

Instructor's Manual

Audioscripts / Answer Keys / Testing Program

to accompany

Yookoso!

An Invitation to Contemporary Japanese

Second Edition

Yasu-Hiku Tohsaku

University of California, San Diego

Kyoko Saegusa

University of Colorado, Boulder



Boston Burr Ridge, IL Dubuque, IA Madison, WI New York San Francisco St. Louis

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This is an  book.

*Instructor's Manual / Audioscripts / Answer Keys / Testing Program
to accompany
Yookoso! An Invitation to Contemporary Japanese*

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Using the Course: General Notes

This section provides detailed explanations of the parts of each chapter in *Yookoso! An Invitation to Contemporary Japanese*: what is found in each of them and why, as well as general suggestions for using, elaborating upon, and adapting the text materials.

Preliminary Chapter: Getting Started

The preliminary chapter has three purposes: (1) to give students a functional introduction to the Japanese language and to make it possible for them to have brief but meaningful conversational exchanges from the very first days of class, before they have had any formal introduction to Japanese grammar, (2) to provide opportunities to practice **hiragana** and **katakana**, and (3) to give a simple explanation of how **kanji** fit into the writing system.

Getting Started is divided into five parts. Part One consists of two subsections: "Meeting Others and Introducing Yourself" and "Everyday Greetings," each of which includes several mini-dialogues, a number of useful expressions, and several exercises for practicing the new material. It also contains the first of the text's Culture Notes and Language Notes. These two subsections are followed by a section called "Classroom Expressions" in which students learn several important phrases that you and they will use frequently in class. Students will learn some of these expressions, along with the names of common classroom items, through TPR (Total Physical Response, that is, carrying out your spoken commands by imitating your actions or those of your Japanese-speaking assistant). Part One also provides an introduction to the Japanese writing system.

Part Two continues to present material useful for communication without any specific grammatical focus. It begins with the presentation and practice of numbers from 0 to 20, followed by the subsections "Asking and Giving Telephone Numbers," "Asking and Telling Time," and "Asking What Something Is." In connection with these topics, students learn how to describe their daily schedule in simple terms. Part Two also provides an introduction to **hiragana** and the pronunciation of Japanese, while the accompanying *Workbook/Laboratory Manual* includes recognition and writing activities.

Part Three begins with "Talking About Daily Activities," which is followed by practice in talking about future activities and events. After learning to talk about likes and dislikes, students continue practicing **hiragana** and the pronunciation of Japanese.

Part Four consists of subsections titled "Talking About Activities and Events in the Past," "Inviting Someone to Do Something," "Talking about Weekly Schedules," and "Talking About the Weather." In this part, students continue building their speaking ability based on the skills and knowledge acquired in the first three parts. This part also provides an introduction to **katakana**.

Part Five begins with "Asking Location," which is followed by practice in forming numbers up to 10,000. After learning some simple shopping routines in "Asking About Existence" and "Asking About Price" students practice talking more about their likes and dislikes. They also continue practicing **katakana**. This part ends with an overview of the Japanese writing system, including the respective roles that the **hiragana**, **katakana**, and **kanji** play in it, and a few of the rules and conventions of written Japanese.

While much grammatical information is introduced in the section (forming questions, the **-masu** form of the verb, the copula **desu**, and so on), we do not assume that students will learn or master this material in the relatively short time spent on Getting Started in class. The material is included for familiarization only, and later chapters of the text will provide in-depth explanations of and practice with these concepts. If you spend class time exploring these grammatical concepts in depth during the first week of class, you will not be using Getting Started in the way it was intended.

The first day of class can be the most important day of the course, since it sets the tone for what will happen during the rest of the term. Many language instructors like to use the first class meeting to catch student interest, to start getting acquainted with the students by asking them about their

backgrounds and reasons for taking Japanese, and to begin active practice of the Japanese language. Be sure that everyone understands your expectations and standards as well as such important details as the course materials required and the procedures for using the language lab.

There may be some students whose parents speak Japanese or some who have studied Japanese in high school. If students with previous language experience are permitted to take the same course as true beginners, it is important to explain to the beginners that the course is really geared to them, and that they should not be intimidated by the initial facility of students who have had previous experience with the language, because it will not be long before the beginners catch up with or even surpass the students with prior experience. However, if a student who speaks at a second- or third-year level registers for your course in search of an easy "A," you would do well to insist that this person move into a higher level course, because such students soon become bored, and sometimes their boredom leads to disruptive behavior.

Finally, plan at least one or two first-day activities in which students practice Japanese together and begin to get to know each other. The very beginning of *Getting Started* is designed for this purpose.

You can begin to use materials from the main text on the first day of class, even when not all students have a copy of it. If most of the students have not yet bought the text you can compensate by writing material on the board or preparing photocopies of the materials you want students to see. "Meeting Others and Introducing Yourself" and "Everyday Greetings" easily lend themselves to this sort of practice. You may also want to present a little bit of *hiragana*, because many students are intrigued by the idea of learning a writing system different from their own. Another method for piquing interest in the writing system is to "reward" completion of the day's oral activities by giving each student a card with his or her name written in *katakana* at the end of class. (You will find more detailed suggestions for first-day language practice in Sample Lesson Plans.)

Chapter Sequence

Each of the seven main chapters of *Yookoso!* is organized according to a fixed sequence that is outlined and explained below.

OPENING PAGES

These pages have two goals. First, they aim to introduce students to the cultural theme that will serve as the organizing principle for the chapter. This is done with a photograph accompanied by a Japanese caption. They also list the categories of vocabulary, grammatical structures, reading materials, and language functions and situations that students will study in the chapters, thus presenting them with the learning objectives for the next few weeks.

You can talk about the photos using the vocabulary and structures students have already studied in the preceding chapters. Your explanation may contain a few vocabulary items and structures from the new chapter, and you should encourage students to guess their meanings in context and to refer in particular to the vocabulary boxes that follow.

VOCABULARY AND GRAMMAR

Each chapter has three Vocabulary and Grammar sections, and the objective of these sections, which form the heart of the chapter, is to present and practice new vocabulary and grammatical structures in context. Our approach assumes that students will study these sections before the Language Skills section (Reading and Writing, Language Functions and Situations, and Listening Comprehension). In this way, they can begin internalizing vocabulary that they will see and use repeatedly throughout the chapter.

In the first edition of *Yookoso!*, the Vocabulary and Oral Activities section preceded the Grammar and Exercises section for each chapter. In the second edition, we have retained most of the activities

and exercises from the first edition, but we have reordered them so that conversational and grammatical activities concerned with the same language function, vocabulary items, or grammatical points appear together.

Vocabulary and Oral Activities

This section presents important vocabulary related to the chapter theme and is followed by at least one vocabulary building exercise.

INTRODUCING VOCABULARY

The introduction of chapter-theme vocabulary can be accomplished in a number of ways. Recent research in second language acquisition has stressed the importance of the receptive skills of listening and reading, so many instructors feel that learners acquire vocabulary more easily if they are introduced to it via listening input before they are asked to use it productively.

Not all types of input are equally valuable, however. First, students should hear new vocabulary in meaningful contexts, in listening comprehension passages that form a coherent whole with a logical or temporal sequence. Second, the input must be comprehensible to students. That is, even though the passage contains material that is new to them, it should be structured and presented so that they can guess the meaning as they listen. If the input is too far above their level of comprehension, students will perceive it as mere noise and tune it out completely.

You can also use the drawings and/or vocabulary boxes in the Vocabulary and Grammar section as a vehicle for the introduction of theme vocabulary. Many instructors feel it is useful first to model pronunciation, giving the correct pronunciation of each new word or phrase, and then to ask for choral repetition, that is, repetition by the whole class together. Beginning with choral repetition provides practice for everyone—an especially important factor in a large class—and allows individual students to reach some level of accuracy and confidence before being called on individually. Once you have presented the theme vocabulary, you should concentrate on individual words in the vocabulary boxes, drawings, and lists.

Certain conventions are observed in the listing of vocabulary, and you will want to bring these to students' attention at an appropriate time. For example, the verbs are presented in their plain, non-past form, while na-adjectives are presented with (na) after them.

VOCABULARY PRACTICE

Practice is just as essential in learning vocabulary as it is in learning grammar, and so vocabulary-building exercises have been included in this section. Rote memorization is only part of the learning process. Using new words to communicate in a meaningful context is the ultimate reason for learning vocabulary, as well as an excellent way to help fix the new words in one's memory, so students need to practice the theme vocabulary in a variety of meaningful contexts. Several common methods of reinforcing vocabulary are used in *Yookoso!*

Fill-in-the-Blank Exercises: This type of exercise requires students to fill in the blank with the word or phrase that most accurately completes the sentence. These exercises may either have only one right answer or allow for some creativity.

Questions/Answers (Personalized Questions): In this type of exercise, students practice new vocabulary by answering questions based on general knowledge or shared reality, such as the classroom environment, or by answering questions about and sharing their own experiences or opinions.

Logical Completion and Personalized Completion: In this type of exercise, students practice new vocabulary by completing sentences with words and phrases that make sense, or according to their own opinions, attitudes, or experiences. There is, of course, no single right answer to this type of exercise, but you can gauge students' command of and understanding of the vocabulary items by the appropriateness of their responses. Completions sometimes can take the form of brief dialogues. Dialogues of this type are considerably more challenging than simple sentence completion, since students must supply not only the correct word or phrase but also the proper tense, speech-style, and other details.

Association: In this type of exercise, students indicate what words or phrases they associate with other words or phrases. In this way, they make various associations among vocabulary items and review vocabulary clusters.

Definitions: In the early stages, definition exercises are strictly passive. Sometimes students match words with their definitions. More frequently, however, the definitions are given and students supply the words on their own.

In the later stages, definition exercises become more active, and students are asked to give simple definitions of new vocabulary items. By this point, they have a large enough vocabulary to use past or current chapter vocabulary to define simple terms in Japanese: *daidokoro: ryoori o suru tokoro*. Note that this type of exercise gives students practice in a very useful communication strategy: how to say what they mean when they don't know the word or can't remember it.

Exercises in which students imagine that they are explaining something to a Japanese acquaintance are variations of the definition exercises, and they reinforce the vocabulary necessary for talking about their own culture as well as the vocabulary necessary for functioning in the target culture.

Visually-based Exercises: Students complete sentences, answer questions, or make statements based on line drawings, photographs, or other visual materials. This type of exercise cues vocabulary items without the use of translation and without explicitly telling the students which words you want them to practice. Sometimes these exercises are very structured, allowing for only one correct answer. Generally, however, they are more open, allowing for increased student creativity while still providing a structure.

Tadashii desu ka, machigai desu ka. (True or False/Agree or Disagree): In this type of exercise, students indicate whether statements are true or false, or whether they agree or disagree with them. In many cases, students know enough vocabulary and grammar to correct the false statements or to change the statements to ones they do agree with. Sometimes correcting false statements is quite simple, because students have to change only the number or the name in question.

A more complex example of this sort of exercise asks the students to express personal opinions and attitudes about topics as simple as restaurants or as complex as world political conflicts, but you should save the more complicated questions for your advanced students.

Matching (Multiple Choice): This type of exercise focuses on the recognition of new vocabulary. Students are asked to match new words with their definitions or antonyms, questions with appropriate answers, or statements with appropriate rejoinders.

Situational Logical Conclusions: In this type of exercise, the text provides the situation or context for using vocabulary. Students respond to the situation by telling what they would do or say. The situations in this exercise are structured enough to lead students in the direction of the use of particular vocabulary items (in this case, weather words and phrases), and yet open enough to permit humor and creativity.

Scales and Self-Tests: Here, students read statements and select the correct response from among several given, or they rate their answers according to a scale provided in the text: never, at times,

frequently, every day. After responding to each of the items, students total their personal responses and see how they score.

Word Family Exercises: The purpose of this type of exercise is to make students more aware of word families and word morphology, the forms of related nouns and verbs, for example. In particular, it is a good idea to practice word families when you are presenting the theme vocabulary for a chapter. In this way, students relate new words to words they have already learned, and the new material will seem easier to learn. "Odd Man Out," in which students have to point out the word that doesn't match the others semantically, is a variation of this exercise.

Logical Sequence Exercises: In this type of exercise, students put a series of statements about an event into a logical sequence, thus demonstrating their command of the vocabulary and structures.

Once the logical sequence of actions has been established, the situation can be expanded by asking students to describe the circumstances that led up to the situation in the first item. The situation can then be expanded by continuing the story after the last item: *Huraito atendantō wa seki o oshiete kuremashita. Watashi wa. . .*

Classroom-based Exercises: The people and objects in the classroom provide the basis for this type of exercise. For example, you might tell a student to describe the clothes that a classmate is wearing and then have the other students guess who is being described. Here students practice colors in a natural context through a structured, but also open-ended exercise with an immediate connection to their surroundings.

Interview: In most interview exercises in the Vocabulary and Grammar sections, the exercise items provide the structure of the interview. Often interview exercises will end with the suggestion that students share the information they have learned with the class.

While open-ended exercises provide greater opportunity for student creativity, they can also offer pitfalls if the students stray beyond the limits of the structures and vocabulary they have mastered. For this reason, it is a good idea to encourage students to stay in safe territory, but even with such guidelines, they often try to express ideas that are beyond their ability in Japanese. The result is often an incorrect form, an inappropriate word, or a structure that just doesn't work in Japanese. We believe that such mistakes are a normal part of the language-learning process, and we suggest that you respond first to the content of the student's message, rewarding the student for a correct answer or response, and then deal with the error.

GRAMMAR AND PRACTICE ACTIVITIES

Each grammar section introduces a new item by using mini-dialogues, which are followed by explanatory paragraphs. These paragraphs present and define the necessary grammatical terminology and give English examples of the phenomenon being discussed before presenting the Japanese forms, functions, and rules. The explanations are followed by several practice activities, beginning with form-focused exercises and moving on to more meaning- and function-oriented ones. These are designed so that students can learn grammar along with the theme vocabulary in meaningful contexts.

