is driving a car in Japan versus in the U.S. Not only is the driver’s seat on the opposite side of the vehicle, many of the controls are opposite, too. When wanting to switch on the turn signal, one might find the windshield wipers start moving. This is one reason why the brake and accelerator remain consistent across international borders.

\textsuperscript{33} http://cognet.mit.edu/MITECS/Entry/schneider (Schneider’s website at MIT)
New information, including audio-visual aids, should be presented to the students in multiple ways and in multiple contexts so that learners with different perspectives and learning styles (thus attending to different features of the information) will begin to gain an appreciation for how that information relates to difference contexts. Moreover, the birth of the high-tech computer and audio-visual generation, better known as the MTV generation, is having a great impact on learning styles, attention, retention, and motivation. Teaching strategies and techniques must adapt to learners changing needs. This in and of itself justifies, if not demands, the incorporation of audio-visual aids in the language program. Building associations with these contexts in this way is essentially reestablishing the priming for context with that information. And it is through appropriate practice and rehearsal, a given task is made automatic, thus placing less demand on the attention processing.
2.5 The Drama of Intentions and Expectations

"All the world is a stage..."34

When one thinks of those things associated to the theatre, a plethora readily comes to mind: actors/actresses, stage, props, backdrops, scripts, scenes, among a whole host of others. What makes drama in the theatre so attractive and easily acceptable to so many people—it is often said—is that drama mimics real life.

In the language classroom it is instrumental for pedagogues to explore how the elements of theatre are employed. In this context, the actors and actresses are the students themselves. They are those who play out the roles prescribed to them, be it by rote memorizing of lines from a script or ad libitum, taking in the setting and improvising based on a number of formulaic responses given the circumstances. As Burke wrote, "It is a principle of drama that the nature of acts and agents should be consistent with the nature of the scene."35 To expand on this, Booth wrote:

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34 Shakespeare’s *As You Like It* (Act II, scene 2, line 129)
35 Burke (1945); p. 3
We shall therefore always look, in every human situation, for the elements of drama, the five most obvious being the action itself, the agent doing the action, the agency or means by which he performs it, the scene in which it is performed, and the purpose it is intended to achieve. Sometimes we may want to add others, like time as a distinguishable part of the scene and attitude as a subdivision of agency, but usually the dramatistic pentad will do our job. We shall use these elements, however, not as some use Aristotle’s four causes—unvarying, frozen, literal categories—but as fluid reagents, applicable in different “ratios” for different problems. What is one agent’s action is another agent’s scene. A given agent can be of someone else’s agency—a toll to other ends—or he can be, again, a part of someone’s scene.\(^{36}\)

When pedagogues explore language learning often their attention is focused on curricula and textbook development, so there has been a lot of research that looks at the structure of knowledge and memory as it relates to grammar, vocabulary, situational context and so forth. Very little actually delves into the role props and backdrops have in language learning. “In the pedagogy of performing a learned culture, learning stories is a part of a larger process of compiling the memories that will support participation in the target culture.”\(^{37}\) Over the years Schank has been developing his Script Theory. In 1975 Schank outlined how meaning is represented in

\(^{36}\) Booth (1979); pp.112-3

\(^{37}\) Walker & Noda (2000); p.199
sentences in 'conceptual dependency theory.' To expand on this and deal with understanding at the story level Schank and Abelson introduced such concepts as scripts, plans and themes. Still later, Schank continued his study to include other areas of cognition.

To begin, according to conceptual dependency theory, any given conceptualization can be defined in terms of a subset of primitive acts. These acts, in turn, are carried out by an actor (agent) on an object. Schank's theory defines all memories as episodic, centered on personal experiences, rather than semantic. He calls generalized episodes as scripts. Based on his theory, given episodes are stored in memory as indicators for specific scripts. Individuals can fill in the gaps in their memory by making inferences based on these scripts.

Anderson [1981] distinguishes between concepts, propositions, and schemata, with the latter including scripts. A concept is the "unanalyzable building block or primitive" of semantic memory.... Propositions are formed by relating concepts through predicates. They are the smallest units of meaning, assertions

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38 Schank (1975)
39 Schank & Abelson (1977); chapter 3
40 see Schank (1982a, 1986)
41 see Section 2.3 for discussion on Episodic vs. Semantic Memory
42 also referred to as schema
about the world which can be judged true or false. A schema is a set of related propositions and a script is a stereotyped sequence of propositions involving concepts, namely people or roles, objects or props, and settings. The script was conceived to be a very flexible mechanism.\footnote{Haberlandt and Bingham (1982); p.32}

“Depending on the type and extent of experiences, the memories we construct are arranged in different architectures of knowledge, or schemata...”\footnote{Walker & Noda (2000); p.192} Language pedagogues should be careful that the schemata they present to their students is accurate and authentic. Just calling the “scene” to the learners (for example: “We’re at a train station.”) is assuming that the learners have had sufficient previous experience or exposure to that particular scene, and that they can appropriately fill in the gaps based on their knowledge and adequately be able to use their mental projectors.

Winograd defines \textit{schema} as “a description of a complex object, situation, process, or structure. It is a collection of knowledge related to the concept, not a definition in the formal sense.”\footnote{Winograd (1977): p.72} “Implicit in Habermas’ schema is the recognition that a disciplinary practice, on the part of either individuals or entire communities, does not
make sense in itself and cannot be studied exclusively from an insider's point of view.

The purpose of medicine, for example, is not the practice of medicine. Teaching materials must reinforce the schema being presented, and the schema being presented must adequately and appropriately represent or reconstruct the target culture.

Scripts, as indicated by Schank and Abelson, define well-established and accepted situations with a preset sequence of actions. Schank's most well known example of scripts is that of “going to a restaurant.” Associated with scripts are:

1. **Defined actor roles**—the various points of view found in a given situation; in the restaurant there would be *customer* and *server* with potential for variations including *cook/chef*, *host/hostess*, and *casher*, other customers, among others.

2. **Tracks**—the venue, the general type of situation or setting; for the restaurant script this would include different types of restaurants, e.g. fast-food, fine dining, bar’n’grill, 居酒屋 izakaya (Japanese style pub), etc.

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46 Spellmeyer (1993); p.25
47 Schank & Abelson (1977); chapter 3
3. **Scenes**—the specific situation or activities focused on a given context; for the restaurant: enter, be seated, order, eat/drink, pay, leave. Each of these scenes is defined by a main conceptualization.

In addition to these, props, results, entry conditions, etc. play an important role. For a script to take place, two mechanisms are required:

1. **Script retrieval**—if a precondition for a given script is satisfied (e.g. customer is hungry and has money; or, customer is with business associates and does not what to appear to be rude) and a reference is made to a main conceptualization or prop in a given scene (‘menu’ or ‘placing an order’), that script will be retrieved.

2. **Script application**—once a script is activated it sets the stage for actions, which are not necessarily overtly stated nor contradicted, to be anticipated and expected.
Scripts themselves fall under several major categories:

1. **Situational script**—as in the restaurant, this is a stereotyped interactive situation that takes place in a specific location

2. **Personal script**—this is individual, specific, and habitual given the context. Within the situational script, these scripts can occur at the same time. These personal scripts, within a restaurant situational script, can range from flirting with the server to wiping off all the silverware before using it.

3. **Instrumental script**—these scripts using items are played out automatically: wetting the chopsticks in 味噌汁 miso-siru (miso soup) before eating rice, lighting a cigarette, unfolding the napkin.

Various theories support and elaborate off of Schank’s script theory. “Scripts are no longer viewed as ‘data structures that are available in one piece in some part of memory’ (Schank 1980:264).”48 These scripts are by no means fixed and unchanging and to imply that they should be taught so is to be ill-advised. “Abstracting from lived

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48 Haberlandt and Bingham (1982); p.36
time and space means abstracting from action, because the time of action is asymmetrical. It projects a future always under some degree of uncertainty. A map or a diagram of the process impose symmetry.49 This is something to base understanding on and from which to derive meaning. However, when the scripts are superimposed on a new environment or vice versa, contradictions and counter-intuition are bound to arise.

Let’s take another look at how scripts for the same situation can be totally different. The script is that of the little vignette of “Visiting Someone’s House as a Guest for Dinner (formal).” James is a guest for dinner at the Yamada house.

<table>
<thead>
<tr>
<th>What Is Said / Done</th>
<th>What Was Meant</th>
<th>Cross-Cultural Misunderstanding</th>
</tr>
</thead>
<tbody>
<tr>
<td>James, who’s level of Japanese is fairly basic, arrives at the Yamada house and greets them with: ‘今晩は。’ Konban wa. “Good evening.” Mrs. Yamada says: ‘あつ、日本語お上手ですねえ。’ A, nihongo ozyouzu desu nee! “You’re Japanese is quite good, indeed!”</td>
<td>Complimenting someone in Japanese with expressions like ozyouzu is highly ritualized and often used as an icebreaker. In the case of a foreigner speaking Japanese, especially basic level, this expression is somewhat of a set phrase, often meant to be encouraging.</td>
<td>James, while basic as his Japanese may be, takes the compliment as an insult. “Why is she saying that when all I said was ‘good evening’ and my Japanese really isn’t at all that great?!?” he wonders.</td>
</tr>
<tr>
<td>James begins to eat his food with chopsticks. Mr. Yamada says, ‘お箸、お</td>
<td>Here, Mr. Yamada wants to say something as an icebreaker, or perhaps he is</td>
<td>James thinks: “Mr. Yamada didn’t expect me to be able to use chopsticks! Why</td>
</tr>
</tbody>
</table>