Although the grammar explanations precede the exercises, this does not imply that the explanation phase should always come before the practice phase. Students who prefer to infer grammar rules while using the language can start with the meaning- and function-oriented exercises. After reading the explanation, such students may then want to do the form-focused exercises in order to reinforce the relationship between form and meaning. On the other hand, students who prefer to read the explanations before attempting any of the practice activities can do so. If you think that a certain grammatical item is so simple that students can deduce the rule(s) through communication-oriented activities, you can even skip the relevant Grammar and Practice Activities section or assign them as homework.

Furthermore, you will find additional opportunities for practicing all the grammar points together in the Language Functions and Situations portion of each chapter. Thus, the overall organization of *Yookoso!* has both focused, single-emphasis presentation cycles (Vocabulary and Grammar) and recombined or synthesis-application cycles (Language Functions and Situations and the Review Chapters).

Mini-Dialogues

The mini-dialogues have several purposes: (1) to introduce new grammatical structures in a meaningful context; (2) to add a light touch to the classroom interaction; and (3) to provide short exchanges that can serve as models of conversation. In general, because the mini-dialogues are short and introduce only one new grammar point, relating it to a realistic situation, they are easy to introduce in class, and they serve as the easiest device for presenting new material, even if you are a novice teacher or an inexperienced teaching assistant.

A good sequence of classroom activities to follow when using the mini-dialogues is generally: (1) presentation, (2) practice, (3) comprehension check, and (4) use of the mini-dialogue to introduce a new grammatical structure. (The section on "Dialogue Presentation" contains hints on how to teach dialogues most effectively.)

You can follow the mini dialogues with a series of comprehension questions that test students' understanding of the conversation. At first, ask questions that make the students repeat the new forms without having to manipulate them. In later chapters you can devise comprehension questions in which the students have to make minimal changes in the lines of the dialogue in order to answer correctly, and, in so doing, they begin to manipulate the new grammar within a controlled situation.

Presenting Grammar

Each Grammar section concentrates on only one grammar point. This single-emphasis presentation and sequence breaks the new grammar down into manageable chunks, allowing students to absorb difficult concepts bit by bit. The sections covering the most complex grammar are subdivided further for ease of mastery, and occasionally, presentation is spread out over more than one chapter, along with appropriate exercises. For example, the presentation of the various uses of the *-te* form occurs over a number of chapters, so that the students do not have to absorb all of them at once.

You may use phrases from the mini-dialogues to initiate formal presentation of grammar in a focused way by manipulating the new grammar in comprehension questions. Draw students' attention to grammatical patterns by asking several questions such as *Nan to iimasu ka?* or *Donna imi desu ka?* Alternatively, you can ask students to produce variations on a significant pattern. You may want to use phrases from the mini-dialogues to stimulate inferences about grammatical structures.

It is not absolutely necessary to introduce every grammatical item with a mini-dialogue. You can use a cartoon or a line drawing that illustrates the grammar point and still apply the techniques outlined above. The *naru* constructions are especially easy to introduce with drawings that contrast an object's former state with its present state: *Kono konpyuuta wa yasuku narimashita. Kono ringo wa akaku narimashita.*

Grammar presentations in the student text are written in English to ensure maximum student comprehension and to enable students to study the material on their own. Because many students are not familiar with or have forgotten the traditional grammatical terms and concepts (subject, infinitive, adjective, direct object, and so on), each new concept is introduced and defined, with examples in English as well as in Japanese.

With more advanced students, you may be able to explain grammatical individual items in Japanese. Whether done in English or in Japanese, however, the grammar-presentation phase must be clear and well organized, or else students will not be able to produce new forms and use them correctly. It is equally important that the grammar presentation itself be brief. If you spend too much class time talking about Japanese, there will not be enough time left to practice using it. Students can

read the grammar explanations on their own at home, but in most cases, they will not get the active practice and immediate feedback they can get in the classroom.

One of the best ways to prepare clear grammar presentations is to follow the example of the presentations in the text. First, read through the entire explanation of a grammar section to get an overview of the material covered and how the presentation is developed. Next, read the comments in the *Instructor's Manual* to see what supplementary information, suggestions, and exercises are provided. If there is a lot of material, jot down the entire sequence of presentation.

You may want to follow the grammar presentations exactly as they are given in the text, but you may prefer to vary your presentations somewhat, so that your students will be exposed to two slightly different approaches to the new material. One possible way is to use a deductive sequence: that is, you explain the general principle involved and have the students practice particular examples of it. You can also vary your approach by using an inductive presentation, giving examples of the new grammar in context and having the students infer the underlying generalization from these examples. Indeed, virtually all the mini-dialogues lend themselves to inductive presentation of grammar.

In addition to brief, straightforward presentations of the material to be covered, you should point out areas of English interference with Japanese, that is, areas in which English language structures are likely to interfere with mastery of a new pattern in Japanese. For example, the particle marking of *kiku* that distinguishes "ask" from "listen" is the opposite of what English speakers might expect: *sensee ni kiku* does not mean "listen to the teacher," but "ask the teacher," while the correct equivalent of "listen to the radio" is not **rajio ni kiku* but *rajio o kiku*. It is also a good idea to point out areas of Japanese interference, that is, places where previously mastered Japanese grammatical concepts can interfere with the learning of new concepts. For example, having learned that *de* marks the place where an action occurs, students may want to say things like **teeburu no ue de suwatte wa ikemasen* instead of *teeburu no ue ni suwatte wa ikemasen*.

It is important to explain the functional use of each grammatical structure as you introduce it. Such information is important from a cross-linguistic point of view, because a structurally similar grammatical structure is not necessarily used to express the same function in the two languages. For instance, "Let's . . ." is commonly used to invite someone to do something, while the use of the corresponding *-mashoo* in Japanese for the same purpose sounds pushy. Similarly, English-speakers often issue invitations in the form, "Do you want to . . .?", but in Japanese, *verb-tai desu ka* comes across as more of an information question than an invitation. In both cases, the use of *-masen ka* is more appropriate. After introducing such potentially tricky structures, it is a good idea to ask the students some situational questions. For example, after introducing the *-masen ka* form, you could emphasize the contrast among the three structures by asking things like, "What would you say if you wanted someone to go to the football game with you?" and "What would you say if you had met to go to the football game and wanted to suggest that you should get going?"

Whenever new grammar structures are based on previously learned material, it is crucially important to review the "old" material before beginning the new, following up the review in class with a quick conversational review of the same material. For example, before presenting the *koto ga aru* construction, you might review the already familiar plain past tense.

Emphasizing review and re-entry in this way, when appropriate, will help students to see the grammar structures they are learning as part of a coherent system, not as discrete items totally separate from one another.

Once you have a firm idea of the sequence of your presentation and its interaction with the exercises, you can decide how to spread the presentation of each chapter over available class hours. Many instructors find it useful to devote a few minutes at the end of class to present and briefly drill the grammar for the exercises that students will be preparing for the next class meeting, allowing them to use their out-of-class study time effectively without encountering serious frustrations. At the next class meeting you can spend a minimum amount of time reviewing the previously presented material and more time on practice, especially on the more interesting and lively communication exercises provided in the text. Alternatively, after finishing the communication-oriented exercises that are designed to present and practice a grammar item, you can give a brief formal explanation at the end of class and assign some exercises from the text and the *Workbook/Laboratory Manual* as homework.

MECHANICAL ACTIVITIES AND EXERCISES

The exercises immediately following the grammar explanations first provide basic, easy precommunicative drills. These tend to be more mechanical and less personalized than the exercises in the Vocabulary section. Although they require the manipulation of Japanese sentences rather than meaningful communication, their role in language learning is fundamental. Out-of-context, mechanical drills are good for directing students' attention to a specific pattern of formal change or making them aware of a rule-based morphological change. These kinds of drills, however, do not contribute significantly to the development of the students' communicative abilities, so their use should be limited. Use them as fast, oral drills, either eliciting choral responses from the whole class or calling on individual students. The following are frequently-used types of grammar exercise, some of which are used in *Yookoso!*

Substitution (Pattern) Drill: This type of drill requires the substitution of one word or phrase for another, plus the production of other changes made necessary by the substitution. In *Yookoso!* most of these drills are presented within a context, either a general situation that serves as the "umbrella" for several patterns or a two-line conversational exchange that shows the pattern in a natural conversational setting. This makes the drill more realistic and encourages students to think about what they are saying as well as about the forms they are producing.

Rapid-Response Drills: As the name suggests, the primary purpose of this type of drill is to give students practice in responding very quickly to a stimulus. It can either be very mechanical in nature or can stimulate a conversational situation.

The following exercise is an example of a rapid-response drill designed to reinforce the past tense ending preliminary to pattern practice in context:

Ashita ikimasu ka.
Iie, kinoo ikimashita yo.

Ashita mimasu ka.
Iie, kinoo mimashita yo.

and so on. Speedy response is important, since students need to learn to answer quickly in common conversational situations.

Directed Dialogue: In these exercises, you cue students orally to ask specific questions or make specific statements, using the phrases *Tonari no hito ni itte kudasai* or *Tonari no hito ni kiite kudasai*. The indicated student transforms the direction into a question, and the other student responds. Because this exercise is inherently mechanical, you should model it in English the first few times you use it.

Chain Drill: This type of drill provides very focused question-answer practice, and it has the additional advantage of increasing student practice and minimizing the amount of speaking the instructor does. To begin it, you indicate the question to be asked and direct a student to initiate the drill sequence. Each student then asks the next person the same question.

Transformation Drills: In this type of exercise, one type of sentence or structure is changed into another: affirmative sentences into negative sentences, declarations into questions, non-past verb forms to past, and so on.

As students perform the indicated transformation, their attention is focused mainly on the grammar point at hand, such as the formation of the plain past tense. This kind of drill, along with pattern drills, is an excellent type to use in the initial stages of practice with new material or when you

have noticed a specific pattern of errors during communicative practice and want to improve the students' grammatical accuracy.

Translation Drills: The most useful translation exercises for the beginning learner are brief and focus on areas that cause problems because of English interference.

Since many beginning language students have a natural tendency to try to translate from English every utterance or sentence they produce in Japanese, as well as mentally translating everything they see or hear into English before responding, many instructors believe it is best to confine translation exercises to this kind of focused situation.

Sentence Builders: In this type of exercise, students create original sentences by selecting one word or phrase from each of the columns provided. They must make a number of semantic (vocabulary) and syntactic (structural) decisions to produce logical, grammatically sound sentences. In a variation of this type of exercise, you can ask students to supply appropriate words and phrases that are not listed in the sentence builder in the text. In this way, what is basically a mechanical exercise can be creative and personalized, as time and needs permit.

Dehydrated Sentences: This type of exercise provides the main elements of a sentence or conversational exchange, but the verb is either given in the non-past, plain form or completely omitted, particles are omitted, and adjectives are given in their base form.

Phrase Cues: This type of exercise is similar to dehydrated sentences in that only the base for the sentence or question is given, and students are directed to use the phrases to complete the exercise. While relatively controlled in format, phrase cue types of exercises can require students to be alert to content and to think before responding according to the model pattern. For example, some exercises require the students to make logical matches between the items listed and the persons suggested.

Patterned Conversations: In this type of exercise, students work in pairs or threesomes to simulate a typical conversation. A model dialogue is given, and substitutions to be made in it are indicated in the exercise items. The substitutions can be either very simple or more sophisticated, with each one requiring students to make further changes as in a pattern drill, and students may also be required to supply some information appropriate to the situation.

Story Sequences: Exercises in which the items form a logical sequence or tell a story can be quite simple in format, for example, as in an exercise requiring students to change the plain forms in a paragraph to their *-masu/desu* form. When students make the indicated transformation from plain to polite, they will be practicing speech levels.

COMMUNICATION-ORIENTED GRAMMAR ACTIVITIES

Exercises similar in format to some of the vocabulary-oriented exercises are found in the Grammar section, along with some of the following types:

Questions: Questions in *Yookoso!* relate to common knowledge (the weather, geography, history, and so on) or to students' personal experiences and opinions. In later chapters of the text, the recombinative possibilities of question exercises are developed to their fullest, with each exercise subtly incorporating review of previously introduced materials.

Games: While the game format occurs most commonly in the Vocabulary sections, a few games are found in the Grammar section. Guessing games of all kinds work quite well in beginning language classes, but students also enjoy games that contain an element of competition, such as a "te-form bee," modeled on the familiar spelling bee.

Survey Activities: Survey activities are similar to interviews in that students work one-on-one with others to obtain information. The survey, however, adds the twist of interviewing a number of students. Survey activities, while conversational in tone, are still relatively structured, and students can make whatever use of them their language abilities and interest level permit.

Situation Activities: Many Vocabulary and Grammar Activities section activities simply set up a situation or situations to be discussed or acted out. They are not always identified by a particular title.

In addition, the Grammar sections may contain communicative exercises of the sort found in the Vocabulary section, among them interviews, visually-based exercises, personalized completions, and questions.

LANGUAGE SKILLS

Teaching reading and writing Japanese is an important component of the *Yookoso!* program, and this section explains the objectives and format of the Language Skills sections of each chapter and the most effective ways to teach them.

Reading

Reading is not only valuable in and of itself, but it also provides linguistic input for either expanding or reinforcing the students' linguistic skills. Eye-minded students may have difficulty retaining something that they have only heard and never seen, so reading materials give them a type of reinforcement that is consistent with their learning style. On the other hand, the farther students have progressed into the advanced levels of study, the better they are able to learn new vocabulary and idioms through reading. If they are deprived of opportunities to speak Japanese for a long period of time, regular reading of material at or slightly above their level of competence can slow the deterioration of their linguistic skills.