49 Taylor (1993); p.56
<table>
<thead>
<tr>
<th>James is getting full, but he finishes everything on his plate.</th>
<th>He does not want to be rude and leave anything on the plate. That would imply it was not good. i.e. “Clean-plate-club” rule.</th>
<th>The Yamada’s think James was not satisfied with the portion of his meal. Most likely, they will offer him more.</th>
</tr>
</thead>
<tbody>
<tr>
<td>After dinner, James gets up and starts stacking the dishes and carrying them to the kitchen after Mrs. Yamada.</td>
<td>James is trying to be polite and helpful.</td>
<td>Mrs. Yamada is embarrassed. She thinks: “I wasn’t a good hostess. I even made our (honored) guest get up and do my work.”</td>
</tr>
<tr>
<td>Later, Mr. Yamada offers James a glass of whiskey. James accepts and during the course of conversation drinks about 2/3 of the glass.</td>
<td>James really doesn’t want to drink much, but also doesn’t want to be rude, so he drinks most of the whiskey according to the U.S. 1/3 rule (“leave 1/3 when you don’t want to drink any more.”)</td>
<td>Since James emptied quite a bit of his glass, Mr. Yamada assumes James wants more to drink following the Japanese rule of “if you don’t want more to drink, leave your glass full.”</td>
</tr>
<tr>
<td>Thus, Mr. Yamada refills James’ glass before he has a chance to respond.</td>
<td>As a host, according to rules of hospitality in Japan, the guest should never have to wait for anything.</td>
<td>James is starting to feel he is being forced to drink. This could continue until James gets very drunk and Mr. Yamada becomes angered by James drinking so much.</td>
</tr>
<tr>
<td>At some point before James leaves, he notices a vase and says: “I really like that vase! It’s so lovely.”</td>
<td>James either really did like the vase or he wanted to be nice and compliment the Yamadas on something as a ritualized formality in the U.S.</td>
<td>The Yamadas thought that James ‘wanted’ the vase by saying he liked it.</td>
</tr>
<tr>
<td>When James gets ready to leave, Mrs. Yamada hands the vase to James wrapped in 風呂敷 huroskiki (wrapping cloth). James refuses once. She offers again.</td>
<td>James, not wanting to be rude, accepts since he thinks she is serious about giving it to him. He is feeling guilty.</td>
<td>The Yamadas believe that James must have really wanted the vase, because he did not refuse “the third time.” James, on the other hand, is feeling guilty.</td>
</tr>
</tbody>
</table>
Consider the learner, James. He has certain intentions based on his own native culture. Not only does he want to express those intentions in the target culture, in order to be recognized as an active participant in that culture he must be able to establish those intentions in that culture's modus operandi. To do so, he must be aware of what intentions are available and valid in the target culture. "Philosophy, psychology, and moral concepts...are built into the language we use...the significance of this is that the language system is not characterized apart from the realm of value and intention, but begins and ends with that realm."

The term intention(s) has come up repeatedly throughout the discussion in this chapter, but to what exactly is it referring? Intentions are culturally defined, and thus often are culture-dependent. Base culture is "embedded" in the natives of that culture. Language pedagogues are attempting to "embed" a different way of thinking of the target culture into the learners. This requires discussion with "disembedded thinking" about differences between specific cultural intentions, which are unique to the given culture, and universal intentions and how they are expressed in the given culture. "The human mind does not engage easily in the manipulation of meaningless symbols, but the

50 Fish (1982); p.107
51 Donaldson (1978); p. 75: thinking that moves beyond the bounds of human sense.
better one is at such manipulation, the more likely s/he is to succeed in the educational system [or here in language learning]...[but] one cannot master any formal system [such as language] unless s/he has learned to take at least some steps beyond the bounds of human sense,”\textsuperscript{52} that is, beyond their understanding of what intentions are and how they are expresses in one’s native culture. By human nature, “if something out of the ordinary happens that results in a deviation from the script, then observers will search for the conditions that gave rise to this unexpected deviation and attribute the outcome to these conditions.”\textsuperscript{53}

Think about the following vignettes and the implications of these culturally predetermined rituals in the Japanese context to express certain intentions and the responses.

\textsuperscript{52} Donaldson (1978); pp.77, 82
\textsuperscript{53} Pintrich and Schunk (1996); p.122
<table>
<thead>
<tr>
<th>Setting Situation Context</th>
<th>Native Culture Intention</th>
<th>Intention Mix-Match: (how it may be interpreted)</th>
<th>Appropriate Response (what should have been said or done)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hiro sneezes.</td>
<td>Eric, his American friend, wants to wish him good health in response, similar to “God Bless You.” The closest equivalent, albeit a compromise, he uses is 「お大事に」Odaizi ni “Take care of your health”</td>
<td>Hiro wonders, “Why did he say that? I’m not sick! I just sneezed.”</td>
<td>There is no need to react verbally to someone sneezing in Japan. <strong>Odaizi ni</strong> is reserved for when the person is (severely) sick. It is more closely related to “Get well (soon).”</td>
</tr>
<tr>
<td>Having coffee, Anna offers Towa sugar/cream</td>
<td>Towa wants to acknowledge the offer then refuse politely; <strong>Hai, ii desu.</strong></td>
<td>Anna thinks, “Towa says ‘Yes, it’s good,’ but he’s shaking his hand…”</td>
<td>While his head and/or hand side-to-side “I’m good (without it). Thanks, anyway.” <strong>Hai</strong> is often used as an indicator that one is acknowledging what has been said, not necessarily affirming it.</td>
</tr>
</tbody>
</table>
| Mr. Yamada has just given a speech in front of many people. Mr. Williams, his subordinate, meets up with him afterward. | Mr. Williams wants to compliment him on it; 「すばらしい演説でした。深いい感銘を与えられてきました。」Subarasi enzetu desita. Hukai kanmei wo ataete kuremasita. “You gave a great speech! It moved [people] deeply!” | Mr. Yamada wonders, “Why is Mr. Williams, my subordinate, complimenting me on something I should be able to do so naturally? He talks as if he’s my boss. How rude!” | “I learned quite a lot from your speech.”
-or-
“You must be tired” (an inadequate translation of 「お疲れ様でした。」Otukare-sama desita.) |

| Friends; Eric likes Kenichi’s baseball cap. | Eric wants to compliment Kenichi on his cap; 「その帽子が好きやよ。」Sono bousi ga suki da yo! “I like your cap!” | To say one likes something of someone else, as in the use of X が好きです X-ga suki desu (“I like X”), implies that the speaker wants that X. Kenichi might end up giving Eric his cap if told this. | 「いい帽子だね。」Ii bousi da ne. (“Nice cap, isn’t it?”) |

As one can see from the examples above, learners of Japanese must become competent interpreters of intentions, not just translators. Once a learner has developed the ability to analyze a given context and manipulate the particular intentions associated with it, he will add it to his increasing repertoire of interactive skills. In the future, he will be able to pull on this knowledge and apply it to similar situations.

“When the misunderstanding stems from a difference of background, what needs to be
said to clear it up articulates a bit of the explainer's background which may never have been articulated before."\textsuperscript{54} "A great number of cultural assumptions which would be normally presupposed, and not made explicit by native speakers, may need to be drawn explicitly to the attention of speakers from other [base] cultures."\textsuperscript{55} One way to do this is through the exposure of VA.

Inevitably, learners are going to interpret their experiences with the target culture through a base-culture-filter and in terms of their previous experiences and world knowledge. Thus, early on, it is important to make learners aware of this goal of expanding their worldviews and as Hall described, transcend their own cultural system.\textsuperscript{56} Nevertheless, in order to be adept at navigating through different situations, or scenes, one must be deft mariner of context.

\textsuperscript{54} Taylor (1993); p.47
\textsuperscript{55} Brown & Yule (1983); p.40
\textsuperscript{56} Hall (1992); pp. 310-14
2.6 Context and Contextualization: Establishing Connections and Making Associations

The context, or scene, dictates two major aspects of a person’s interrelations: the given character role and the scripts that can be employed. “If learners are to use the forms and communicative strategies of the target language, they must know the features of the performance—when and where something is said or written, who initiates and receives the message, what the linguistic inventory is, and who might be observing.”\(^{57}\) Within a given scene contextual clues are provided to illuminate these roles and scripts. In turn, these contextual clues, including visual ones, prompt us to respond accordingly. Any stimulus that we attend to can become one of those clues.

The features of the nonlinguistic world in relation to which linguistic units are systematically used; also called the situational context or environment...the geographical context identifies regional factors, which correlate with the use of language (such as dialect). The social context identifies such features as the age, sex, or occupation of the speaker.\(^{58}\)

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\(^{57}\) Walker & Noda (2000); p.199

\(^{58}\) Crystal (2001); p.71
First, let us consider "role." Just as a given object can serve multiple purposes depending on the context, a learner, too, must adapt to the context of the given environment. A newspaper can be more than just a source of information (although the primary purpose it was made). Change the scene and the newspaper's role changes. A lawyer walking down the street with a *Wall Street Journal* might find that newspaper handy as a substitute umbrella if she finds herself caught out in a sudden downpour. Similarly, a homeless person might find the paper becomes a blanket or fuel for a fire. While the newspaper itself may remain unchanged, its very meaning has changed considerably and unmistakably depending on the context. Not only does the meaning derive heavily from the context, the "meaning itself is a culturally mediated phenomenon that depends upon the prior existence of a shared symbol system."59 In a culture that knows not the concept of "newspaper" one would not value it as a source of information.

This concept of context and its applications permeates everything we do, what we think, what we feel, and the very essence of who we think we are. If one stops to ask, "Who am I?" the response is inevitably relative to something external. Even one's

59 Bruner (1990)
family name is relative to the parents; the titles one assumes (student, missus, president, doctor, professor, boyfriend, etc.) are relative to those around; the age one thinks or feel to be (young/old, middle-aged, 30 yrs, 6 months) is relative to others or simply trips around the sun.

It is said that everyone has many faces, or personas. Each may be quite different depending on the environment or context. One may have a work persona, a home/family persona, and a with-friends persona. While many of individual characteristics of one’s personalities may overlap, almost anyone can acknowledge at least to some degree, that they are someone different given the situation and environment. Even within the same environment, the roles may change. At work, one may be superior in respect to another individual yet subordinate to another, still co-worker to yet another. At home, one can be spouse, parent, child, and sibling, among others.

Even you, the person who is reading this now, may have a very different role relative to this thesis depending on the context in which you are reading it. A teacher may be seeking references on developing visual aids for the language classroom. The approach to reading this is dictated by the reason for reading it in the first
place—information gathering. The point is everything each of us does is prescribed by the context and the role we find within that context. The identity of this thesis, itself, is restricted by the context. Whether we act it out or not is another matter.

The implications of context for the learner of Japanese in particular become even more crucial to recognize and deal with because Japanese is a much more contextualized language than English.

All language use is made meaningful by cultural and social contexts. However, to the learner of a language, these contexts are not obvious and must be made explicit by arranging and associating instances of performance within the target language, and by descriptions in the base language.⁶⁰

Where the use of the appropriate set phrase given the context may be considered sincere, the same reuse in English would be cast as insincere. These are not obvious to the learner. For example, a cashier in Japan could say 「ありがとうございます。」 “Arigatou gozaimasita!” (“Thank you [for coming/for buying”]) to every customer who leaves the store and not be considered rude. On the contrary, it would be expected. The added “for coming/for buying” in the translation are understood by the context.

⁶⁰ Walker & McGinnis (1995); pp.3-4
Conversely, the American cashier would be expected to come up with a different expression for every individual customer: “Thank you for coming,” “Have a nice day,” “Come again soon,” “Hope you enjoy that,” “I’ve heard a lot about these things,” etc. (mind you, the repertoire may be reused after a number of customers is out of ear-shot).

A similar comparison can be seen in the differences in proper expressions for visitors to a funeral. In Japan there is a strong protocol for what to say and how to behave. One would be considered quite rude for not saying 「お悔やみ申します」 “O-kuyami mousimasu” (“[My] sympathies [for your loss]”). Even the [for your loss] is implicitly understood by the context. In an American setting, if someone utters the same words of condolence to the bereaved following someone else who has just said them would be discounted as being insincere.

Revisiting the concept of attention and explore how it relates to learning language associated with given contexts:

The learning process requires learners to attend to the context in which a behavior is practiced and learned. Every instance of learning occurs in a particular context. This implies that learning a specified skill depends on the understanding of the context in which the learning occurs. Languages are huge symbolic systems that are imbued with meaning by context that is in turn provided by an even larger symbolic system: culture. Thus,
language must be learned within a cultural context. The more learners are able to discriminate between the contexts imposed by their base culture and those imposed by C2, the more able they are to develop the prerequisite memories for efficiently solving problems in C2 and to construct the redundancies that facilitate the recollection process.\textsuperscript{61}

In a study done by Lindner she found that young Germans who live in Canada reconcile the cultural discord between what might be done in a German context and that which might be done in a Canadian context by viewing the two as completely different “worlds.” In general terms, these youths come to associate the Canadian protocol to focus more on popularity and having many friends. Their understanding of the German concept of friendship is defined more in terms of long-time, committed relationships in smaller circles. While these concepts are quite polar and paradoxical, the youths had little difficulty in fully expressing the culturally expected norms given their surrounds: i.e. whether they are with German friends or with Canadian friends. They have established what I will refer to as a *partition* between culture one (C1), more often recognized at their primary or first culture, and culture two (C2), which is dependent on context.

\textsuperscript{61} Walker & McGinnis (1995); pp.6-7
An even more dramatic example of this can be illustrated by the findings of Ervin (1964) on bilingualism among Japanese women. In this study these women were asked to finish the following sentence, which was written first in Japanese then in English, “When my wishes conflict with those of my family…” first in Japanese for the one written in Japanese and then in English to complete the English equivalent. The responses were strikingly different. To the Japanese sentence a given subject replied, “it is a time of great unhappiness,” and the same subject in response to the English equivalent had “I do what I want.” For the subjects, there was no sense of contradiction since these differences were separated by the languages. Within the context of the Japanese language environment, the subjects responded with a Japanese mindset and likewise, in the English language environment, the approach was quite American.

Among the four types of second culture acquisition (SCA) that Libben and Lindner illustrate in their paper, the last is that of context driven partitioning of cultural responses.

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62 Ervin (1964); pp.86-102.
A final manner in which to deal with the problems of SCA can be found when acquirers maintain their first culture concepts and acquire new second culture concepts, but contextualize each set to different situations. This contextualization can be found in simple behavioral areas such as table manners or greeting behaviours, but it can also be seen in those cultural areas where first and second culture notions contradict each other and are therefore difficult to amalgamate.  

Eventually these learned cultural differences will go beyond the mere superficial level of how to express 建前 tatemae\(^4\) appropriately or how to show one is listening and following what the speaker is saying with the proper 相槌 aizuti (non-verbal expressions such as nodding and verbal ones like はい・はあ・ええ・うん・そう hai / haa / ee / (u)n / sou that are literally translated as expressions of agreement: “yes\(^5\) / yeah / uh-huh”).

"[S]hared values and beliefs create the traditions and social structures that bind a community together and are expressed in their language."\(^6\) Contextualization of this

\(^{63}\) Libben & Lindner (1996); p.12
\(^{64}\) Contrasted with 本音 honne (lit. real tone/sound) as what one is really thinking. This dichotomy between 本音 honne and 建前 tatemae (the façade) is obvious even when accessing an online JE dictionary (www.alc.co.jp) where translations for this pair are vast: appearance and reality // form and substance // naked truth and polite fiction // one’s real intention and what one says on the surface // real intention [motive] and stated reason // what he says and actually thinks // what one says and what one means
\(^{65}\) Frequently hai is used as a reassurance to the speaker that one is listening, not necessarily agreeing with what they are hearing.
\(^{66}\) Carrasquillo (1994); p.55
sort gives learners a “storied” set of intentions upon which a sense of Japanese genre can be developed. It lets the learners acquire and develop their intuitions about Japanese. “In the pedagogy of performing a learned culture, learning stories is a part of a larger process of compiling the memories that will support participation in the target culture.”[^67] What teachers use to set the stage for such learning is paramount to giving life to that learning.

Social cognitive theory distinguishes learning from performance of previously learned actions...People will not demonstrate skills until they are motivated to display them. This motivation to perform previously learned skills may stem from the belief that the skills are appropriate in the situation and that the consequences will be positive.^[68]

Thus the context, the enactment of scripts, and the motivations or intentions are strongly interrelated and codependent.

[^67]: Walker & Noda (2000); p.199
[^68]: Pintrich and Schunk (1996); p.162
2.7 Motivation: Incentive to Learn, Produce and Perform

One of the primary pedagogical goals of second language teaching is to help the learners achieve rhetorical competence, competence which allows them to use language skills that, while remaining culturally relevant, can influence or have an effect on others in a desired way. In any context, a participant must have motivation for the production of utterances or intentional silence. The genre and specific context correspond to these motivations.

In addition, just as children are motivated to master their first language in the attempt to better fulfill the need to communicate certain functions or intentions (e.g. labeling, requesting and misleading), non-native learners of Japanese should also have such motivation. Visual aids (VA) can be used to establish the context or setting which in turn helps motivate the learner to perform in the language.

What drives motivation and why is it such a vital factor when considering secondary language education, particularly that of the lesser taught languages, such as Japanese and Chinese? What are learners of Japanese striving to attain? What makes them want to “know Japanese?” According to Pintrich and Schunk:

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69 Bruner (1990)  
70 Unger et al. (1993)
The term motivation is derived from the Latin verb *movere* (to move)... Motivation is a process rather than a product. As a process, we do not observe motivation directly but rather we infer it from such behaviors as choices of tasks, effort, persistence, and verbalizations (e.g. "I really want to work on this"). Various theories contend that motivation underlies much human behavior (Weiner, 1985b)... motivation involves goals that provide impetus. Cognitive views of motivation are united in their emphasis on the importance of goals. Goal may not be well formulated and may chance with experience, but the point is that individuals have something in mind that they are trying to attain (or avoid).\(^{71}\)

Motivation, however, is not a passive occurrence; it requires physical or mental activity. "Physical activity entails effort, persistence, and other overt actions. Mental activities include such cognitive actions as planning, rehearsing, organizing, monitoring, making decisions, solving problems, and assessing progress."\(^{72}\) Motivation is related to how, what and when one learns, and so it plays a vital role in learning during schooling.\(^{73}\) "The activities that students engage in are geared toward attaining their goals."\(^{74}\)

As Meece states, "Teachers who motivate students to learn often find that subsequent learning helps to develop intrinsic motivation in students to learn for the

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\(^{71}\) Pintrich and Schunk (1996); p.4
\(^{72}\) Pintrich and Schunk (1996); p.5
\(^{73}\) Schunk (1991); p.207-231
\(^{74}\) Pintrich and Schunk (1996); p.5
sake of knowledge.” In other words, since one of the major goals of teachers of Japanese is to help enable learners to become significant persons in the target culture of Japan and become life-long, self-managed learners, when instructors guide learners to recognize what motivates them to learn, they are facilitating their ongoing process of recognizing the intentions and expectations that are expressed in the target culture.

While extrinsic motivation, also referred to as instrumental motivation, is highly beneficial in the short-run, intrinsic or integrated motivation has the greatest impact in the long-run. Therefore, understanding the emotional states of the students and the implications is equally important. “The affective side of the learner is probably one of the most important influences on language learning success or failure.” Such affective factors that play a major role in foreign language learning include anxiety, attention, attitude, emotions, empathy, esteem, as well as motivation. Pintrich and Schunk write, “teachers know the value of using novelty, uncertainty, and incongruity in the classroom to raise student interest in learning, alertness, and motivation” and elaborate with three roles on how important it is to: “1) maintain student motivation at

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75 Meece (1991); p.261-286
76 Oxford (1990); p.140
77 Pintrich and Schunk (1996); p.45
an optimal level; avoid periods of boredom and high anxiety, 2) incorporate novelty and incongruity into teaching and student activities, [and] 3) develop in students positive emotions about learning rather than uncertainty.\textsuperscript{78}

To be more specific, Pintrich and Schunk have taken conditioning theories and applied them to the classroom in order to help motivate students.\textsuperscript{79} Extending their application to the Japanese language and culture classroom, first, the teacher must make sure that the students have the necessary readiness to learn. The key to this is fostering self-managed learning. For the Japanese language classroom this means that the teacher must provide the students with the right tools and ample preparation for what will be demanded of them in their performance.