Most words used in the reading materials are presented in the Vocabulary and Grammar Activities section and listed in the Vocabulary list just after the Language Skills Section. There may be unfamiliar words in the reading passages, but they are glossed in the margins, and students are not required to memorize them. The reading selections, like the dialogues and exercises in the main text, are written in standard Japanese orthography, with no concessions to the student other than *hirigana* over the unfamiliar or newly-introduced *kanji*. Although this orthography may intimidate beginning students at first, they soon become accustomed to it, and the pay-off is the ultimate gain in confidence and reading skills. In fact, the instructors who field-tested the *Yookoso!* materials have reported that the students who learn under this system are far better readers at the end of the first year than students who have learned under either the "hiragana plus familiar *kanji* only" system or the "roomaji plus supplementary reader" system

Although the author believes that students must be exposed to authentic materials from the early stages of language learning in order to develop reading ability effectively, authentic materials with too much incomprehensible text can confuse the students and thus lower their confidence level. For this reason, the author has decided to use simulated authentic materials in the Reading sections. There are, however, several *realia* included in *Yookoso!*, and instructors may choose to use them for various activities.

What we think of as "reading" is really made up of four different skills: scanning, skimming, intensive reading, and extensive reading. and we need to teach all four in the foreign language classroom. Scanning is for obtaining specific information from the text. For example, a student traveler might scan the Japan youth hostel handbook to figure out which of two youth hostels in a given city is closer to the train station. Skimming is for getting the main idea of the text. A tourist might skim a sign posted in a famous garden to determine whether it is giving the historical background of the garden or a description of the trees and plants. Intensive reading is for occasions when one needs to understand

the meaning of each word and structure and sometimes analyze the text. Extensive reading means reading for pleasure. Of course, this last type of reading is impossible for beginning students, so in *Yookoso!* Book One, you should concentrate on teaching scanning, skimming, and intensive reading. You will, however, find a few passages for extensive reading in *Yookoso!*, Book Two.

We now know that reading is a total cognitive activity and not the same as translation. Thus, while teaching reading, you should help students activate all their cognitive abilities and develop good reading strategies, so that they can gain the maximum amount of information from a Japanese text, even with a limited command of the language.

A classroom reading exercise consists of three phases: prereading, reading, and postreading. The *prereading* phase prepares the students mentally for the reading materials. In this phase, you provide necessary background information and activate the students' knowledge about the topic of the text. You let students anticipate the content and guess and predict what might be in the text. If you feel that the students lack some crucial linguistic information for comprehending the text, this is where you provide it.

In the *reading* phase, you first guide students to look at the text globally instead of trying to translate from the first line. Have the students identify the type of text, the type of information included in the text, and the main idea(s) of the text (skimming). Then, ask students to read for specific information (scanning). The final stage of this reading phase is to have the students read intensively. Have them focus on specific aspects of language, vocabulary, grammatical structures, and other linguistic features, so that they can learn how they are used in writing.

In the *postreading* phase, you review the text to consolidate the students' understanding and use it as a springboard for other activities. You can have students write a similar text modeled on the reading material, discuss their opinions and impressions of the text, paraphrase the text orally, or write a short summary.

The author strongly recommends that you introduce and practice the *Yookoso!* reading materials following the above procedures. You may also have access to Japanese newspapers, magazines, comic books, advertisements, menus, handbills, instruction pamphlets, or maps that are suitable for classroom use. When you introduce these authentic materials in class, you should follow the prereading, reading, postreading routine to insure that your students gain the maximum benefit from the experience.

Writing

Writing practice begins in *Getting Started*, where the students learn how to write the hiragana and katakana. In the beginning, of course, recognizing the hiragana and katakana is more important than producing them, but many students feel that repeatedly writing the kana and kanji, especially whole words made up of a combination of new and familiar symbols, is the best way to bring about recognition. For this reason, the *Workbook/Laboratory Manual* contains exercises and sample words for the students to work through and copy over. Here are some points to remember when teaching kanji.

1. Since loanwords from Chinese written in kanji form a substantial portion of the Japanese vocabulary, in much the same way that Latin and Greek roots form a substantial portion of the English vocabulary, learning kanji ultimately increases the student's vocabulary and brings about increased ability to figure out the meanings of unfamiliar words encountered in reading.
2. In order to learn kanji most effectively and enjoyably, students need to know about their origin and history, stroke order, their role in Japanese culture and society, how Japanese children learn kanji, and the radicals. However, after the first few chapters, it should not be necessary for you to introduce the stroke order and radical of each new kanji, because students eventually become able to learn these on their own.
3. As with oral interactive skills, the first step toward acquiring kanji is developing recognition skills, so your testing should reflect this principle, emphasizing recognition rather than production. If you force your students to write more kanji than they can recognize, they will feel so overburdened that they will lose their motivation. However, this does not mean that you should

never have your students write **kanji**, since writing practice helps the students internalize the shapes and stroke orders.

4. You should teach the meanings and readings of each **kanji** in connection with a specific context. For example, **tsuki/getsu/gatsu** is one of the active **kanji** in Chapter 1, where it is used only in such compounds as **Ichigatsu** and **Getsuyoobi**. Thus, students need to learn readings **gatsu** and **getsu** here, but they do not have to learn the reading **tsuki** yet. The reason that the *Workbook/Laboratory Manual* lists all the meanings and readings is so that when other meanings and readings are presented in later chapters, students can refer back to these lists.

You need to remember that, unlike Japanese schoolchildren, your beginning students have only a small spoken vocabulary, so if you try to teach them every reading of each new **kanji** all at once, they will become overwhelmed and in any case will not retain the readings that do not connect with something in their spoken vocabulary. For example, you should not teach the reading **ikiru** when you introduce **gakusee no see** (生) in Chapter 1, because at this point, your students, unlike Japanese six-year-olds, do not have phrases such as **ikite iru** in their spoken vocabulary. More advanced students are able to learn new vocabulary through **kanji**, but beginning students are still struggling with the basics of the spoken language and should concentrate on the **kanji** that support that effort.

5. The best way to increase the students' skill in recognizing **kanji** is to give them as many opportunities as possible to see **kanji** or **kanji** compound words in context. Thus when the students have already studied the **kanji** for **hon**, and the new compound **hon'ya** comes up, don't write the unlearned **kanji** in **hiragana**. Instead, write the compound in its standard written form, adding **hurigana** and a brief explanation, so that the students can learn **ya/oku** in a natural context. It is also a good idea to encourage students to practice writing not just individual **kanji**, but also compounds and even whole sentences. In this way, they both see the **kanji** in context and review previously learned **kanji**, almost without being aware of it.

6. Although it is possible to teach **kanji** in conjunction with teaching conversation, the author believes that it is better to avoid mentioning **kanji** while practicing listening and speaking. In general, college students are more comfortable with written work than with speaking up in class, so if you let them, they tend to focus on the **kanji** as a means of avoiding having to speak.

7. One easy way for students to learn **kanji** is to learn a number of **kanji** that belong to the same semantic category at the same time. *Yookoso!* tries to teach **kanji** in semantic groups, such as numbers, adjectives related to size, colors, days of the week, and so on.

8. Since class time is limited, you should not spend too much time explicitly teaching **kanji**. Instead, the students should do most of the work on their own outside of class. **Kanji** dictionaries are helpful in this regard, so it is advisable to teach your students how to use a **kanji** dictionary at some point during the second half of the first year.

9. It is extremely difficult to correct fossilized bad habits in writing **hiragana**, **katakana**, and **kanji**. Therefore, it is advisable to check students' writing samples very carefully at the beginning stage.

10. Remind students that their spoken language skills can inform their reading of **kanji**. For example, when they see the **kanji** compound for "April," they should think back to their spoken vocabulary and realize that it is read **Shigatsu**, not ***Yongetsu**.

11. If you think it is appropriate, you may teach more **kanji** than *Yookoso!* presents. Our field testing of *Yookoso!* shows that you can increase students' functional knowledge of **kanji** very effectively in a short period of time by following the above guidelines.

12. Students need to understand that mastering **kanji** takes many years of study and exposure to authentic materials, even for native speakers. They should not be discouraged when their reading skills lag far behind those of their friends who are studying European languages.

Students start writing Japanese at the sentence level in the Grammar section of the main text, assuming that you assign it as homework, and the Writing Activities section of the *Workbook/Laboratory Manual*. Although the *Workbook/Laboratory Manual* includes some open-ended or free-writing activities, the

Writing section of the main text is where the students have more opportunities to express themselves creatively.

Students cannot develop the ability to write paragraph-level discourse in Japanese simply by writing up grammar exercises, so it is necessary for them to have frequent opportunities to write creatively. We recommend that you assign students to write short paragraphs once a week, although it may not be feasible for you to collect, mark, and return all assignments. If you collect the compositions for grading purposes, the students will gain the most benefit if you ask them to turn in their first drafts for you to examine and mark. Then, ask the students to rewrite their compositions, making corrections and revisions according to your notations. Collect and grade the second drafts.

The author believes that the best way to develop good writing ability is to have the students imitate authentic materials or materials written by native writers. Therefore, many writing activities in *Yookoso!* ask the students to model their written work on the immediately preceding reading selection.

Language Functions and Situations

The simple accumulation of lexical and syntactic knowledge does not lead to the achievement of communicative abilities, so you need to create opportunities for students to use such knowledge in an integrated way and apply it to realistic situations. In this section of the lesson, therefore, students learn how to express themselves in common real-life situations connected with the chapter topic. They also learn how to use their interactions with Japanese people as opportunities for increased language learning.

Each section starts with a dialogue illustrating a given situation or scene. You may practice it following the procedure suggested for dialogue practice. If alternative expressions are possible, you may want to teach them. It is important for students not to simply follow the pattern presented in the model dialogue but also to make their own decisions in order to cope with a variety of situations. For example, in the shopping situation in Chapter 7, you may teach the students what to say when they have decided not to buy something. In addition, many of the situations call for a brief discussion of Japanese etiquette, which is sometimes quite different from North American etiquette.

Once you feel that students have sufficient linguistic and cultural knowledge for doing role-plays, have them work in pairs or in groups and practice some of the role-play situations that are provided in the text.

Listening Comprehension Activities

The last section of each chapter, *Listening Comprehension Activities*, is designed to let students practice comprehending rather lengthy conversations or oral texts related to the chapter topics. The new vocabulary and grammatical structures appear in these conversations or oral texts, so we recommend that you cover this section after the students have finished the Vocabulary and Grammar sections. The transcript of the listening passages is included in this *Instructors' Manual*, and the selections are also recorded in the Audio Program, so students can either do this activity in class while listening to you or the recording or do it on their own as homework. Although this section is short, the possibilities for follow-up activities are unlimited, and you can use this section for the development of the three other linguistic skills.

Listening has traditionally received little emphasis in foreign language classrooms and foreign language textbooks. Many instructors have considered it to be a passive skill, that is, one that requires little effort or practice on the part of the learner. Many have also believed that it comes naturally to the students in the process of language acquisition, and that if students have learned to speak, then surely they can understand the spoken language. Generations of students, however, have found, however, that while they can often communicate their ideas and basic needs in very simple language, they often have much more difficulty understanding what others say to them in Japanese. In addition, as second-language acquisition research indicates, listening plays a much more important role in the language-learning process than previously thought, and may in fact be of enormous importance in the development of productive skills.

To be successful listeners, students must learn to make aural discriminations, listening for and becoming aware of a great number of linguistic clues. The following are some basic principles and methods for teaching these distinctions.

AUDITORY DISCRIMINATION

Native speakers of English have a tendency to neutralize unstressed vowels, so they may not pay much attention to vowel distinctions when listening to Japanese, making it difficult for them to distinguish *saka*, *sake*, and *saki*. They also have trouble hearing the difference between long and short vowels and between single and double consonants. Perceiving the contrast between *su* and *tsu* is also extremely difficult for many English speakers. In order to head off future problems, you should begin having the students practice auditory discriminations, in the form of hiragana and katakana dictations, while you are going through Getting Started.

LISTENING FOR STRUCTURAL CUES

Students must learn to listen for grammatical information, sometimes placed where beginning students least expect to find it. Listening for verb endings, relatively unimportant in understanding spoken English, is especially important when listening to Japanese, and the parts of speech come in a different order than in English. Start with short, simple sentences and gradually work up to longer ones. When a variety of verb endings have been presented and students have become used to listening to sentence-level discourses, you should occasionally provide exercises for listening for such structural factors as negativity and different modalities.

AUDITORY MEMORY AND DISCRIMINATORY LISTENING SKILLS

The ability to discriminate among sounds and identify structural cues is of little use unless students can remember what they have heard or at least remember the gist or essence of it. Some students find this relatively easy, while others find it quite difficult. For this reason, it is important to provide listening exercises that require students to assign meaning and not just echo Japanese sounds.

Listening exercises that require students to listen to, understand, and respond meaningfully to brief utterances encourage them to listen purposefully for meaning as well as for sounds. You should provide listening practice that requires students to think about the meaning of what they hear as well as about the form, encouraging them to listen for and remember general concepts and semantic relationships rather than just grammatical details. Many of the listening exercises in the *Workbook / Laboratory Manual* emphasize the development of global listening skills.

When you design exercises for global listening skills, it is important to write realistic scenarios with real-life settings. An exercise based on a conversation between two people is usually more realistic than a monologue and provides students with more motivation for listening.

NEED FOR ATTENTION

There is little doubt that most of us would have to sit on the edge of our chairs and pay complete attention if we were to sit in on a graduate-level class on nuclear physics. And that is assuming that we were able to concentrate at all during the class. Faced with such difficult material, many of us would give up completely and tune out. Similarly, because they are not familiar with the new sounds, forms, vocabulary, and word order they hear, beginning language students must work hard when listening, and they easily become tired. This is inherent in the language-learning process, even for the student who has a good ear and a great deal of language learning facility.

Students often complain that the recording or the speaker is "talking too fast." This problem often comes from the perceived rate of speech rather than from the actual speed. Indeed, students will often complain that Japanese people speak much faster than English speakers, just as Japanese who have

recently arrived in an English-speaking country complain about English speakers. The more familiar the student is with the material, however, the slower the perceived rate of speech. Thus, when students review the recorded passages for previous lessons, they are often amazed to find that the speakers have "slowed down" quite dramatically! The problem, therefore, is usually not that the speakers are talking too fast, but that the listeners are listening too slowly.

VOCABULARY LIST

At the end of each chapter is a list of active vocabulary, that is, the new words that all students are expected to learn for active use, by semantic group and grammatical category. The Vocabulary List includes the theme vocabulary presented and practiced in the Vocabulary sections, as well as active vocabulary introduced in the Grammar sections. Thus, it serves as a ready reference for both students and instructors.

In all chapters of *Yookoso!* there are some vocabulary items--either loanwords (*katakana* words whose meaning and form are so close to the original words that students can guess the meaning) or words glossed in the margins of reading selections --that are used to establish the context for an exercise. These words are usually not considered to be active vocabulary and are therefore not listed in the chapter Vocabulary List, since students do not actively manipulate them. However, instructors who carefully follow the introduction of vocabulary will discover that such background vocabulary often becomes active in a later chapter, especially if it has appeared passively in a number of earlier chapters.

The Japanese-English Glossary at the back of the text lists all words used in *Yookoso!*, including both active and passive vocabulary.

KANJI LIST

This section simply lists the active *kanji* for the chapter, that is, the ones the students must learn to write. The relevant *kanji* exercises and writing charts are included in the *Workbook/Laboratory Manual*.

REVIEW SECTION

Each chapter ends with a checklist that students can use to ascertain their progress. Following that is a two-page review section that includes three or four activities to help students review orally what they have learned in the chapter. The activities vary in terms of format: some will work best if you direct the work of the whole class, but many lend themselves to either whole-class or small-group practice, and many more are specifically designed to be used by pairs or small groups of students, which has the obvious advantage of increasing the amount of oral practice that each student receives.

Most of the activities can be used in class without any special out-of-class preparation by either students or instructors, and no activities require the introduction of new vocabulary. Some activities require a fair amount of student creativity and imagination to be totally successful. It is useful to ask students to spend a few minutes preparing these exercises, either out of class or in groups during class. Some activities can be assigned as homework.

The Workbook/Laboratory Manual

The combined *Workbook/Laboratory Manual* that accompanies *Yookoso!* contains a variety of exercises specifically designed to provide listening and writing practice and to introduce and reinforce Japanese script. In fact, only the *Workbook/Laboratory Manual* contains specific exercises for learning *hiragana*, *katakana*, and *kanji*. Both the listening and writing sections of the workbook follow the organization of the Vocabulary and Grammar section of the main text, with section titles identical to those in the text.

You can assign some of the exercises along with the reading of grammar explanations. If you follow this pattern, doing the exercises will immediately confirm whether or not students have understood the grammar point in question. Note that the Exercises section immediately following the grammar explanations in the main text can be used in the same way. You can also assign a portion of the exercises connected with a particular section of the main text on the first day you work with that section, and the rest as a review the following day. Some instructors like to assign all the exercises on a section of the main text as a kind of follow-up activity after the material has been covered in class. Most students, however, need the day-to-day practice that section-by-section exercises provide.

Answers to almost all the exercises are provided at the end of this manual, so you can refer to them when you grade the exercises. If you choose not to mark them, photocopy the relevant answers and post them on your door so that students can check them and self-correct their mistakes individually before turning in the exercises. However, since students do not always see their own mistakes, you may want to spot-check workbook exercises for accuracy and as a means of keeping in touch with students' progress. You may wish to encourage students to use written homework as a means of communication with you by writing questions or comments in the margins. These questions can be especially helpful for students who are stymied by a particular exercise or have looked up the correct answers and still don't understand why those answers are correct.

The Listening Comprehension Activities section of the *Workbook/Laboratory Manual* contains focused and global listening comprehension exercises that are intended to cover all the material of a given chapter. They may take the form of dialogues, monologues, letters or diary entries read out loud, radio advertisements, news reports, or interviews. Whatever the format, emphasis is on the development of listening abilities in context, rather than understanding every single word in the passage.

You can assign listening comprehension exercises after covering each sub-section of Vocabulary and Grammar as way to review the vocabulary and grammar presented there. Advise the students that, unless the instructions say otherwise, they may listen to each passage or dialogue as many times as they need to. Warn them that they may not understand every word in the listening passage, but that they will understand enough to complete the exercises.

The transcripts of all the listening comprehension activities are included in this manual, along with the answers to the exercises. The recorded texts for these exercises are found in the Audio Program.

Using Yookoso! with the Recordings

There are two sets of recordings that accompany *Yookoso!*

The Listening Comprehension Program for the main text is packaged with the textbook. It contains, in the same sequence in which they appear in the main text, the vocabulary lists, the model activity dialogues, the grammar presentation dialogues, and the listening comprehension activities.

The Audio Program for the *Workbook/Laboratory Manual* contains all the listening passages for the Listening Comprehension Activities section of each chapter of the *Workbook/Laboratory Manual*. This program can be used in the language laboratory, but depending on the instructor's wishes, it can also be available for purchase by students through the college bookstore, or, if the language laboratory makes arrangements with McGraw-Hill, it can be duplicated for individual student use at home.

No pauses for repetition are provided on the recordings. Our experience shows that students who stop the recording on their own to repeat after each sentence tend to listen more carefully and, consequently, develop better listening skills than do students who use recordings that provide a pause for repetition.

There is no reason to confine the use of the recordings to the language laboratory. Both sets of recordings can be an integral part of classroom teaching, serve as a model for pronunciation skills and comprehension of dialogues, and so on. Students should also be encouraged to practice on their own at home, which is why the Audio Program is available for them to use individually.

Using the Yookoso! Video

Yookoso! is accompanied by a video that will help you enhance your teaching. This video, covering both *Yookoso! An Invitation to Contemporary Japanese* and *Yookoso! Continuing with Contemporary Japanese*, contains thirty-nine segments, most of which are based on the situational-functional dialogues included in the two main texts. All segments were shot on locations in Japan with professional actors who are native speakers of Japanese. The following is a list of the segments:

SEGMENT NUMBER	SEGMENT TITLE	CORRESPONDING CHAPTER NUMBER
1	At a department store information desk	Book 1, Getting Started
2	Tea shop	Book 1, Getting Started
3	Asking for directions (1)	Book 1, Chapter 2
4	Asking for directions (2)	Book 1, Chapter 2
5	Talking about the weather	Book 1, Chapter 4
6	At a culture center	Book 1, Chapter 5
7	Inviting someone to a restaurant	Book 1, Chapter 6
8	Turning down an invitation	Book 1, Chapter 6
9	At a pastry shop	Book 1, Chapter 6
10	At a restaurant (1)	Book 1, Chapter 6
11	At a restaurant (2)	Book 1, Chapter 6
12	At an electrical appliance store	Book 1, Chapter 7
13	Buying a wedding gift at a department store	Book 1, Chapter 7
14	Buying a birthday present at a department store	Book 1, Chapter 7
15	Inviting someone to travel with you	Book 2, Chapter 1
16	At a travel agency (1)	Book 2, Chapter 1
17	At a travel agency (2)	Book 2, Chapter 1
18	At a travel agency (3)	Book 2, Chapter 1
19	Hotel reservations (1)	Book 2, Chapter 1
20	Hotel reservations (2)	Book 2, Chapter 1
21	Checking in at a hotel	Book 2, Chapter 1
22	At a real estate agency	Book 2, Chapter 2
23	At a clinic	Book 2, Chapter 4
24	At a pharmacy	Book 2, Chapter 4
25	Talking about the state of one's health	Book 2, Chapter 4
26	Encouraging someone's efforts	Book 2, Chapters 3 and 4
27	Expressing joy	Book 2, Chapter 4
28	Filling out a job application	Book 2, Chapter 5
29	Job interview	Book 2, Chapter 5
30	At the post office	Book 2, Chapter 6
31	Telephoning (1)	Book 2, Chapter 6
32	Telephoning (2)	Book 2, Chapter 6
33	Telephoning (3)	Book 2, Chapter 6
34	Apologizing (1)	Book 2, Chapter 7
35	Apologizing (2)	Book 2, Chapter 7
36	Lost wallet	Book 2, Chapter 7
37	At a reception desk (1)	Book 2, Chapter 7
38	At a reception desk (2)	Book 2, Chapter 7
39	Making a request at work	Book 2, Chapter 7

WHY USE VIDEO?

There are several benefits to using videos in the foreign language classroom. Videos can serve as a vehicle for presenting language input in real-life situations or contexts. The visual information presented in videos can provide language learners with information on how language is used in a specific context and how native speakers communicate with each other. From the language learner's point of view, videos provide a particularly vivid form of linguistic input.

Actually watching native speakers use the target language and being able to understand what is going on in a video enhances the learner's motivation. The combination of visual and auditory input allows the learner not only to practice linguistic forms but also to observe such social and cultural features as gestures, facial expressions, etiquette, and age- and gender-specific styles of speech and action. Incidental features of the video may also prompt student questions about Japanese culture and society: "What's that music?" "What are they eating?" "Why is the bus on the wrong side of the street?"

Thus videos can be used not only as input for developing listening skills but also as springboards for teaching speaking, reading, writing, and cultural awareness. For these reasons, the author recommends that users of *Yookoso!* incorporate not only the accompanying video but also other videos, especially authentic programming from Japanese television, such as commercials and dramas, into their curriculum.

PURPOSES OF USING VIDEOS

Language teachers can use videos in the classroom for a variety of purposes. Some of these are:

1. To introduce a new topic, situation, or function
2. To present a new grammar item by making students observe how the item is used in actual communication or figure out its communicative function
3. To show how vocabulary is used
4. To offer opportunities to practice viewing comprehension
5. To offer practice in note-taking through such activities as summarizing conversations
6. To model pronunciation
7. To show cultural features
8. To provide topics for speaking, reading, or writing practice
9. To provide material for testing

HOW TO CONDUCT VIEWING ACTIVITIES

Pre-Viewing Activities

Depending on the content of the video or the learners' level of preparation, it is advisable to do pre-viewing activities such as the following:

1. Discussing (in English or Japanese) topics related to the content of a video segment orients learners to what they will view, reactivating their knowledge of these topics. At the same time, they can brainstorm to assess how much they know about the topic and can identify what they don't yet know about it.
2. The instructor can guide the students in anticipating and predicting what they will see next. The first step is to determine what knowledge or skills the students lack, after which the instructor can

provide the necessary vocabulary, background information, or plot outline. The instructor may provide these advance organizers through listening, speaking, reading, or writing practice or through class discussion, pair work, or group work.

Viewing Activities

When showing a video to students, it is important to make them first understand the general content globally. Where does the conversation take place? What is its main purpose? What is the relationship between the participants? This way students will be less likely to attempt the futile task of trying to understand every word the first time through or to strive for a literal translation.

Once the students understand the global information, it is time to guide them into understanding the specifics. During this stage, for example, the instructor can ask the students whether the predictions they made during the pre-viewing activities were correct or have them tell which parts they understood right away or which parts took longer to understand.

There are many ways to encourage students to look for specific information. One common way is to ask comprehension questions (who, what, when, where, how many, etc.). Other activities that make students look for specific information are filling in grids or charts, matching the beginnings and endings of sentences, filling in blanks, deciding whether a given statement about the content is true or false, choosing among multiple answers, or drawing a picture or map based on what a person in the video has said.

For this stage of activities, the instructor can prepare check sheets, worksheets, overhead projector transparencies, or transcripts. For a video segment about asking directions, the instructor can prepare an incomplete map, and for a segment about restaurants, the instructor can prepare a copy of a waiter's order blank. The possibilities are limited only by the instructor's imagination.

Once the instructor is satisfied that the students understand all the important information in the video, it is possible to do activities that focus the students' attention on specific aspects of grammar, vocabulary, and material or non-material culture. This is also an appropriate time to teach implied meanings, connotations, or conversational strategies, or to provide a cultural analysis. For example, even students who understand all the vocabulary and grammar may not realize that a character in the video is trying to imply refusal without saying "no," and they may miss the sociolinguistic implication of the fact that one character is always addressed with honorifics but uses the plain form in speaking to everyone else.

Post-Viewing Activities

This is the stage in which the instructor and the students can go beyond the video. The students can apply what they learned from the video to new areas or different skills.

Students may discuss issues raised in the video, express personal opinions about the situations or characters, speculate about what would have happened if certain aspects of the situation or characters were changed. They can talk about what they would do if they were a character in the video.

To link these sorts of listening and speaking exercises with the reading and writing skills, students can read a passage on a related topic. They can also practice writing in several ways, perhaps by writing a summary of the video either from the point of view of an outside observer or in the first person, pretending to be a character in the video.

Some Video Viewing Techniques

The following are some techniques that the instructor can use while showing the video.

Silent viewing: The instructor shows a video segment with the sound off and makes students guess what is going on, what people are saying, and what the emotional tone of the sequence is. This technique helps students learn to use visual information as a cue for understanding.

Sound only: The instructor plays the sound track of the video but keeps the television screen dark. This makes the students guess where the conversation is taking place, who the participants are, what the context is, and so on.

Freeze-frame: The instructor shows a freeze-frame and asks the students to describe what is happening at that very moment: **Tegami o kaite imasu. Doa o akeyoo to shite imasu. Heya ni haitta tokoro desu.**

Pause: The instructor stops the video segment after showing only a part of it. Then the students predict what will happen next.

What's going on?: The instructor covers about half the screen, either horizontally or vertically, and asks the students to guess what is happening on the hidden part of the screen.

Information gap activity: The students pair up. One student watches the first half of the video segment, while the other student watches the second half, and then they share their information and reconstruct the whole video. If the instructor is able to edit videos, each half of the class can see different versions with different parts missing. The pairs of students then attempt to reconstruct the whole situation.