Second, the teacher is to enable students to establish associations between the given stimuli and the appropriate responses.\textsuperscript{80} Teachers of Japanese must acknowledge how crucial this is to the successful learning of the students. This goes beyond the American elementary school teacher’s type of correction such as when a student’s “Can I go to the bathroom” grammar is contextually inappropriate, though the

\textsuperscript{78} Pintrich and Schunk (1996); p.43
\textsuperscript{79} Pintrich and Schunk (1996); p.36
\textsuperscript{80} Refer back to section 2.7 \textit{Context and Contextualization}
intention of asking for permission is understood. There are allowances that can be made, but there is a limit to what may be culturally forgiven.

The third is to have students associate what is being learned in classroom activities with, in Pintrich and Schunk’s words, “pleasing outcomes.” At the same time, teachers should try to reinforce those behaviors that are expected and discourage those that are inappropriate. The various roles of the teacher can be used for this. As the director, the teacher can step in and directly correct the student, perhaps with modeling. As the co-player / colloquitor / actor, the teacher can act as if they did not understand, as might be the case if a native interacting with the student.

The next is to reinforce the progress that has already been made toward learning the language and culturally appropriate behaviors. Lastly, and perhaps most difficult for the language teacher to incorporate into the language program is making participation in student valued activities contingent upon addressing and working on those which they may value less but are still important to the learning process.

It is said, “One can lead a horse to water, but one can’t make it drink.” This is no less true for learners. The key issue here is either know how to make the water more enticing for the horse or make the horse want to drink, in other words, make the water
look good to drink or make the horse thirsty. Teachers must create the conditions where the students are motivated to learn—make it a necessity. What are the intentions teachers are activating, triggering or provoking? When dealing with motivating students, pedagogues must bear in mind, however, that “learning can occur without reward or drive reduction and that incentives affect performance rather than learning.”\textsuperscript{81} The teacher need not have the proverbial carrot. There are intrinsic motivational factors at play that the teacher can also exploit.

In order to help learners gain the genuine sense of speaking the language they are studying, teachers must establish the environment that is to become the home for their newly acquired language. To do so, it is paramount that the instructors maintain the highest level of authenticity possible, in order not to create false assumptions and associations for the learners. This is where AVAIL comes in.

\textsuperscript{81} Pintrich and Schunk (1996); p.43, Weiner (1990)
CHAPTER 3

PRINCIPLES OF CREATING VA

3.1 Authenticity

Reflecting back to the primary goal of the foreign language pedagogue: to facilitate the students’ ability to acquire the communication skills to help enable them to react to target language and culture stimuli in ways that will allow them to be recognized and genuinely accepted as active communicative participants in that target culture, then the concept of authenticity and its role in second language education comes to the forefront as a banner leading the endeavor. For language education, there is much debate over what “authentic” means in terms of the written language and some over the spoken language, as well. But the concepts of authentic and authenticity have much broader implications in secondary language learning. In order to examine this one ought first reflect on the applied definitions; a number of which follow:

- An authentic text is a stretch of real language, produced by a real speaker or writer for a real audience and designed to convey a real message of some sort.\textsuperscript{82}

\textsuperscript{82} Morrow (1977); pp.13
• Authentic texts (either written or spoken) are those which are designed for native speakers: they are real texts designed not for language students, but for the speakers of the language in question.\(^{83}\)

• A rule of thumb for authentic here is any material which has not been specifically produced for the purposes of language teaching.\(^{84}\)

• Authenticity is not a characteristic of a text in itself: it is a feature of a text in a particular context...a text can only be truly authentic, in other words, in the context for which it was originally written...we should not be looking for some abstract concept of authenticity, but rather the practical concept of fitness to the learning purpose.\(^{85}\)

• To present someone with a set of extracts and to require him to read them not in order to learn something interesting and relevant about the world but in order to learn something about the language being used is to misrepresent normal language use to some degree. The extracts are, by definition, genuine instances of language use, but if the learner is required to deal with them in a way which does not correspond to his normal communicative activities, then they cannot be said to be authentic instances of use. Genuineness is a characteristic of the passage itself and is an absolute quality. Authenticity is a characteristic of the relationship between the passage and the reader and it has to do with appropriate response.\(^{86}\)

• There is no such thing as an abstract quality “authenticity” which can be defined once and for all and that authenticity is a function not only of the language but also of the participants, the use to which language is put, the setting, the nature of the interaction, and the interpretation the participants bring to both the setting and the activity.\(^{87}\)

• When we consider the great variety that characterizes language use, different contexts, purposes, topics, participants, and so forth, it is not at all clear how we might go about distinguishing “real life” from “nonreal life” language use in any

\(^{83}\) Harmer (1983); pp.146

\(^{84}\) Nunan (1989); pp.54

\(^{85}\) Hutchinson & Waters (1987); pp.159

\(^{86}\) Widdowson, (1978); pp. 80

\(^{87}\) Taylor (1994); pp. 6
meaningful way, so that attempts to characterize authenticity in terms of real life performance are problematic.\textsuperscript{88}

When considering the true and unadulterated meaning of “authentic” in relation to a target language and its culture, one might argue that there are three types: authentic item, authentic context, and authentic use of language. An authentic item of the target culture is anything (an object, an utterance) that is prepared for and presented to a specific audience in that culture. An authentic context is one in which the participants and situation embody culturally derived intentions and expectations. The authenticity of a given item is codependent on and inseparable from the authentic context. If the item is 年賀状 nengazyou (New Years greetings postcard)\textsuperscript{89} and the context is Japanese New Year, then even if the postcard is prepared by a non-native Japanese, it is still an authentic item. Similarly, in the context of the Japanese Kenichi meeting the non-native Japanese Eric where Eric speaks some Japanese to Kenichi (regardless of Eric’s proficiency) Kenichi may utter the commonly used expression: 「日本語お上手ですね。」“Nihongo o-zyouzu desu ne” (“Your Japanese is very

\textsuperscript{88} Bachman (1990); pp. 9-10

\textsuperscript{89} Includes some celebratory sentiment for the New Year usually in calligraphy and often an image of the year’s zodiac sign; highly ritualized, sent to business associates, etc.
good.”) While Kenichi may never have occasion to say this to another Japanese, in the context of meeting a foreigner who speaks any recognizable level of Japanese, this is perfectly authentic: the utterance (authentic item) is recognizably grammatical Japanese; the context is an authentic Japanese one; and the use is authentic, i.e. the use of the Japanese phrase as a set expression in that context.

Nevertheless, while there is much written on language use, there is relatively little that touches on the relevance of authenticity of using and how to use visual aids in the classroom. Under my classification of “props” fall three subcategories or relative grades: (1) real things, (2) photographic copies or representations of real things or “prop VA”, and (3) substitutes for real things. Turning now to the language classroom, let’s consider the authenticity of when a teacher wants to use a Styrofoam or paper cup as a prop (grade 3: substitute prop) in order to elicit negative question of invitation with, 飲みませんか。Nomimasen ka? (Won’t you have some?) referring to お茶 otya (green tea). A Styrofoam/paper cup is very handy, easy to use and something the students readily recognize as a container for drinking a beverage, but how appropriate is it for when one is drinking otya? When considering authentic Japanese contexts, there are many instances when one may drink otya from “non-traditional” containers:
one may buy hot tea in a can from a vending machine on the street, one may buy it in a paper or plastic cup on the 新幹線 Sinkansen (JR bullet train), one may drink it from a Styrofoam cup when offered at a convention. When choosing props for given contexts, teachers should remember that their authenticity is directly related to the context and the use. Some may argue that while people might not use a paper cup or Styrofoam cup (the item itself) in Japan as much as they do in the United States, using it can be viewed as simply more practical rather than a sacrifice of authenticity for the sake of efficiency. More to the point, it is the way it is used or actually handled that plays a much more significant role, especially in Japan: how it is offered, how it is held, and how it is set, etc.

On the other hand, by way of example, if the teacher has a color printed image of a 湯呑み yunomi (porcelain handle-less teacup) (grade 2: prop VA) and presents it to the students as a prop in the context of visiting someone’s home or a customer visiting a company, the learners might not immediately recognize that it is indeed a container used for drinking purposes. Not being able to do so would most likely greatly reduce the authenticity of the context and use. Moreover, learners cannot normally acquire a full sense of how to use a yunomi in real life from the prop VA
alone. From just a two-dimensional color picture of this teacup the students would be at a lose to infer the culturally engrained implications associated with them: yunomi are commonplace; the tea does not chill quickly; the tea psychologically “tastes better” when being drunk from one; there is drinking etiquette associated with yunomi; there is a ridge at the base that helps prevent burns when it is still hot; it can be heavy and often quite expensive. As these would not come naturally to the novice learners, they must be taught as declarative knowledge. But how well can that knowledge be linked to performance of the contexts associated with the use of yunomi and how important is this information to the language and culture learning at a given stage, even in terms of motivation? That ultimately becomes the responsibility of the language teacher.

Still, with the use of a real yunomi (grade 1: real thing) there are many demerits, as well. There is the fear that someone might drop it. It has to be stored. These are the tradeoffs and compromises that must be made when selecting for the most effective teaching materials.

To reiterate, there are two things to consider when determining whether or not a given VA is being used to create an authentic Japanese context. First, is the VA being used in a scene with a context that is true to Japanese culture? Second, when the VA is
used, can the VA elicit appropriate Japanese language production for that given context? In other words, even though the language instructor may be using the VA in an authentic way in order to elicit a given response, using the VA may inadvertently be causing associations for the learners to their base culture instead of the intended target culture if the stage is not adequately established. This is true especially in the case of Americans learning Japanese one that differs considerably from that of the target one.