Body language: The students focus on the body language, gestures, and facial expressions used in a video segment and figure out what they mean.

Anticipation: The instructor stops the video after each line and asks the students to predict what is said next.

Reconstruction: Show only the answer parts of a dialogue and make the students guess what the questions were.

Cultural comparison: After seeing a video segment, the students talk about what typically happens in the same situation in their own culture and how they would react in the same situation.

Role-play: The students improvise a situation similar to the one shown in the video.

What did they say?: After viewing a segment, students tell the class what each character said. This is good for practicing . . . **to iimashita.**

Lesson Planning and Adaptation

Textbook Adaptation

Individual instructors always know their own students better than any group of textbook authors can. For this reason, most instructors do not follow the textbook word for word, but instead emphasize the grammar points and language skills that seem most important for their language program. They select some exercises and activities for classroom practice, assign others to be prepared out of class, create their own variations of some materials, and omit others. This type of decision making is at the heart of good language teaching.

At first reading, it may seem contradictory for the author of a foreign language textbook to recommend the adaptation of—rather than the slavish use of—the text for effective language instruction, yet this is precisely his recommendation. Many factors necessitate adaptation, including changes in the goals or pacing of the course, differing teaching styles in multiple section courses, the desire to incorporate supplementary materials, or a lack of time to cover all the material offered.

With the increased emphasis on proficiency-oriented instruction, instructors will find readily available many fine books and articles on the topic of textbook adaptation. The author of *Yookoso!* recommends in particular *Teaching for Proficiency, the Organizing Principle* (ACTFL, National Textbook Company, 1984), *Functional-Notional Concepts: Adapting the Foreign Language Textbook* (Gunterman and Phillips, ERIC, 1982), and *Teaching Language in Context, Second Edition* (Omaggio-Hadley, Heinle and Heinle, 1993).

Perhaps the most common complaint about textbooks is that they cover too much material. Here again, instructors should feel free to adapt materials to fit their instructional needs. There is no need to permit the textbook to define curricular goals, yet this is precisely what happens when “covering the text” or “covering ‘x’ chapters” is used as a synonym for “first-year Japanese.” It is the author’s firm belief that providing more practice with less grammar is one of the keys to effective first-year language instruction, especially in four (or five) skills language programs. The text has been structured to serve as the basis for such programs.

ADAPTING FOR THE SEMESTER AND QUARTER SYSTEMS

The *Yookoso!* package may be used with different academic calendars, and the following are suggested guidelines for covering the materials. You must adjust the amount of material covered depending on the goals of the course, students’ needs and abilities, your own preferred teaching style, and so forth.

Quarter system

(150 - 180 hours of instruction, 5 or 6 hours per week, 30 weeks)

Quarter 1: Getting Started to Chapter Two

Quarter 2: Chapter Three to Chapter Five

Quarter 3: Book One, Chapters Six and Seven to Book Two, Chapter One

Semester system

(150 - 180 hours of instruction, 5 or 6 hours per week, 30 weeks)

Semester 1: Getting Started to Chapter Three

Semester 2: Book One, Chapter Four to Book Two, Chapter One

Quarter system

(120 hours of instruction, 4 hours per week, 30 weeks)

Quarter 1: Getting Started to Chapter One

Quarter 2: Chapter Two to Chapter Four

Quarter 3: Chapter Five to Chapter Seven

Semester system

(120 hours of instruction, 4 hours per week, 30 weeks)

Semester 1: Getting Started to Chapter Three

Semester 2: Chapter Four to Chapter Seven

Quarter system

(90 hours of instruction, 3 hours per week, 30 weeks)

Quarter 1: Getting Started

Quarter 2: Chapters One and Two

Quarter 3: Chapters Three and Four

Semester system

(90 hours of instruction, 3 hours per week, 30 weeks)

Semester 1: Getting Started to Chapter One

Semester 2: Chapter Two to Chapter Four

Book Two starts with an introductory chapter called Do You Remember?, which is designed to help students review the contents of Book One in an integrated manner. It continues with seven main chapters.

SAMPLE COURSE SYLLABUS

The following is a sample course syllabus. Due to differences in course organization, local conditions, and other factors, your syllabus may differ from it, but whatever form your syllabus takes, is important for you to specify your course objectives, course requirements, and grading policy clearly.

COURSE SYLLABUS

JAPANESE 101: FIRST-YEAR JAPANESE

Fall, 1999

INSTRUCTOR: Kaoru Yamada
OFFICE: Foreign Language Building 4321
TELEPHONE: x5690
OFFICE HOURS: M 2-3, W 9-10

TA: Terry Winter
OFFICE: Foreign Language Building 1256
TELEPHONE: x5788
OFFICE HOURS: T, F 3-4

COURSE OBJECTIVES:

1. To begin acquiring the four skills in the Japanese language
 - a. **Listening:** ability to understand simple everyday conversation with repetition.
 - b. **Speaking:** ability to handle some survival situations with circumlocutions and repetitions.
 - c. **Reading:** ability to read simple, short reading materials with the aid of a dictionary.
 - d. **Writing:** ability to write short memos and letters somewhat comfortably.
2. To acquire a knowledge of Japanese grammar sufficient for carrying out the above functions.
3. To acquire general knowledge of the Japanese people and their culture.

TEXTBOOKS:

Yookoso! An Invitation to Contemporary Japanese, Second Edition (Main Text)

Workbook/Laboratory Manual to accompany Yookoso! An Invitation to Contemporary Japanese

AUDIO PROGRAM:

Available at the Language Laboratory (Foreign Language Building 231)

COURSE SET-UP:

Lecture: T, Th

Tutorial: M, W, F

Your responsibilities are to attend all five of these in-class sessions and to prepare for each session according to the weekly schedule, which will be distributed every Thursday.

CLASS ACTIVITIES:

Lecture (taught by Instructor): Explanations of grammar, followed by practice. Reading and writing exercises. Administrative matters and announcements. Opportunities to ask questions about the Japanese language or the course requirements.

Tutorial (taught by TA): Communicative practice carried out entirely in Japanese. Your TA will use no English in class, so any questions or other matters that you cannot handle in Japanese should be saved for office hours or referred to the instructor during the next lecture session.

REQUIREMENTS:

1. attendance
2. participation and full attention
3. weekly homework, mostly from the *Workbook/Laboratory Manual*, due as indicated in the weekly schedule
4. weekly quizzes (contents: listening, reading, writing, and grammar based on the week's activities)
Each weekly quiz will be given in Thursday's Lecture section.
5. mid-term exam on Thursday, October 21, in class
6. final exam during final exam week
7. listening to the recordings for the week's activities before and after class

GRADING POLICY: Your final course grade is determined in the following way:

- | | |
|--|------|
| 1. attendance, participation, homework, and weekly quizzes | 30%* |
| 2. mid-term exam | 30% |
| 3. final exam | 40% |

Contact-point system

1. Each attendance at a lecture class is worth one contact point.
2. Each attendance at a tutorial class is worth one contact point. If you are prepared for the class, you will be given another point. Furthermore, if you participate satisfactorily in class activities at tutorials, you will get an additional (third) contact point.
3. Homework turned in on time each Tuesday is worth one point. (No late homework accepted)
4. If you get more than 90% of the total possible score on a quiz, you will be given two points. If you score 70% to 89%, you will be given one point.

At the end of the quarter, these points are totaled and constitute 30% of your final course grade. Note that this contact-point system reflects our philosophy that you best learn Japanese through interactions with your instructors and fellow classmates.

MAKE-UPS

If you unavoidably miss a class, you may make it up by attending the office hours of the instructor or TA whose class you missed. If you make up the class within one week, it is not considered an absence. You are automatically granted up to two make-ups during the quarter, but additional absences will result in lost contact points. This system is to be used only for such extreme circumstances as illness, a death in the family, and other emergencies, not for days when you just don't feel like attending class.

Systematic Lesson Planning

First decide what you want to teach, why you want to teach it, how much background the students have, what aspects of the topic the students really need to learn, and what sequence of activities you will use.

When you present new material, it may make sense to begin with a brief review of similar or related materials. For example, review the *te*-form of verbs before introducing the *te*-form of verbs + *miru, iku, kuru*, etc. Strive for clear, concise explanations, and give several pertinent examples. It is a good idea to write a few of them down.

Exercises should also follow a sequence. Ideally, you should follow the presentation of new material with a very brief, focused exercise that tests students' ability to use the new material. Easier exercises should precede more difficult ones, and exercises that are very controlled should precede the open-ended kind, in which students must be creative.

A typical class should also include a review of the previous day's material, especially when new material was presented, and a quick preview of new material for the following day. Even though a preview of new material can be as simple as the modeling and choral repetition of new vocabulary items, this kind of brief introduction will give students a head start.

As a rule, try to limit one set of activities to less than ten minutes, which is about how long the students can concentrate on a single activity. For each topic and grammar item, *Yookoso!* provides more than enough activities, so you are free to either eliminate some of them or add your own activities.

A general sequence to follow in planning each class is: (1) review, (2) new material (main emphasis), (3) preview of new material. The sample lesson plans in this section of the manual and the charts in the next section follow this sequence.

Many experienced instructors always have one extra exercise or activity prepared, just in case they finish a little early: a listening comprehension passage, a guessing game, a grammar review exercise, or a conversation activity.

Remember to make an assignment for the next class. Many students appreciate being given very specific assignments, such as those listed in the sample lesson plans given in this section of the manual. When you give clear, regular assignments along with frequent quizzes, students are more likely to keep up with their work on a day-to-day basis.

After each class session, take a few moments to think about how it worked out. What went well? Why? What didn't go so well? Why not? A few brief notations made on this term's plan will remind you to make the necessary changes next term or next year.

SAMPLE LESSON PLANS

This section of the manual offers minutely detailed sample lesson plans for Getting Started for classes meeting five hours per week. Note that they are just samples and that there are many other ways to organize the presentation of Getting Started, Part One. You may want to add your own activities, games, skits, slides, movies, videos and other items as a means to enhance the learning environment. In the following lesson plans, we assume that all the activities from the *Workbook/Laboratory Manual* are used as homework, although they are not explicitly mentioned here.

First Day: Getting Started (Part One)

1. The first few minutes of class (10 minutes)
 - a. Bow and greet the students, saying **ohayoo gozaimasu, konnichi wa** or **konbanwa**, as appropriate. Then have the students greet other students who are sitting near them. (2 minutes) If you have to take roll, do so by attaching **-san** to students' names.
 - b. Introduce yourself, distribute the syllabus, discuss course rules and procedures.
 - c. Give a brief discussion of how to learn a foreign language. Emphasize that foreign language proficiency is a skill that is internalized only through regular practice, not passive intellectual knowledge that can be acquired merely by reading about the language in a textbook.
 - d. Tell the students to read the "To the Student" part of the main text before the next class.
2. Getting to know the students (10 minutes)
 - a. Have the students fill out information sheets containing any information that will be useful to you in planning lessons and facilitating class discussions.
 - b. Discussion of students' experiences living or traveling abroad and studying foreign languages.
3. Dialogue 1 (p. 2) (8 minutes)
 - a. Distribute photocopies of Dialogues 1, 2, 3, and 4 to students who do not yet have the text.
 - b. Introduce the topic: Meeting Others and Introducing Yourself. Mention bowing and demonstrate the difference between the typical male and female styles of bowing.
 - c. Point out that the English equivalents of the dialogues always appear at the bottom of the page.
 - d. Following this manual's instructions on how to teach dialogues, present and practice Dialogue 1.
 - e. Have students move around in the class and introduce themselves to other students according to the routine presented in the dialogue. (Activity 1, p. 3)
4. Dialogue 2 (p. 3) (6 minutes)
 - a. Introduce the topic: how to approach a person and ask if he/she is Mr./Ms. X.
 - b. Present and practice the dialogue.
 - c. Point out: **-san** (review **-sensee**, too), the question marker **ka**, the meaning of **sumimasenin** this context, **Hai, soo desu** as a positive response.
5. Dialogue 3 (p. 4) (4 minutes)
 - a. Introduce this dialogue as a variation of Dialogue 2.
 - b. Point out: **Iie** as a negative response, **shitsuree shimashita**.
 - c. Have students move around in the class and practice Dialogues 2 and 3 to check how much they remember their classmate's names (from Dialogue 1). (Activity 2, p. 4)
6. Preview: The Japanese Writing System (1) (p. 14) (4 minutes)
 - a. Briefly introduce the Japanese writing system: **hiragana, katakana, and kanji**. Explain the use of Romanization in Getting Started.
 - b. If you have time, teach the **hiragana** symbols, **a, i, u, e, o**. Use this writing practice also as pronunciation practice. You can introduce such words as **ai, ie, and ue** to show how **hiragana** are combined to form words.

Although **hiragana** is not introduced until Part Two, it is all right for you to introduce it gradually beginning on the first day of class. How to introduce the writing system depends on your students' needs and the availability of time. The writing system is sometimes a good device to raise students' motivation for learning Japanese. Be flexible, but, at the same time, be aware of your students' limitations. Don't force them to memorize too many characters at once. Emphasize the *recognition* of **hiragana** first.