Let us revisit the setting of serving and drinking otya in Japan. It is important to think about not only the idea of offering tea as in

飲みませんか？ → ありがとうございます。いただきます。


“Won’t you have (lit. drink) some?” → “Thank you. I will (accept).”

but also the setting in which the offering takes place. In an office in Japan, a secretary might customarily and seemingly automatically give a guest or co-worker a cup of tea, as part of one’s 当番 touban (assigned responsibilities). In this context, Nomimasen

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90 modified from Jorden & Noda (1987); p.29 1A CC8
ka would most likely not be uttered and the expression of gratitude might be said or expressed with a simple, yet meaningful nod of the head. Even in the context of visiting the boss's home, the tea might be placed before the guest without a verbal expression of offering. If during break time at the office, however, someone has made coffee for themselves and is pouring coffee into their own coffee cup, they might offer some to a co-worker. As in each of these examples, "[p]erformance...[is] the enactment of scripts or behaviors situated at a specified time and place with roles [of the people involved] and audiences specified."\textsuperscript{91} These specifics about Japanese culture are not explicitly apparent to and understood by the learners, so it is paramount for instructors to create authentic situation in which students can deduce the appropriate meaning and associations to the context and related appropriate responses because "we [all] construct performance frames to create or interpret meanings."\textsuperscript{92} Both how one delivers the utterance and what one does with the yunomi are parts of the script. Each variant on the type of container, be it yunomi, tyawan, or even disposable cup, calls up a different script dictated by the four elements of performance as a situated act: namely, time, place, role and audience.

\textsuperscript{91} Walker and Noda (2000); p.199
\textsuperscript{92} Walker and Noda (2000); p.190
At times, it may be necessary for the instructor to explicitly explain such differences as declarative knowledge. Moreover, depending on the level of the students, it may even be necessary to do this in the base language. Once this knowledge is gained, it can help set the stage for using the authentic use in the performance of authentic contexts.

Another point to consider is that, while it might seem easier to use the same VA or prop for many situations, the learner might become used to or dependent on a given image as a trigger for a given text. While VA might be limited to a set number, it is up to the teachers to use the VA in various ways to prepare the students to learn from these new situations. Teachers want to be sure that they do not create a negative set situation for the students where they get students rooted in looking at a particular VA in one type of scenario and thus cause strong associations with that VA and the language centered around it. In other words, the VA itself becomes the only stimulus (trigger) for particular language production. If this happens, that related ‘co-text’, the language or script a particular VA directly interrelates with, establishes associations that might have become too dependent on that image. Once one has seen a cup of tea,

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93 Ashcraft (1998); p. 80
94 Lewis (1993); p. 80 and p. 103
they have not seen them all. Each context in which the cup appears is at least slightly
different and thus the learner should be able to adapt by adjusting their responses
accordingly. Therefore, it is important that learners be exposed to a variety of prop VA
for the same context in which a given set of props would be used. This also allows
students to experience variety in the classroom setting, which prevents boredom, and
helps enable them to anticipate a larger range of authentic items, namely visual ones
here, for the given co-text.

When evaluating a given VA for authenticity, it is important to recognize the
differences between “language-learning activity” and “language-using activity.”95 This
distinction is reflected in a number of papers which use similar terms: “skill-getting”
vs. “skill-using”96, “pre-communicative” and “communicative activities”97 etc. The
purpose for using any “language-learning,” “skill-getting,” or “pre-commutative”
activity is to help provide students with the required skills to use language in context
authentically. It is quite possible that even if one of these activities or behaviors is not

95 Kramsch (1993); pp. 178-84, Widdowson (1990); pp. 46-7
96 Rivers & Temperley (1978); p. 4
97 Littlewood (1981); pp. 8 and (1992); pp. 43-44
“authentic,” it may still be an effective tool for learning the language. Kramsch makes a strong claim that pedagogy itself is “an artifact of educational discourse” and that when trying to assess the productivity of what happens in the language classroom the focus should be on whether cognitive and communicative goals are met in and deemed appropriate for the given pedagogical context, not by inconsistent if not contradictory definitions of what authenticity is.

As Bruner writes:

(...) how human beings, in interacting with one another, form a sense of the canonical and ordinary as a background against which to interpret and give narrative meaning to breaches in and deviations from ‘normal’ states of the human condition. Such narrative explications have the effect of framing the idiosyncratic in a ‘lifelike’ fashion that can promote negotiation and avoid confrontational disruption and strife.

In the endeavor of Japanese language pedagogy fortifying that framework that will present Japanese language and culture in ways that will allow it to become real and live in the minds of the student is of the essence.

Authenticity of the items, contexts and usage is a primary pedagogical principle guiding the creation of AVAIL and its AVA and is the strongest justification
for their use. With the right teaching aids which create and/or support an authentic contextualized learning environment, a learner’s understanding of the material being studied will not only be enhanced, it will be reinforced. As a criterion for AVA being created for AVAIL, each AVA must be carefully selected to ensure its authenticity and its value to the instruction of Japanese.

3.2 Relevance and Effectiveness as Triggers

When creating a VA, one must ask whether by using that VA teaching would be made more efficient and more productive. Specifically, does using the VA significantly aid in teaching the language we are trying to teach, or is it counterproductive and does it create visual ‘noise’ or unnecessary interference for the learners? Moreover, is the content that is being visually represented in the VA relevant to Japanese language education and do the efficiency and effectiveness warrant its creation? These should be additional criteria for creating any given VA.

Just as motivation to express one’s intentions is required to see to the creation of an utterance, ultimately a trigger is required to elicit the utterance. A trigger itself is the activation energy that sets a conversation in motion and the motivation is the fuel
to keep it going. Triggers can range from a simple internal biological urge (the need to eat, drink, sleep, etc.) to an external stimulus that, when exposed to it, in turn provokes a memory, a thought, or a response. Once the teacher has established the context, setting the stage so to speak, triggers are used simply to elicit the automatic response of learners to use a communicative structure they are currently learning or ones they have learned in the past. These triggers can be used to elicit a single utterance or movement or initiate a prepared dialog. In the classroom, VA become substitutes for triggers naturally found in a Japanese environment: instead of a box of real cakes, a VA may be a photograph or drawing of a box of cakes or cakes in a box, which is lighter, easier to carry, cleaner, safer, cheaper, and replaceable. The difference is the teacher has control over their exposure to the students.

It is vitally important to keep in mind the authenticity of how VA are used. If, for example, a VA of a piece of cake on a plate is used, for the people involved in the discourse, there may be no strong motivation prompted by such context for the elicitation of an expression like 食べませんか。Tabemasen ka? ("Won’t you have some?") in and of itself. A more involved context or setting may be required. Conversely, if a lot of ‘things to eat’ are being offered, let’s say with a spread of food
at a reception, the context can trigger the natural use of *Tabemasen ka?* by a host or hostess, or the morsels to eat could be a pack of treats brought back from a trip as お土産 *omiyage* (souvenir/gift), or a box of cakes from the cake shop\(^1\). Considering an example where two people are looking at a sports magazine, in terms of authenticity for a native speaker, a picture of someone swimming would not necessarily automatically, let alone authentically, prime the word します *simasu* (do), but rather would elicit something more along the lines of 泳ぎます *oyogimasu* (swim).\(^2\) For the learner from the US, however, based on their cultural background, this situation might seem like a plausible instance to use *simasu*. Nevertheless, since the point is that VA are to be used to trigger or encourage authentic behavior, a VA depicting swimming would not be a good “trigger.” This highlights how important it is to be careful when selecting for appropriate VA.

Not only is the authenticity of how the item is use important, it is even more important to keep in mind how the learners might perceive the VA being used. In this

\(^1\) Note: in Japan, a cake store is a more ubiquitous place to buy cakes than a bakery; moreover, the concept of cakes in Japan in general is quite different: cost, flavors, relative sweetness, shapes, single slices, display with garnishing, etc.

\(^2\) More often not introduced until later in a Japanese language curriculum; e.g. not introduced until lesson 26 in *JSL*
light, if a bag of 煎餅 senbei (toasted rice crackers) is presented to elicit Tabemasen ka? » Arigatou gozaimasu, the learners might have a reaction that contradicts the instructor’s expected dialog. Unless they are somewhat familiar with the item, the learner’s curiosity as to ‘what’ the item is may end up overriding any activation of an ‘eating/offering' script. Especially for those at the beginning level, it is best to avoid images of items that might cause such contradictions in the minds of the learners. Once students have reached the level of using techniques and language strategies to adapt to new contexts by producing such expressions as:

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>食べませんか？</td>
<td>それ、何ですか？</td>
</tr>
<tr>
<td>これ？煎餅です。おいしいですよ。</td>
<td>そうですか？じゃ、ありがとうございます。</td>
</tr>
<tr>
<td>Tabemasen ka?</td>
<td>Sore, nan desu ka?</td>
</tr>
</tbody>
</table>

Won’t you have some (to eat)?
This? It’s senbei. It’s good!

What is that?
Oh, is it? Well then, thank you. I’ll have some.
introducing something so ‘foreign’ creates a context for not only language production, but also learning as to the cultural meaning of the item, as well. Nevertheless, it may be better to introduce an item like するめ surume ("dried squid") which would most likely elicit the targeted polite refusal Tyotto since it tends to conjure up negative reactions upon sight (or even smell if the real item were used), in many Americans. Bear in mind, the goal here is not to teach the differences between Japan and the United States, per se, but rather to expose them to enough authentic Japanese contexts so that those contexts become ordinary and part of their working repertoire of Japanese.

While they may not be introduced as vocabulary items in the textbook, even such examples as senbei and surume along with the scripted framework of the previous dialog that can be beneficial to this endeavor. Eventually, through using such instructional tools as AVAIL, learners will develop the ability to adapt and deal with the unknown and learn to be comfortable with being uncomfortable at times.

One of the dangers when creating a VA, however, is creating one that has too much visual information for the learner to effectively process. If the learners are overloaded by what to them may be ‘noise,’ use of that VA becomes counterproductive. The learners may end up spending too much time trying to decode or decipher the
information in the VA rather than fortifying association with authentic language production. In some cases, the VA may be too specific and require too much explanation to be considered efficient use of time, because the content or subject matter in the VA is unfamiliar to those in the base culture, or the contexts in which it is found may be relatively uncommon to warrant its use at more introductory or even intermediate levels of learning. Based on the students' limited previous experience this might be too big of a hurdle for them to jump. The context and use of the item might be authentic, but, in this case, the lack of efficiency in its use overrides the authenticity. For example, the instructor may want a VA of a bankbook to introduce the concept of going to a bank and using it to keep track of one's account. Of course, being able to handle such a context would be necessary if living in Japan, but for beginning learners the task becomes too focused on culture fact learning (the differences of using a bankbook), rather than using the language about the context.

Nevertheless, VA from AVAIL can be used to help the learner create effective associations with authentic contexts. The VA should facilitate learning, making it more efficient and effective to create lasting authentic responses. These authentic VA of Japan allow Japan to seem more real, more tangible, more accessible, for the learner
while at the same time, if sequenced effectively, will help the learner reach an understanding about the cultural differences they more likely would encounter.
CHAPTER 4

AVAIL

4.1 Types of VA for AVAIL

When one considers theatre, more than actors and scripts are at play. Equally ubiquitous yet often not consciously recognized as relevant to stage production are the props and the sets, including the backdrops. What props are used or are not used and how they are used all aid in bringing the production to life. Likewise, even a stage where there is no painted backdrop, just the barren brick back wall of the stage, too, is a backdrop for that production. So, regardless of whether the producer or director has chosen to have sets with elaborate backdrops or not, they have still set the stage for their production. And whatever the reason for that decision—it has an effect on the audience.

In the world of second language education, the underlying assumption is that “[Teachers] can prepare the ‘performances’ for [their] students that will most benefit
[students’] future needs.”103 Bearing this in mind, during the early stages of developing AVAIL, the paralleling theatrical nature of AVAIL became self-evident. Upon exploring the venues of AVAIL, it became apparent to draw a distinction between two types of VA. The first type is the more specific VA, ones that are usually hand-held and are used in the classroom more directly as triggers or topics quite like the way props are used in a theatrical number. What is more, they activate contextualize memories. The second type, is the more general environmental VA, VA of actual scenes in Japanese settings that set the situation and context for a given role-play or dialog taking place the same way the backdrop on stage for a play would for the players and the audience. As a result, AVAIL VA are divided into two major types: Prop VA and Setting VA, respectively.

Prop VA, for the most part, are designed to replace props such as a real plate of sushi, a real teapot, a real computer, or a real bottle of beer. Since cost, materials, time, portability, and filing are all factors in production and maintenance, whenever possible, Prop VA will be made smaller than an 8 1/2" by 11’ piece of paper, but not so much smaller that they are not easily seen by students in class or can get easily lost.

103 Walker and Noda (2000); p.191
Setting VA, on the other hand, are used to set the stage—create the environment for communicative production. Setting VA are color transparencies that get projected by an overhead projector onto a wall or screen in class. These images range from the ticket gates at a train station [改札口 kaisatuguti] to open office space of a Japanese company with desks aligned in clusters without partitions [事務所 zinusyo]. In accordance with the functionality of Prop VA, once projected on the screen, they can be used as triggers or to establish the background, or backdrop, for the setting (e.g. office, bookstore, department store, office, etc.).¹⁰⁴

Let it be reiterated that when VA used, it is important to avoid making them into only topic VA. This is one reason Setting VA are projected instead of held by hand. The learners should have the sense that they are “in Japan” in real Japanese settings (e.g. a Japanese living room, the station platform, an izakaya, a Japanese office, etc.). Moreover, Prop VA are not designed to be used as flashcards. Of course, they can be

¹⁰⁴ Some accommodations and considerations must be made when adopting the use of Setting VA for the classroom. For example, naturally the classroom will need an OHP. Teachers should not depend too heavily on Setting VA since they may find they need to improvise if the OHP bulb burns out. Juggling multiple Props VA and Setting VA can become cumbersome. With OHP there is a glare factor and a lighting issue.
used for substitution of items to expand the use of a given memorized dialog, when
need be, but that is not their primary purpose.

4.2 Weighing When to Use the Real Thing

A better grasp of the context, established and reinforced in part by VA, enables
learners to master both the lexicon\textsuperscript{105} and grammar of the Japanese language. But it is
essential to the learning process that these VA help set up the context rather than
simply indicate the 'topic' being discussed. For example, if the instructor wants
practice a conversation like しゅすか？ → ええ、します。Simasu ka? → Ee, simasu. ("Do you do/play it?" → "Yes, I do (do/play it)."), the VA should not be
simply a picture of someone playing tennis or golf. Use of these VA as topic VA often
becomes rather drill-like in presentation. Instead, the same content of tennis or golf
with the same goals of using the verbal する suru in distal style to seek information
can be presented in a different context—a sports magazine. For this situation, two
people can be looking at the same magazine and talking about its contents. In this
context it would be quite natural for one to ask the other if s/he plays a given sport.

\textsuperscript{105} Lewis (1993); p. 186
This is an example of when the prop, a real magazine, may be better suited for the task than a VA created with AVAIL.

After the instructor has determined the specific language (grammar structures, usage, vocabulary, etc.) that will be targeted for the given lesson(s) or confirmed them with the curriculum, there are a number of often contradictory factors the instructor must weigh when choosing the teaching aids they will utilize. Often the usefulness of working with a given VA outweighs the potential advantages of using the real item. Not only is there a question about how accessible the real item is, there are questions about portability, storage, and class time for explanation that must be considered.

The benefits of using visual representations rather than the real things have already been illustrated. However, using such an image is not always the most efficient way to reinforce learning of a given contextualized language set. An image of a single 1-en coin is such an example. For this kind of prop, it is more effective to use the real item. Using the coin gives the students a tangible, hands-on experience with something they would use on a daily basis in Japan. Likewise, if an instructor is wanting to use an image of a cell phone [携帯(電話) keitai (denwa)] a real one from Japan is likely

106 If one goes into just about any electronics store in Japan and asked for model
to serve as a more useful prop. The same argument can be made about introducing the
idea of drinking tea and the culturally specific ways in which different teacups (紅茶・
湯のみ)茶碗 (kootya/yunomi) tyawan] are used. It might seem rather difficult to
relay these important differences and the culturally appropriate ways of using
tea cups\textsuperscript{107} to the students with a two-dimensional representation: how do you hold it,
how do you put it down, how heavy is it, etc.

However, in terms of filing, portability, and the sheer amount of class time
that might possibly be devoted to demonstrating these differences, when such
discussing could be left for declarative lessons in English with a number of clear
photographs showing people holding the item properly, using a Prop VA start to reveal
their advantages. Moreover, visual representations are often more economical and
practical for introducing and reinforcing items that are perishable (e.g. foods), fragile
(e.g. pottery), and/or expensive (e.g. 人形 ningyou, a doll usually in kimono).

\textsuperscript{107} Telephones for educational purposes, one is sure to receive a handful of these tiny units
Inexpensive, decorative teacups can be purchased at ¥100 Shops throughout Japan.
4.3 Image Production—Making the Props and Settings for AVAIL

VA for AVAIL are created from isolating digitized images with function and utilization in mind. These images can be extracted from a variety of sources: an original video camera recording (using Adobe Premiere, Sony MovieShaker, Sony Smart Capture, etc. to isolate the images)\textsuperscript{108}, a digital photograph (downloaded directly from a memory stick or digital camera via a USB port), or a photograph (using such image scanning software as Sony PhotoCapture, or TwinAcquire, etc.). One of the benefits of capturing an image from a digital video recording, unlike those from photographs, is that an image can be chosen from numerous frames, from numerous angles. In the future, audio files and video files may also be created. This is another reason why capturing the image with digital video is the most efficient means to creating stills; it allows for the possibility of editing audio and video files in the future. On the other hand, images captured through video will have significantly lower resolution than can be obtained through photography. Thus, it is recommended to reserve using images captured from video to hand-held Props only, instead of Setting VA where once enlarged when projected will exacerbate the lower resolution.

\textsuperscript{108} Note: throughout this thesis trademark and copyright logos are not indicated after product names with \textsuperscript{TM} and \textsuperscript{©}, respectively.
Once the image has been isolated, it is saved in Adobe Photoshop format (.ptd). Each image is then graphically edited and processed. Finally, once the image is in its final form, the file is changed into a format that requires less memory storage space (i.e. TIFF, PIC, GIF, JPG or PCT format). For color images the format of choice is JPG. During this process, particular attention is given to image resolution. The initial images selected and saved are kept at high resolution to avoid the risk of the final images being gritty, unfocused and difficult to distinguish. Lower resolution can inadvertently draw a student's attention away from what they should be registering and recognizing: the image itself.

When the image is edited for a Prop VA, it is printed in color with a high resolution of 600-1,200dpi. To ensure that these VA will be able to withstand constant daily use by a large number of students, the printed images are then mounted on harder construction paper, cut out and then laminated. If a Prop VA becomes old, torn or unusable, a replacement VA can be easily reproduced. Prop VA that are larger than 8½" by 11" will be considered over-sized (XL) and will be filed in the XL Prop VA. As indicated earlier, Setting VA are color transparencies projected on a wall or screen.

\[109\] Although a number of other formats and software are available, currently, PhotoShop offers the easiest, most comprehensive photo and image editing features.
Using the same high resolution above, these VA are printed out on printer-safe plastic transparency sheets.

Just as important as knowing the difference between VA oriented toward topic versus contextual and the importance of resolution for final production, the angle at which the VA is photographed can have equally strong implications. It is important to keep in mind that this is not an arbitrary or representative angle, but rather the actual visual angle which creates the most authentic context and environment when a VA is held in the hand, placed on the chalkboard or projected on a scene. Taking the example of the cakes in the box, what might be the best angle for presenting this on an 8½’ by 11’ piece of paper? If a student were to hold the VA of the box of cakes taken from a distance in front of the box, since the angle is fixed, the context might seem somewhat forced. With a small adjustment in the angle, in this case taken from above, the VA becomes much more realistic as if someone is actually looking down into the box. Plus, another sheet of white paper could be used over it to act as a lid to the box, thus creating a context to trigger 何ですか。Nan desu ka? (“What is it?”).