Second Day: Getting Started (Part One)

1. Warm-up/ Review (4 min.)
 - a. Review greetings as appropriate.
 - b. Quickly review Dialogues 1, 2, and 3.
2. Dialogue 4 (p. 4) (6 min.)
 - a. Introduce the topic: Asking someone's name
 - b. Have students move around the class and practice this dialogue.
3. Dialogue 5 (p. 5) (8 min.)
 - a. Introduce the topic: Introducing yourself and exchanging name cards. (Have students refer to Culture Note: Name Cards, p. 5.)
 - b. Point out: The function of **no** in **Tookyoo Daigaku no Buraun**. The kind of information included in name cards. How to identify yourself (affiliation).
 - c. Give a small paper to each student and have them each make their name card in English. It must include their name and affiliation. Since all the students will be from the same school, tell those students who have off-campus jobs to use the business they work for as their affiliation. Then have them practice the dialogue using their name card. (Activity 3, p. 6)
4. Activity 9 (p. 12): TPR (10 min.) See pages 36–37 for a detailed explanation of Total Physical Response Techniques.
 - a. Explain what you are going to do now. (TPR technique, what students must do, the principle of learning language while observing and doing something, assurances not to worry if they don't understand every word, etc.)
 - b. While reciting the actions depicted in the drawings accompanying Activity 9, perform those actions in front of class or have an assistant or advanced student perform them.
 - c. Once students get enough input, ask them to identify what you said by pointing at one of the illustrations on p. 12. For example, when you say **arukimasu**, the students should point at illustration d.
 - d. Then use regular TPR techniques and have students follow your commands. (Note that TPR is a particularly good technique for developing the listening abilities of beginning-level students. Try to incorporate some TPR into every class section and increase the students' abilities to recognize a large number of words and phrases. Use it to introduce such vocabulary as the classroom items on p. 10.)
5. Useful Vocabulary: Classroom Expressions (pp. 10-11). (8 min.)
 - a. Tell the students that you will try to use Japanese as much as possible in class and that they, too, must use Japanese as much as possible.
 - b. Model the correct pronunciation of some of the expressions that students are likely to use.
 - c. Go over the instructors' expressions that you will be using most often in your class.
6. Hiragana and Pronunciation Practice (15 min.)
 - a. Review **a, i, u, e, o**.
 - b. Practice writing and pronouncing the syllables from **ka** to **no**.
 - c. Point out the differences between handwritten hiragana and printed hiragana, especially those used in *Yookoso!*, and between pairs of hiragana that resemble each other, such as **ki** and **sa**. For pronunciation, refer students to p. 27 in their books.
7. Preview (p. 7) (4 min.)
 - a. Introduce the topic of greetings.
 - b. Go over the vocabulary of "Common Greetings and Leave-Taking" with students.

Note: Try to use the expressions listed on pp. 10–11 (Classroom Expressions) throughout class, including **hajimemashoo**, **moo ichido**, **mite kudasai**, **ii desu**. With the use of gestures and the proper contexts, the students will easily understand what you are trying to say. If not, use flash cards. Hold up a card with the English translation written on it each time you use an expression until the students seem to be familiar with it. However, if you carry this on for too long, the students will get into the

habit of just looking at the card and won't pay attention to what you are saying. For the same reason, don't give consecutive spoken English translations of what you say in Japanese. If you always say things like "Hajimemashoo. Let's begin," or "Mite kudasai. Please look," you are, in effect, training your students not to listen to anything you say in Japanese, because they will simply wait for the English translation.

Third Day: Getting Started (Part One)

1. Warm-up/Review (7 min.)
 - a. Greet students in Japanese.
 - b. Review the previous day's material. Try to include all expressions learned in the previous dialogues.
 - c. Review hiragana a through no. (Don't erase the hiragana on the board after this review.)
 - d. Review some of the TPR actions you introduced during the last class. Then write some hiragana on the board and give directions such as, *Kore o yonde kudasai. Minna de yonde kudasai. Ka o yubisashite kudasai.*, etc. Thus you can combine review of the hiragana with review of the classroom expressions.
2. Everyday Greetings: Dialogue 6 (p. 7) (8 min.)
 - a. Introduce the topic: Everyday greetings. Use a variety of situations.
 - b. Point out: differences in politeness between certain words and expressions. Explain the function of *ne*. If some of your students have studied European languages, compare *ne* to the French *n'est-ce pas* or the German *nicht wahr*. If you have students from Hawaii, compare *ne* to the use of "ya?" in Hawaiian pidgin-English.
 - c. Go over Vocabulary: Common Greetings and Leave-Taking. Refer to the Language Note on p. 8. These expressions are also good for pronunciation practice, so pay attention to the students' pronunciation and intonation, and correct them as necessary.
3. Activity 4 (p. 7) (5 min.)
 - a. Have the students work in pairs first.
 - b. Then check the students' understanding of everyday greetings individually.
 - c. Have the students greet you.
4. Hiragana Practice (10 min.)
 - a. Introduce and practice *ha* through *po*.
 - b. Teach the pronunciation of each syllable. Explain the difference between *o* and *wo*. Show how *handakuon* are represented, along with the syllabic nasal *n*. (Refer to pp. 28-29). Explain the two pronunciations of the *g*-syllables and when to use *di* or *du* instead of *ji* or *zu*.
 - c. Point out those pairs of hiragana that are easily confused with each other.
5. TPR (10 min.)
 - a. Gradually introduce the words listed on p. 10. Along with these words, increase the number of verbs used in your TPR commands: *motsu, shimeru, kaku, kesu, ugoku, muku, aisatsu suru*, etc.
 - b. Use the newly introduced hiragana in TPR. *Kokuban ni "pa" o kaite kudasai. Nooto ni "n" o kaite kudasai. "Pa" o keshite kudasai.*, etc.
6. Preview: How do you say something in Japanese (Activity 8, p.10) (4 min.)
 - a. Using classroom items, introduce *Desk wa Nihongo de nan to iimasu ka* and similar questions.
 - b. Introduce *kya, kyu, kyo* and their pronunciations.
7. Assignment
 - a. Review Dialogue 6 and Activity 5. Go over Everyday Greetings. Read Language Note on p. 8.
 - b. Practice writing hiragana *ha* through *po* in the *Workbook/Laboratory Manual*.
 - c. Go over vocabulary on pp. 11-12.

Fourth Day: Getting Started (Part One)

1. Warm-up/Review (7 min.)
 - a. Review **hiragana a to po**.
 - b. Review Everyday Greetings, Dialogue 6 (p. 7), Vocabulary (pp. 7–8), and Activity 5 (p. 9).
2. Activity 6 (p. 9) (8 min.)
 - a. Have the students pair up and practice each scenario on p. 9.
 - b. After they become confident with the scenarios, have each pair perform the situations in front of the class.
3. Activity 7 (p. 8) (7 min.)
 - a. Introduce **doozo** by using a short skit like this one:

A: **Doozo**. (while giving something to B)
B: **Doomo arigatoo gozaimasu**. (while receiving it)
 - b. Have the students move around the class and do this activity, and, if possible, have them hand each other actual objects.
 - c. You should join in this activity, so that you can make sure that the students are using and saying the expressions correctly.
4. Activity 8 (p. 10) (8 min.)
 - a. Introduce the topic: Asking how one says something in Japanese.
 - b. Emphasize that this expression is a good way to learn new vocabulary.
 - c. Let students ask you questions about classroom items.
5. Hiragana practice (10 min.)
 - a. Introduce and practice the pronunciations of **kya** through **pyo**.
 - b. Point out the proper position of the small y-syllables in both horizontal and vertical writing.
6. TPR (6 min.)
 - a. Use TPR to practice the vocabulary on p. 10.
 - b. Introduce more verbs. You may start introducing positional words. **X o Y-san ni watashite kudasai. Tsukue no ue ni oite kudasai. X-san no mae ni oite kudasai**, etc.
7. Preview (4 min.)

Write down some words with long vowels and double consonants and practice pronouncing them.

Note: The sample lesson plan above assumes that you teach **hiragana** first and that you teach both **hiragana** and **katakana** while going through Getting Started. If you prefer to teach **katakana** before **hiragana**, you may be able to do so because of the modular organization of *Yookoso!*. (Some instructors prefer this option because **katakana** is easier for beginners to write than cursive **hiragana**, and students have the satisfaction of learning to write a large number of meaningful loanwords, including their own names, without needing to know much of the spoken language.) If you decide to teach only **hiragana** during Getting Started and postpone teaching **katakana** until Chapter One, the organization of *Yookoso!* allows this option as well.

Sample Weekly Schedule

The classroom must be a place where Japanese input is given and the use of English is avoided by all means. By providing students with the following type of daily schedule and requiring them to check it and be responsible for the information on it, you can save a lot of precious class time and avoid using English in class.

This is just an example used at one institution during the field-testing period of *Yookoso!*, and your schedule will, of course, take local conditions into account. The material used in the following

schedule is from a pre-publication version, so the page numbers of the main text and the workbook and kanji do not correspond with those in the published edition of *Yookoso!*

Daily schedule

Week 6, Fall Quarter

Objectives:		<p>You will be able to:</p> <ul style="list-style-type: none"> • talk about your commuting situations • describe your neighborhood • talk about where a variety of places are in cities and towns • talk about where people are • count some items in Japanese • recognize the kanji presented on pp. 96–98 in the <i>Workbook/Laboratory Manual</i> <p>You will understand</p> <ul style="list-style-type: none"> • the basic usage of adjectives • how to express the existence and location of people and things • the basic usage of numbers and counters
Date	Before Class	In Class
11/3 (Mon)	<p>Go over pp. 74-75 while listening to the recording.</p> <ul style="list-style-type: none"> • Do Writing Activities I-M (pp. 83-87) and P & Q (pp. 89-90) in the <i>Workbook/Laboratory Manual</i> • Do Writing 1 (p. 101) & 2 (p. 103) on a Japanese writing pad (following the instructions of your TA) and submit them to your lecturer. • Read pp. 125-129 while listening to the recording. • Read the Study Hint on p.136-137. • Do 練習1-5 (pp. 129-132) • 	<p>Writing of kanji 間一好 (pp. 96-97 of the <i>Workbook/Laboratory Manual</i>).</p> <ul style="list-style-type: none"> • Grammar and Exercises 5 (pp. 125-129) • 練習1-5 (pp. 129-132) • Turn in your compositions.
11/4 (Tue)	<p>Go over pp. 125-132 while listening to the recording.</p> <ul style="list-style-type: none"> • Practice writing kanji 間一好 (pp. 96-97 of the <i>Workbook/Laboratory Manual</i>). • Read pp. 108-113 while listening to the recording • Do アクティビティー 1-5 (pp.108-113) 	<p>Vocabulary: Commuting (p. 129)</p> <ul style="list-style-type: none"> • アクティビティー 1 (p. 129) • Counting Minutes and Hours (p. 129) • アクティビティー 2&3 (pp. 130-133) • アクティビティー 4 (p. 134) • Useful Vocabulary: Basic Adjectives (p. 131) • アクティビティー 5 (p. 113)

11/5 (Wed)	<ul style="list-style-type: none"> •Go over pp. 108-113 while listening to the recording. •Do Writing Activities A-E (pp. 105-108), G&H (pp. 110-111), E (pp. 122-123) and L (p. 126) of the <i>Workbook/Laboratory Manual</i> •Read pp. 134-137 while listening to the recording. •Do 練習1&2 (p. 137) •Read pp. 138-141 while listening to the recording. •Do 練習1,2&3 (pp. 141-143) 	<ul style="list-style-type: none"> •Writing of kanji 町ー外 (pp. 97-98) •Grammar and Exercises 6 (pp. 134-137) •練習1&2 (p. 137) •Grammar and Exercises 7 (pp. 138-139) •Grammar and Exercises 8 (pp. 139-141) •練習 1,2&3 (pp. 141-143)
11/6 (Thu)	<ul style="list-style-type: none"> •Go over pp. 134-143 while listening to the recording. •Practice writing kanji 町ー外 (pp. 97-98) by using pp. 97-98 of the <i>Workbook/Laboratory Manual</i>. •Read pp. 113-119 while listening to the recording. •Do アクティビティー 6-10 (pp. 115-119) 	<ul style="list-style-type: none"> •Vocabulary: Places Around Town (pp. 113-114) •アクティビティー 6, 7 & 8 (pp. 115-117) •Vocabulary: Positional Words (p. 117) •アクティビティー 9 (p. 118) •アクティビティー 10 (p. 119)
11/7 (Fri)	<ul style="list-style-type: none"> Go over pp. 113-119 while listening to the recording. •Study kanji up to 外, by using the <i>Workbook/Laboratory Manual</i> (The kanji quiz may cover not only new kanji, but also old ones). Also, do Kanji Exercises (2) on pp. 102-104 of the <i>Workbook/Laboratory Manual</i> •Study Vocabulary on p. 119 while listening to the recording. •Read pp. 119-121 while listening to the recording. •Do アクティビティー11-14 (pp. 119-121) 	<ul style="list-style-type: none"> Quiz #5 (kanji recognition and listening comprehension) •Vocabulary Library: More Positional Words (p. 119) •アクティビティー 11 (pp. 119-120) •アクティビティー 12 (p. 120) •アクティビティー 13 (pp. 120-121) •アクティビティー 14 (p. 121)
Administrative Notes:	<ul style="list-style-type: none"> • Answers to the relevant activities of the <i>Workbook/Laboratory Manual</i> are posted on the instructors' office door. Do not forget to check your answers. • The recordings for the next section will be available for your home use at the Language Laboratory on 11/5. • The Japanese Speaking Club will meet at noon every Friday in the Student Lounge 	

Classroom Techniques and Strategies

The Role of Classroom Instruction

The main function of class is to provide students with the input necessary for language acquisition and experiences of using language in contexts. The instructor is a source (not the sole source) of language input and the coordinator and organizer of language experiences. In order to provide input-rich environments, first of all, the instructor must make every effort to use Japanese as much as possible in class. At the same time, the instructor should encourage students to use Japanese as freely as they can in class.

TEACHER TALK

Providing students with language input does not mean simply talking to students in Japanese. Your Japanese must be comprehensible to them. Teacher talk in a beginning level language class is characterized by slightly slower speech, simplified structure, enunciated pronunciation, repetition, paraphrase, and emphasis on key words. It focuses on the message, trying to convey information about some topics or situations. It must be interesting to students, so that they direct their attention to it, and typically, beginning students are most interested in content connected with their own lives.

Experts in second language acquisition believe that effective language input is slightly above the current linguistic level of the students and includes some unfamiliar vocabulary and structures. This mode of input trains students to understand the unknown based on the known, encouraging the development of listening strategies and the use of contexts.

STUDENTS' RESPONSES

You should not force students to speak Japanese in the beginning but should encourage them to respond to you if they are ready or they are willing to do so. This way, you will be able to check students' comprehension so that you will know if you need to adjust the linguistic level of your input or modify it. Also, successfully communicating in Japanese with you gives students a feeling of satisfaction and raises their motivation level for language learning. Finally, students' speech also serves as language input for the other students.

Encourage students to communicate in Japanese, and promote creativity and risk-taking. Give them positive reinforcement to attempts to communicate in Japanese or guess meaning in context, but avoid over-praising them for simple things, or they will think that you are treating them like children.

Remember that students' comprehension ability is better than their speaking ability. Their speech emerges gradually, in stages, and early speech includes a lot of grammatical errors. Therefore you need to keep in mind the level of response that the students are capable of before you frame your questions. In the beginning, they are able to answer in simple modes such as gestures, yes-no responses, and one-word responses. At this level, it is very difficult for students to answer why-questions, because these require several words and sometimes complex structures. After their speaking ability has improved, you can elicit responses requiring a list of words, several words, a phrase, a sentence, and eventually, even a string of sentences.

AFFECTIVE FACTORS

Language acquisition takes place most effectively in a positive, non-threatening, relaxed, comfortable atmosphere. You should make an effort to create a classroom environment where the students can

enjoy learning Japanese, where they feel they can get necessary support whenever they need it, and where they can express their ideas and opinions freely with no fear of intrusive error corrections.

In effective language courses, the students respect the instructor, and the instructor respects the students' feelings and opinions. It is also important that students feel that the instructor has a sincere and personal interest in their linguistic development.

Make class activities fun and enjoyable. Also show that you are enjoying teaching language and helping students develop Japanese language abilities. Enthusiasm is contagious.

Set realistic, attainable goals for your course and clarify them for students first. There is no way that a student can come out of a first-year course able to communicate without grammatical errors or pronunciation problems. A realistic goal for a first-year course is to learn to use one's limited vocabulary and structures to communicate effectively with native speakers. Make it clear that you are determined to work together with students to help them attain the goals of the course and that you are always available when they need help.

Some Suggestions for Classroom Management

CORRECTION STRATEGIES

Most language instructors would agree that they should not correct every error the students make, but there are times when correction is necessary. If the purpose of a grammar exercise is to practice the formation of a new verb tense, then you certainly must correct incorrect verb forms. Similarly, in a pronunciation exercise that emphasizes the correct pronunciation of *katta* versus *kata*, the incorrect pronunciation of the doubled consonant should not go uncorrected.

On the other hand, you probably should not correct minor mistakes in more personalized conversational exercises or activities, since the primary purpose of such an activity is to encourage students to communicate with each other in Japanese. Small errors in grammar or pronunciation seldom interfere with communication, as you know if you have ever spoken with a non-native speaker of your language, and even the most adventuresome language learner will frequently clam up if he or she is stopped and corrected for each and every small error. Besides the emotional impact constant correction has on individuals, it is difficult to remember what one is saying when one is constantly being interrupted. Thus, in conversations, communication can usually continue without your interrupting to correct errors explicitly unless, of course, students seek help or correction.

You can, however, make a mental note of frequent student errors and spend a minute or two on whole-class, focused grammar and pronunciation practice at the end of the conversation segment of class. In this way, students will get important feedback on common errors and, being aware of them, will be more likely to avoid them in the future. Their stream of thought will not have been broken, nor will they be personally embarrassed by criticism. You can also choose to correct a student simply by restating his/her statement correctly. This is perhaps the most effective method.

You should almost always avoid the urge to give a grammar lecture when you hear the same mistakes made over and over. It is important to remember that many of the mistakes students make come from lack of practice rather than lack of knowledge. Often students know they should have used *de* rather than *ni*, but because they had so many details to keep in mind as they were speaking, they slipped. In most cases, focused practice is more useful than a lengthy presentation on grammar.

An issue related to correction is helping students express themselves. You want to help students when they come to a stumbling block and lapse into silence or when they say something that does not communicate their ideas clearly to either class or instructor. The type of assistance you give, however, will depend on the specific reason for the problem. Several types of problems are common. Students may not understand all or part of the question, may not have been paying attention, may be so afraid of speaking that their receptive skills have shut down, or may not have prepared for class. In other cases,

they may understand the question perfectly but may be unable to answer because the answer requires grammar or vocabulary they haven't learned yet, or because they lack the factual knowledge needed to answer.

It is impossible always to be absolutely certain of the reason for a student's quandary, and you must therefore infer a reason. Based on this assumption, there may be more than one way to respond to the problem. If the problem is one of inattention or shutdown, simply repeat the question. If that doesn't work, try rephrasing the question. If that doesn't work, give some sort of prompt. If the problem is that the student doesn't understand a word or phrase, explain the meaning with gestures, paraphrases, or drawings, or ask another student what the word means. You can also give your own personal answer to the question, providing a model for the student's answer. You can also ask another student the same question, allowing that student's answer to provide a model.

When a student makes a grammatical error or misuses a word, you can often figure out what he or she is trying to say. In that case, echo back the correct form of the sentence, adding a comment expressing agreement, disagreement, or your own experiences. Fortunately, this type of correction is very similar to normal Japanese discourse structure.

Student: *Yuube nyuusu ga mimasu.

Instructor: A, soo desu ka. Yuube nyuusu o mimashita ka. Watashi mo nyuusu o mimashita yo. Omoshirokatta desu ne.

You may need to use more than one strategy in a given situation, but it is best not to continue to focus on one student for a prolonged period of time. Move on to another student, asking the same question that stymied the first one, so as to clear the boards on that issue. Then, if possible, try to structure a situation in which the confused student can answer a question correctly during the next few minutes, so that he or she can get back on track and have a positive feeling about at least some of his or her contributions to the class.

SMALL GROUP ACTIVITIES

One of the major constraints of learning a second language in a classroom situation is the limited amount of time available for conversation practice. This is especially true if there are twenty-five or thirty or more students in the class. Language instructors are constantly looking for ways to maximize student talk and minimize teacher talk. The regular use of small-group activities is often the easiest way to increase each student's opportunity to speak Japanese in a meaningful, conversational context.

If you give a class of twenty-five students ten minutes of conversational pair work, you are providing more actual practice time than you would be if you simply spent an hour calling on individual students. In fact, in the latter situation, you would be doing at least half the talking. With pair work, each student has a good block of time to talk. Furthermore, most students find this situation more realistic and less threatening, since they are not performing in front of all the other students in the class. You will also find that students are more willing to ask questions, since they don't have to look stupid in front of the whole class.

Many of the activities in *Yookoso!* lend themselves to small-group practice—personalized questions, personalized completion, sentence builders, role-playing situations, and many of the oral exercises in the Vocabulary and Grammar sections.

Some instructors are reluctant to use small groups. Perhaps they themselves or someone they know tried groups, and they didn't seem to work, or they are afraid that they will lose control of the class. While not all instructors feel comfortable using small groups, others find that they need take only a few factors into account to make them successful. The following considerations generally help small-group work to go smoothly.

Dividing students into groups

Before class, decide how many students will be in a group. You can assign students to work together, perhaps on a permanent or semipermanent basis, or you can allow them to choose their own partners. It is important, however, that you spend a minimum of class time on organizing. Occasionally there are students in a particular class who are regularly unprepared for class meetings and who therefore cannot do assigned activities. Other students are determined to spend their small-group time speaking English. Some instructors prefer to group these students together, so that they will not waste the practice time of the students who want to develop their conversational skills. Others prefer to pair problem students with better-prepared classmates who will keep them in line and reinforce their own skills by helping the slower partner.

Defining the task

Tell the students what they will be doing and why. Many instructors put the instructions for a new activity on the descriptive handout, if the activity is one not included in the text, or on the overhead projector. The extra minute it takes to give clear, detailed instructions for an activity may save time in the long run and increase student learning and pleasure.

Setting a time limit

Many students are more task-oriented if they know they have a limited amount of time to complete their task. If the activity is going well and there is time available, you can always choose to extend it. For most kinds of conversational activities, however, including personalized questions, completions, and so on, it is not necessary for all students to complete the entire activity. Most instructors find that the best time to stop the activity is when the decibel level begins to drop, that is, when students are taking less than full interest in what they are doing, or when some pairs or groups have actually stopped talking. If you wait until all the students have finished, those who finish early or on time will lose interest and probably begin speaking English. An exception is an activity such as preparing a skit, where everyone must finish.

Building in a follow-up task

Although internal motivation and the feeling of satisfaction at being able to communicate in a new language are enough to keep most students going, others need an external motivation. Assign students the follow-up task of reporting back at least one thing they learned in the session. Immediately after the small-group session, work with the entire class for several minutes, following through on the information they give you, just as you might at a social gathering. Such a technique not only encourages students to do the assignment but also prompts them to listen actively to others and try to remember something about them.

Floating

Most instructors find it useful to float around the classroom while students are working in pairs or groups. You can play several roles as a floater: a catalyst to encourage the timid, weak, or reluctant students; a resource person or walking dictionary who can answer the question . . . *wa nan to iimasu ka*; a listener-participant who actually becomes involved in conversations, thus getting to know students better and reacting to what they say; or a mental-note taker who remembers particular problems with grammar, vocabulary, or pronunciation that are common enough to merit a quick exercise later with the whole class.

As students work in pairs or in small groups, they will undoubtedly make mistakes, and you cannot always be standing over them to make instant corrections. Many language instructors believe this is a strength rather than a liability of small-group work, in that students' feeling of accomplishment at actually communicating in Japanese away from the instructor's watchful eye more than compensates for occasional uncorrected errors.

HOW TO USE TOTAL PHYSICAL RESPONSE (TPR)

Total Physical Response, commonly known as TPR, was developed by James Asher at San Jose State University. It is a good method for giving the students comprehensible input in Japanese without forcing them to produce the language themselves before they are ready to do so. Because TPR provides students with a large amount of comprehensible input without a large linguistic and mental burden at the early stage of language learning, *Yookoso!* includes some activities based on it in *Getting Started*. It is an effective method for teaching a large amount of vocabulary in a short period of time and for teaching several grammatical structures in meaningful contexts, so you will find many occasions to use it, even after your students have completed *Getting Started*.

TPR consists of three stages. In Stage One, you give a command in Japanese (e.g., open the book, raise your right hand, write your name in the notebook, etc.) and then either demonstrate what the students are supposed to do, or, even better, have an advanced student or a teaching assistant follow the command you give. In Stage Two, you have the students follow the instruction, or you bring two to five students to the front of the class to model the instructions for the others. As the students get used to this method, you can give more and more instructions, gradually increasing their length and the vocabulary and grammatical structures used in them by combining two or more sentences (Go to the door and open it) or increasing the grammatical complexity of your instructions (If a person sitting next to you is wearing a watch, raise your right hand). In this way your students will gain an unconscious familiarity with structures such as the *-te* form or the conditional before you have introduced them formally. Stage Three comes about after several hours of listening to and following your instructions, when the students become eager to give their own instructions. You should allow them to do so if they have the confidence and enthusiasm. You may ask them to give you instructions to carry out—they will enjoy the opportunity to order an instructor around—or to give instructions for the whole class to carry out. If your students lack the confidence to do this, or if you have a large class, have the students take turns giving each other orders in pairs. Whichever method you use, TPR creates a lively atmosphere in the classroom and keeps the students' anxiety level low.

The first time you use TPR in your class, briefly explain in English what you are going to do and what you expect the students to do. There is a controversy among Japanese instructors about which verb form you should use in giving instructions. Some instructors, claiming that it is strange to use the *te*-form of verbs + *kudasai* when you yourself are acting out the instructions, use the *-masu* form when they themselves act out the command, but *-te kudasai* when they ask students to act out. Other instructors simply use either *-masu* form or *-te kudasai*, regardless of who is doing the action. Some instructors get around the problem by using the *-mashoo* form. This problem disappears if the instructor can have a teaching assistant or an advanced student come to the class sessions where TPR will be used and act out the commands. In the author's experience, the outcome of the instructions is very similar, whichever form you use. Some instructors report that if they use both the *-masu* form and the *te*-form of verbs together from the earliest stages, the students can figure out the conjugation of *te*-form and *ta*-form without explicit instruction. The most important thing is to be consistent in use of verb forms, whichever forms you choose, to avoid confusing the students.

You can use TPR effectively either at the beginning of class or at the end of class. First, review previously introduced commands and then introduce new ones. On average, a TPR activity lasts about five minutes, and you can introduce five to ten new commands or up to about twenty new words.

To add interest to TPR and to introduce more variety into class activities, bring (or have the students bring) photos, charts, pictures, slides, and other visual teaching props and have the students point to things on it. This visually-based TPR is a good way to introduce new vocabulary in each chapter.

You can use TPR creatively to help students develop their listening and speaking abilities. Here are some suggestions:

1. Have the students draw a city map on paper, tagboard, or the chalkboard. Tell them to add landmarks as you give oral instructions such as *Kooen no kita ni daigaku ga arimasu*. Give a student directions from one place to another. The student can follow your directions either by drawing a line or by moving a toy car or other marker around on the map. Both types of exercises are good for reviewing the vocabulary of Chapter 2, *My Town*.
2. Draw or cut out from magazines pictures of various types of food, table implements, and other items that might be found in a restaurant. The students pretend to be customers or waiters and pantomime your descriptions of what is going on: *Ueetaa wa menyuu o motte kimasu*. *A-san wa suupu o chuumon shimasu*. *Ueetaa wa suupu o motte kimasu*, etc. This is a good activity for practicing the food terms found in Chapter 6.
3. Have students practice numbers by writing up and performing simple calculations on the board as you say them out loud.
4. Bring clothes and various objects such as glasses, accessories, etc. to class. Students put on and take off the clothes and accessories according to your instructions. This is a good activity for practicing the names of clothes and related words in Chapter 7.