Let us consider Setting VA. Take the example of a scene of the inside of a restaurant or a coffee shop, viewing tables next to windows. Taking the scene from an
angle showing depth might seem appropriate, since it has variety and a sense of
dimension. But if this were used as a backdrop for a restaurant setting on the screen in
class, the angle looses its effectiveness. Instead, it would be better for the image to be
taken from a straight on, direct angle, so that parallel lines are horizontal. Learners
from different positions will still have similar perspectives by using this technique.
This concept of angle will be applied to all VA, from the generic VA like a teapot to
viewing a street with several shops.

4.4 Indexing VA

Not only is the production of the image itself important, all VA indexed in
AVAIL are accompanied with several types of information associated with the image:
name, keywords, related Prop VA and related Setting VA. This information is
instrumental when searching for a particular VA or gaining ideas on its use. The
information is arranged in two types of lists: the master list and the short list (See
Appendix A: Example VA).
When a VA is created and edited, a master list is also created to accompany it. The master list is used to index the VA. While care is being taken to create a comprehensive list of as many relevant bits of information as possible, the list is by no means all-inclusive or exhaustive. Once an image file is created, these master lists will be saved on the computer or CD-ROM with the images to which they correspond. The information found in the master list is indexed to create easy-access for the images through a search function, allowing instructors (and potentially, in the future, students) computerized/digital access to a given VA according to the grammatical or Structural Pattern and the vocabulary they want to use.

In contrast, the second list, the short list, is derived from the master list as a subset of that list. It can include any of the types of information listed above, but is primarily a list of keywords. The purpose for this list is to be a reference and label for each Prop VA. This list will be attached to the backside of the given Prop VA. The short list can give instructors some ideas on how to use that given VA. For example, some instructors may want to use a Prop VA for *tabemasen ka*? (*Won’t you have* <lit.

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110 In order to maintain pedagogical integrity and authenticity, a team of educators (both native and non-native speakers of Japanese) will be employed to review and edit each list and the VA name.
‘eat’> some?”). They search for taberu ("to eat") and from the search function find that susi/sushi is available. Once the instructor has located the sushi Prop VA, they can look at the short list on the back of that Prop VA to get an idea of how they might use it in the future with other related VA and Settings.

4.4.1 Naming of VA

Within the indexing of AVAIL, the naming of each VA is important because that name, herein the image title, is used to derive the file name under which it is saved. In other words, each VA has two referents: (1) the image title and (2) the file name. Moreover, given the potentially immense number of VA that could be indexed under AVAIL, a systematic nomenclature is equally crucial. The titles should make sense in terms of what they represent, should be easy-to-recognize and easy-to-remember, and should be distinctive from other VA.

The image title of each Prop VA will be written in brackets. Within the brackets the following are given: word(s)/term(s) in Japanese characters\textsuperscript{111}, the

\textsuperscript{111} One might have considered using furigana / rubi, phonetics written usually over Japanese type font, written in rōmaji (e.g. 日本語) but not all computers are equipped
romanization of the word(s)/term(s) in boldface\textsuperscript{112}, the English equivalent\textsuperscript{113} briefly indicated. This entire line is known as the image title. For example, the isolated image of a bottle of sake would yield an image title of

[德利 tokuri (tokkuri): sake serving bottle]

This system makes each image more readily accessible to a larger range of users, i.e. users who wish to access the images through Japanese characters can, those who want to access through Romanization as detailed in the introduction can, and those who want to access the image through English equivalents can.

\textsuperscript{112} For words that have variant pronunciations, additional forms are provided in parentheses, immediately following the main form. The item in the example above is commonly indicated as "to(k)kuri," however, such a notation would eliminate the possibility of finding this item through a search for either "tokuri" or "tokkuri." Thus, the "tokuri (tokkuri)" is used. Other examples: sayo(u)nara and yaha(ppa)ri would be sayonara (sayounara) and yahari (yappari), respectively.

\textsuperscript{113} Given that Japanese and English can often be quite contextually and semantically different, the English equivalents are only approximations of the translated meanings interpreted in the closest equivalent contexts.
The image titles of Setting VA will be listed the same way Prop VA are: name in Japanese, romanized name in bold, followed by a general description in English\textsuperscript{114}, but the whole title will be underlined to indicate that it is a setting. For example, the scene of a counter at a Japanese style pub or tavern would be expressed as

[居酒屋のカウンターizakaya no kauntaa: pub/tavern counter]

Unlike the image title, which can be longer and more detailed, the file name corresponding to the saved image has a considerable number of restrictions. First, the length of the file name is limited. Long file names are difficult to read and do not

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\textsuperscript{114} Barring several distinct exceptions, image titles will not include the word “Japanese.” As in this case with a Japanese-style tavern, the fact it is Japanese-style is assumed. If the item or image is that of something non-Japanese, the distinction will be made (e.g. German Pub). Exception one: if the Japanese title is that of a proper noun or includes the word “Japan” or “Japanese” in it, the English equivalent will also include it (e.g. [和室 wasitu: Japanese-style room]). Exception two: if the English equivalent is juxtaposing a readily recognizable approximate but should also indicate inherent differences, the English equivalent will include “Japanese.” For instance, 烧酎 shouchuu might have the equivalent of “Japanese vodka,” since the concept and attributes of vodka are readily recognized in the base culture (i.e. the relative alcohol content, the color, the method of making, etc.), but since the Japanese item has unique characteristics distinct from those of vodka (i.e. usually slightly less alcohol content, slightly different smell and taste, etc.) it should not be indicated as only “vodka.”
always appear fully on the list of files through Windows Explorer or other file access means. Moreover, long file names may not always transfer to other media. Often the name will be truncated if it is too long. If possible, the file name will be kept to within 20 characters/letters.

Next, the name of the file will be saved with third major components. The first component will be the primary grouping or broad term in English. If the image is that of a Setting VA, there will be a “s” offset by hyphen at the beginning (e.g. “s-room,” “s-house,” “food,” “s-transit,” “s-office,” “book,” etc.). The second component will be more discriminating and specific. This part will be listed in Japanese and separated by an underscore (e.g. “wasitu,” “senbei,” “densya,” “kaigisitu,” “eiwa-ziten,” respectively). The third component will indicate view, size or number that is separated by a period (e.g. “outside” for view from outside, “s” for small, “2” for the second image of the same item, etc.).

It is important to note that since not all PCs can read Japanese characters and CD burners do not always function well with Japanese characters, the file names will be limited to roman letters, exclusively. Moreover, while Japanese, written in a mixture of kanji, hiragana and katakana, does not usually include spacing in normal
Japanese texts between all words, romanized Japanese does. This makes differentiating individual words easier. Unfortunately not all PC platforms allow spaces in file names.

For this reason, if the title of a given VA has spacing in the title, each space will be indicated by an underscore (_). For example, the file name for [徳利 tokuri (tokkuri): sake serving bottle] would be “food_tokuri.”

Similarly, compound words, such as [英和辞典 eiwa-ziten: English-Japanese dictionary] will be indicated by a dash mark (-) between the words in the file’s title (e.g. eiwa-ziten.jpg). In accordance, a more specific image of [小さい英和辞典 (ちいさいえいわじてん) tiisai eiwa-ziten: small English-Japanese dictionary] will be saved under the title of “book_eiwa-ziten.s.” Some more examples: [和室の床の間 wasitu_no tokonoma: Japanese-style room out cove] would be “s-room_wasitu.tokonoma,” [アイスクリーム aissukuri-mu: ice-cream cone (2)] would be “food_icecream.2,” [玄関 genkan: entryway (outside view)] would be “s-house_genkan.outside,” and [英和辞典 eiwa-ziten: English-Japanese dictionary (small)] would be “book_eiwa-ziten.s.”

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115 The file name will not always have the third component descriptor.

116 When the category two discriminating Japanese word is a loanword from English, that word will be listed in English, as in the example of “ice-cream.”
4.4.2 **Keywords**

Perhaps the most important list of information for any given VA is the list of 'keywords' that is assigned to it. They are significant or descriptive terms, words, or phrases used as reference points for finding VA through different access media. These keywords will be used as input words for search operations on AVAIL. They are also designed to suggest others ways in which a given VA can be used. They will also be used to cross-index each VA with other VA. Keywords chosen to signify each VA will include:

- verbs in their dictionary form (動詞; in *JSI* 'verbals': e.g. する *suru*: do/play, 行く *iku*: go, 作る *tukuru*: make, etc.)

- i-adjective (い－形容詞; in *JSI* 'adjectivals': e.g. いい *ii*: good, nice, 高い *takai*: high, expensive, 大きい *ookii*: big, large, 易しい *yasasii*: easy, etc.)

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117 Access media may take the form of computer indexing software, Internet databases or CD-ROM, among others.
• nouns + na-adjectives (名詞・なー形容詞; in JSL ‘nominals’: e.g. 電話 denwa: (tele)phone, 大丈夫 daizyoubu: all right, without worry, きれい kirei: beautiful, neat, clean, etc.)

• Expressions, including greetings, set phrases, idioms, and colloquial expressions, (表現・挨拶・決り文句・成句・慣用句・熟語; e.g. 「お疲れ様でした。」 “Otukaresama desita.” lit. “You must be tired.” or 「どういたしまして。」 “Dou itasimasite.” “You’re welcome.” / “Don’t mention it.”)

Complete expressions will be listed in quotation marks with punctuation where appropriate (「」、「。」、「！」、「？」、「”」、「!」)\(^{118}\)

The same procedure and criteria used for choosing image titles and file names will be used for choosing keywords. They will be written in slightly modified Shin-Kunrei romanization (新訓令式) [see section 1.3 on Romanization]. It cannot be emphasized enough that the chosen keywords should be culturally appropriate for the given VA. For example, if the VA is that of a bankbook, 「作りましたね？」 “Tukurimasita ne?” (“You made it, didn’t you?”) or 「しましたか？」 “Simasita

\(^{118}\) This punctuation will reflect punctuation normally occurring in Japanese and English writings, not to be confused with indications of accents or intonation.
ka?” (“Did you do it?”) would not be contextually appropriate for talking about establishing a bank account, so such words would not be included.

In this keyword index list, each keyword will be accompanied by the Core Conversation (CC)\(^{119}\) number of where it first appears in *JSL* under the breakdown section. Using the CC numbers listed in the keyword section, instructors can come up with not only images that are directly relevant to the CC, but also images for possible substitutions. The CC number will be listed by lesson number followed by section and then the CC number itself (e.g. 飲む nomu (1A8)). If the word is a supplementary vocabulary item, it will be listed with a plus sign (e.g. 食べる taberu (1A8+)), following the convention used throughout the *JSL* series. Vocabulary items introduced in *Japanese: The Written Language*, but not *JSL*, will be listed with “W” and the chapter number (e.g. パソコン pasokon (W4B)). Words found in the *JSL* series are listed in their dictionary forms, those found in the Japanese-English Glossary of *JSL*. Words or phrases which can be considered to be set expressions, such as いただきます itadakimasu, お願いします onegai-simasu, and お待たせしました omatase-simasita

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\(^{119}\) As noted before, most of the content of the master lists, including Core Conversations, or “single exchanges between two people or longer conversations,” is based largely on the *JSL* series. Jorden & Noda. (1987-1990); p. xviii.
will be cited as “itadakimasu” (1A8), “onegai-simasu” (GUP), and “omatase-simasita” in quotation marks instead of there dictionary forms of 頂く itadaku, 順う negau, and 待つ matu, respectively.

For words found outside the JSL series, keywords will be listed without a CC number (e.g. udon, kinen, Kirin) but still written with AVAIL Romanization. Moreover, on an ongoing basis the list will be reviewed to include the most up-to-date words, particularly those related to technological advancements, such as keitai.

4.4.3 Related Prop VA and Related Settings (Scenario)

When creating VA, at the first stage of developing AVAIL, it is better to establish the specific Prop VA needed for each given CC and substitution words first. The Setting VA are secondary to Prop VA. Unlike Prop VA, Setting VA require the use of an overhead projector, a piece of educational equipment which may not always be in every classroom or even working. Plus, learning how to use and incorporate Setting VA into an instructor’s teaching style will require a slight modification in that teaching style, namely, orchestrating overhead transparency Setting VA in harmony with Prop VA.
In this related information list, Setting VA related to the given Prop VA will be listed. For example, a Prop VA of [寿司(大) susi (dai): sushi (large size tray)] would have a list of related settings including [居間 ima: Japanese living room with kotatsu], and [party with co-workers]. A Prop VA of [コンピューター(新しい) konpyuutaa (atarasii): computer (new)] would have settings such as [オフィス oh(u)isu: office (inside with desks)] and [コンピューター店 konpyuutaa-ten (mise): computer store (inside)].

In the descriptions of Setting VA related Prop VA and related Setting VA will be assigned. The related Prop VA listed would indicate the VA that could be used with the given Setting VA. The related Setting VA, when used together in sequence, let the instructor create a scenario or story line for the learners. For the example of the bookstore above, Prop VA would include [レシート resiito; receipt], [本 hon (2B1+): book], [英和辞典 eiwa-ziten (2B2): English-Japanese dictionary], and [和英辞典 waei-ziten (2B2): Japanese-English dictionary]. Related settings would list such scenes as [本屋の中 hon'ya no naka: bookstore (inside, showing aisles)] and [本屋のレジ hon'ya no rezi: bookstore (register with clerk)]. (Appendix A: Example VA)

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120 Note the sequence of words. The main content/context words are first followed by descriptions in parenthesis to elaborate upon those words.
Keywords will be assigned to Setting VA by the same process that they are assigned to Prop VA and by the same criteria. Based on JSL lesson one vocabulary items alone, [本屋の外 (ショーウィンドゥと「本」の看板) hon’ya no soto (syoo windo to “HON” no kanban): bookstore (outside, showing window and “HON” sign)] would have “行く iku (1A9), 面白い omosiroi (1B4), まあまあ maamaa (1B9), つまりならない tumaranai (1B10), 買う kau (1B6), 高い takai (1B3), 安い yasui (1B3)” listed as keywords. Since all phrase-particles, including but not limited to に ni (indicating movement to/into/onto/on/at final location), へ he (indicating movement to/toward in a given direction), で de (indicating activity taking place in/at), まで made (as far as/until/up to) (7ASP1), and から kara (from) (8BS1), are applicable for virtually any VA, they are not included in the list.

4.5 Conclusion

One of the primary motivations for the creation of AVAIL is summed up in the inherent truth found in two related yet subtly different sayings: “One picture is worth a thousand words” and “Seeing is believing.”121 While the former focuses more

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121 First printed reference: “One look is worth a thousand words.” Fred R. Barnard, in
on the concepts and intentions that can be conveyed through the use of a visual artifact, the latter hones in on the accepted fact that the best way to have an influence on someone, to get them to where they believe something and internalize it, is to have that person see and experience it first-hand. Contexts being studied are enhanced and reinforced by VA, both prop and setting. By establishing authentic contexts with VA that do not compromise effectiveness, learners can more efficiently create for themselves a story about what they are ‘experiencing’. The hope is that they are creating stories that are based on authentic Japanese settings and situations. Once a learner develops a sense of what will happen based on contexts to which they were previously exposed, learners begin to establish and believe genres in their memory.

an advertisement in Printers' Ink, 8 Dec.8, 1921, p. 96 versus “One picture is worth ten thousand words.” in another advertisement in Printers' Ink, March 10, 1927, p. 114. Barnard claims the proverb to be from the Chinese 畫意能達萬言 Huà yì néng dá wàn yán. “Meaning of that which is conveyed through ten thousand (an infinite number of) words, can be attained through a picture.” Cf. Chinese 百聞不如一見 Bāi wén bù rú yī jiàn and Japanese 百聞は一見にしかず Hyakubun ha ikken ni sikazu “Hearing a hundred times doesn’t amount to seeing it once” (also 見るまでは信じろ Miru made ha sinjiru na. “Don’t believe it until you’ve seen it for yourself.”) = “Seeing is believing.” Ref. http://www2.cs.uregina.ca/~hepting/proverbial/history.html#21ad

122 Bruner (1990)
The key to AVAIL is making Japan "available" to the learners so they can become active participants in that culture.

Nevertheless, anyone who uses VA from AVAIL should bear these additional questions and the potential limitations in mind. First, is it necessary to use this particular VA and what is the specific purpose of using this particular VA? Before using the VA the teacher should know the possible outcomes. Is it being used to introduce a concept or context? Is it being used to elicit? Is there something more appropriate or can it be more effectively used to bring about the ends? Second, what are the risk factors involved? Is there any possibility that using this VA might give false impressions to the learners? If so, in what ways and how could that be avoided? Also, can it be used in a controlled way? Third, do the learners already have enough background experience and exposure to the VA to afford them an appropriate understanding of and responses to its contexts or will more detailed explanations be required, perhaps in the base language? In other words, can the VA be used without eliminating the learners' genuine and natural response—can they express what they are really thinking or feeling, not just for the sake of the elicitation of a memorized dialog?
It is important to remember that having no VA at all is better than using one in a way that might lead to fossilized misunderstandings.

As AVAIL expands in the future, multiple levels of media can be developed. For instance, audio files can be added to supply supporting background sound. For example, if the Setting VA is that of a train station platform (platform #10 at Tokyo Station), the audio file might include the announcements:

「まもなく、10番線に下り千葉方面快速成田行きの電車が入って参ります。大線の内側に下がってお待ち下さい。・・・ドアが閉まります。ご注意下さい。」

"Mamonaku, 10-ban-sen ni Tiba houmen kaisoku Narita yuki no densya ga haitte mairimasu. Hakusen no usiro ni sagatte o-mati kudasai. ... Doa ga simarimasu. Go-tyuui kudasai."

"In a moment, the express train bound for Narita through Chiba will be arriving at Track 10. Please wait behind the white line. ...The doors will close. Caution, please."

There might also be some announcement for passengers to change trains. In addition, the audio file would include the sound of people walking, rushing, chatting, whistles blowing, train doors opening and closing, and the sounds of the trains themselves as they come in and leave the station. As AVAIL advances with technology and reducing
costs of using that technology in the classroom, projected video files saved on computer can replace the Setting VA and Audio Aids. Moreover, future applications may find files indexed in AVAIL being employed by interactive Japanese language software programs or might be accessed via Internet connections for long-distance learning.

Still, much researching is needed to verify the validity and reliability of AVAIL applications. For example, one type of data that would be pertinent to help ascertain this would be for the accessing program to maintain a running record of how many hits and uses a given VA gets. In other words, it would be logging the frequency of use. But this is only one of many fronts that need to be addressed.

As indicated by De Bao Xu: “Multimedia can help [learners] gain the intuitions of language learning.” 123 Through carefully crafted programs with interactive teaching materials, such as Prop VA and Setting VA, as learners are introduced to more authentic contexts, they begin to organize expectations and intentions that will help them interact with native speakers of Japanese more appropriately and effectively. Seeing is believing.

123 De Bao Xu (2001)
APPENDIX A: EXAMPLE VA

Setting VA

1. [本屋の外 (ショップの前) hon'ya no soto (syou windo to "HON" no kanban): bookstore (outside, showing window and “HON” sign)]

Keywords: 行く iku (1A9), 面白い omosiroi (1B4), まままあ maamaa (1B9), つまらない tumaranai (1B10), 買う kau (1B6), 高い takai (1B3), 安い yasui (1B3)...


Related Setting VA: [本屋の中 hon'ya no naka: bookstore (inside, showing aisles)], [本屋のレジ hon'ya no rezi: bookstore (register with clerk)]...
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