Techniques for Specific Aspects of Instruction

TEACHING PRONUNCIATION

Acquiring good Japanese pronunciation is not necessarily an easy task for English-speaking students. To this end, there needs to be a certain level of effort on the students' side and you have to direct their attention to certain features of Japanese phonology. Nonetheless, the degree of good pronunciation that any given student can attain varies. Overcorrecting a student's pronunciation mistakes is detrimental in many senses. It may interfere with the smooth flow of class activities as well as lowering the student's level of confidence. On top of that, correcting mistakes in class often does not have any immediate or even long-term effect on the improvement of pronunciation, because whether students acquire good pronunciation or not depends on many factors beyond the instructor's control.

Whatever your native language is, you have certainly noticed that some people almost unconsciously pick up the pronunciation of any region they happen to be in, while others never lose the pronunciation of their native area, no matter how long they live outside it. The same kind of difference appears among second language learners, with some easily acquiring a reasonable approximation of native pronunciation and others, equally intelligent and equally in command of the structures and vocabulary, always retaining a strong foreign accent.

You should emphasize that it is natural for students to have some problems with pronunciation in the beginning and to have a non-native accent. Assure them that native speakers can understand their Japanese even if they have a relatively strong accent, as long as they observe the phonological distinctions that can change the meaning of a word.

You may want to explain that Japanese uses syllable-timed rhythm rather than stress-timed rhythm. In Japanese, each syllable takes the same length of time to pronounce, whether it carries pitch accent or not. A sentence with twenty syllables always takes twice as long to pronounce as one

with ten syllables. English-speakers, on the other hand, say accented syllables louder and hold them longer than unaccented syllables, and they speed up between the accented syllables of a sentence. Therefore a twenty-syllable sentence with few accented syllables will not take much longer to say than a ten-syllable sentence with many accented syllables. Give beginners lots of opportunities to feel this Japanese rhythm, which seems smooth and flowing in comparison to the more bumpy English rhythm.

Yookoso! does not include any activities or exercises specifically designed for pronunciation practice. The author assumes that you will talk about and practice pronunciation as you teach the **hiragana** and **katakana**, as well as giving the students plenty of spoken input to model their pronunciation on. You can, however, adapt the **hiragana** and **katakana** exercises in the *Workbook/ Laboratory Manual* to use as pronunciation drills.

A brief explanation of sounds considered difficult for English-speaking students is given in *Getting Started, Part One*, along with explanations on devoiced vowels and accents. Some students may need brief but careful explanations of how to produce certain sounds to develop good pronunciation.

If you choose to correct individual students' pronunciation in class, do so during small group practice or pair work and then very briefly. Try to speak directly into the student's ear. Don't make the student repeat something over and over until the pronunciation improves, because that particular student may simply be a slow learner in this respect. If any student has serious trouble with pronunciation, work with him or her privately during office hours. Whether you are tutoring an individual student or drilling an entire class, the following types of exercises can be helpful.

Listening Discrimination Exercises

Many theorists believe that students cannot produce sounds accurately unless they can perceive and recognize the various distinctions that the target language makes. Listening discrimination practice can be a first step toward helping students to hear themselves and know when they are pronouncing properly.

You can make students aware of the differences between English and Japanese sounds by contrasting pairs of words that sound similar: "me" (English) vs. **mi** (fruit), "may" (English) vs. **me** (eye). This exercise is especially good for those students who have problems with Japanese vowels. Students listen as you pronounce the pairs of words, and then they identify the words as Japanese or English. You can pronounce the words in random order or directly contrast Japanese and English by pronouncing the words in pairs.

A slightly different contrastive exercise involves loanwords from Japanese (**sukiyaki**, **karaoke**, **samurai**, **ninja**, **tsunami**, **kimono**, **hibachi**, **geisha**, etc.) and brand names of familiar products (**Nissan**, **Hitachi**, **Kikkoman**, etc.) First have a student say the word with its customary English pronunciation. Then say the word with its Japanese pronunciation several times, alternating with the English pronunciation.

Japanese/Japanese listening exercises are also possible. Pass out sheets on which pairs of similar sounding words are written (**kata** and **katta**, **kona** and **konna**, **suki** and **tsuki**, **koko** and **kookoo**, or whichever pairs of words exemplify the sounds you are trying to reinforce). Go down the list and say one of each pair of words, asking the students to circle the ones that you said.

Repetition Drills

In this drill, you model the correct pronunciation of words or phrases, and your students imitate your pronunciation. As with the presentation of new vocabulary items, it is possible to begin pronunciation practice with choral repetition, allowing students to gain confidence in the anonymity of the crowd, and then to proceed with individual repetition.

Listen for students' errors during choral repetition, and deal with these errors as whole-class problems rather than as individual problems, making comments like, "I heard some people say X, but it should be pronounced Y." It may be helpful to explain the reason for the error, especially if the problem is one of interference from English. Point out, for example, that if students are pronouncing Japanese *me* as "may," they are producing a glide sound.

Recombination Exercises

This type of exercise recombines the words of the student text to form new phrases or sentences—sometimes a serious and useful phrase, sometimes a humorous phrase, and sometimes a tongue twister that will challenge them. Longer sentences should be broken down into meaningful breath groups (groups of words that naturally go together, e.g., *bunsetsu* groups) If you use these exercises in class, you should usually begin with choral repetition, followed by individual repetition of such traditional tongue-twisters as *Oooyakayama eki kara Okayama yuki no densha ni notta*.

Spelling conventions

When you introduce *katakana*, you should point out the spelling conventions, such as the use of r-initial *katakana* to represent *l*, the use of s-initial *katakana* to represent *th*, and the requirement that syllables end in a vowel or *n*, all of which came about because of the differences in the Japanese and English phonological systems. When loanwords come up in the vocabulary lists, insist that the students pronounce them in the Japanese way. They may want to say *Ice cream o tabemashita*, but you should insist that they say *Aisu kuriimu o tabemashita*, because that is the way Japanese people pronounce it.

Dictations (Follow-ups)

Although dictation does not give pronunciation practice per se, it does reflect a student's knowledge of the correspondence between Japanese sounds and their spellings, that is, the relationship between the spoken and the written word. An awareness of sound-symbol correspondences, especially in the early stages of language learning, will help students sound out new words in later lessons.

Say the dictation item clearly, being careful not to pronounce unnaturally or too slowly in your attempt to be clear. Allow students to begin writing after this first repetition and then repeat the item. Some instructors like to give a third repetition of dictation items to allow the students to do a final check. You should experiment to determine which procedure works best with a given class.

If you use dictation on tests, it is wise to establish ahead of time the number of repetitions you will give; otherwise, students may try to get you to repeat various items "just one more time."

Finally, remember that every instructor must consider these questions about pronunciation: What role does pronunciation have in our language program? Just how important it is? Answers to these questions will vary from instructor to instructor for several reasons—the availability of native models of pronunciation, the language laboratory and its condition, and so on. You must consider individual differences among students in evaluating pronunciation goals.

Most instructors will want to dedicate some class time to pronunciation, especially in the early period of language study, since they can diagnose and help correct individual problems in ways that an audio program never can. Still, students' greatest opportunity to practice pronunciation as much as they need to lies in the audio program, which provides an authentic linguistic model for them, either in the privacy of a booth, if they work in the language lab, or at home, if they are permitted to borrow or copy recordings for home use. This is why you should emphasize the importance of listening to the audio program. If possible add supplementary listening tapes or CDs to the language lab for the students to use. For example, they may enjoy listening to popular Japanese songs while looking at lyric

sheets that have certain familiar words or phrases left out. They can then test their listening skills by filling in the blanks.

DIALOGUE PRACTICE

Merely memorizing dialogues does not in itself help learners develop communicative abilities. Rather, dialogues are an effective device for teaching routines and recurring and fixed expressions (e.g., greetings, etc.) or focusing the learner's attention on a certain grammatical, morphological, or lexical feature. Even if you are an inexperienced teacher or teaching assistant, you can still use dialogues effectively with a minimum of training.

The dialogues of the Vocabulary sections concentrate on presenting routines, expressions, and vocabulary, while those of the Grammar sections present grammatical items in conversational situations, directing the learner's attention to each grammatical feature under discussion.

Most of the dialogues in *Yookoso!* are no more than four or five lines long, so that students will be able to keep the connection between form and meaning in mind while practicing. With longer dialogues, students tend to focus only on the form in their efforts to recite or memorize the dialogue correctly. Four or five line dialogues, although easy to memorize, are still long enough to present most routines or linguistic features in a natural context.

Many instructors write the dialogues in Japanese on the board before beginning practice or allow students to follow along with the written version in the main text, but these printed forms can become visual crutches, diverting students' attention from what is being said and hindering the development of their listening and speaking skills. Therefore, we strongly recommend that you not permit students to refer to written materials during dialogue practice. The following method has proved effective in presenting dialogues.

1. Write the **English** version of the dialogue on the board or overhead projector. (A literal or partly literal translation might be best if you are presenting a specific grammatical or lexical feature.) In many cases, it is important to clarify the context and participants of the dialogue.
2. Act out the dialogue for the students, changing your voice for each role, moving around, and using appropriate gestures and facial expressions. Say it at natural speed the first time through. Repeat this process two or three times, alternating natural speed with a slightly slower speed.
3. Then, in order to clarify the form-meaning relation, point at or underline significant words or phrases while reciting the corresponding parts. For example, while saying **konshuu no doyoobi**, you can point at or underline "this Saturday."
4. Teach the first line. Have the students listen as you say it several times, and then have them repeat after you in chorus. If the line is long and difficult, break it down into meaningful sections, working from the end of the sentence. For instance, build up the sentence **Konshuu no doyoobi, issho ni eega o mimasen ka** as follows:

Mimasen ka.
Eega o mimasen ka.
Issho ni eega o mimasen ka.
Konshuu no doyoobi, issho ni eega o mimasen ka.

If you build up the sentence from the end, rather than from the beginning, each new expansion is in itself a complete sentence with normal intonation. This method also helps students unconsciously acquire a feel for normal Japanese sentence structure. Gradually drop out of the recitation as the students keep repeating.

5. Repeat this process for each line.
6. Practice the entire dialogue.
 - a. Have students perform the dialogue, first with the entire class divided into as many sections as there are roles into the dialogue, then in smaller groups, and then in pairs.
 - b. As you have the students practice in increasingly smaller groups, be sure that everyone practices and becomes comfortable with both roles.
 - c. During the practice session, gradually erase the English translation.
 - d. Call on pairs of students to act out the dialogues.
7. Give students new vocabulary to use in variations. Divide them into groups of two or three to practice the new variations, with the third person acting to correct and remind the others.
8. If the students have successfully completed the suggested variations, have them make up their own variations, using new or familiar vocabulary.

Encourage students to listen periodically to the recordings of dialogues from previous chapters in order to develop their listening abilities. Keep in mind that the dialogues in *Yookoso!* are not intended to be memorized. But, in fact, if the students practice these four to five line dialogues repeatedly, they will end up memorizing them without realizing it.

There are several creative ways to use dialogues for the development of speaking abilities besides using them as an oral model or language input. Here are some commonly used methods.

Open dialogues

In this type of exercise, you write up a dialogue made up of familiar elements, but with parts left out, and have the students fill in the blank spaces with appropriate words and expressions. Have them work in pairs or threes to devise variations and then act them out in front of the class. For example, a dialogue between Hayashi and Gibson could be handed out in this form:

- A: Would you like to ___ this Saturday?
 B: That sounds great.
 A: What do you want ___?
 B: How about ___?

Scrambled dialogues

In this kind of exercise, you present an unfamiliar dialogue with the lines out of order and have the students reorder them logically. You need to be sure, however, to give them the context of the dialogue, or else the exercise may be too confusing. The dialogue between Hayashi and Gibson could be scrambled in the following way:

- That sounds great.
 How about *Titanic*?
 What do you want to see?
 Would you like to see a movie this Saturday?

Situational dialogues

In this type of exercise, you describe a situation to the class, an everyday situation, such as, "Two students are talking after class on Friday and making plans for the weekend." If your students are at an appropriate level or especially quick and creative, you can add complicating conditions, such as, "They don't have very much money," "They have an exam on Monday," etc. Then you give the students the first few lines of a conversation that could possibly occur in this situation and have them make up a continuation and ending for the dialogue. For example, you could start with something like this:

A: Are you free this Saturday or Sunday?

B: Yes, I am free this Sunday.

A: Then, shall we do something together?

B: OK, what shall we do?

.....
.....

When assigning these sorts of variations, advise students to use only the vocabulary and grammatical structures they have already learned, because they will be tempted to misuse words and constructions that are beyond their current competence, and even if they manage to use the unfamiliar items correctly, their dialogues will be incomprehensible to their classmates. In order to promote the ability to interact spontaneously in Japanese, do not allow the students to write down or memorize their dialogues. They will resist this restriction at first, but soon they will find that they can manage without the written crutch.

TEACHING GRAMMAR

The basic task for language learning is to bind form to meaning, and grammar definitely plays an important role in this binding. Students who have never studied a foreign language before sometimes come into class believing that learning Japanese is merely a matter of memorizing words, but they soon find out that they need to learn Japanese grammar as well if they are to have any hope of communicating.

Even so, studying the principles of grammar in an academic way in itself neither makes the learner's speech more grammatical nor accelerates language acquisition. On the other hand, grammatical knowledge helps learners concentrate on language input more carefully. If they hear or read an unfamiliar word, their grammatical knowledge can tell them what part of speech it is and what its role in the sentence or discourse is. They can learn to distinguish structurally dissimilar phrases that happen to sound almost the same, for example, *wakatte kara* and *wakatta kara*. They can also learn to interpret more complex sentences, a skill that most students are unable to acquire without explicit instruction. You may have encountered students who picked up some Japanese informally, and if so, you know that many of them misinterpret such constructions as the relative clause or insist that their host families never used the causative. There is a great deal of evidence to suggest that elementary to intermediate level learners who go to a country where their target language is spoken can pick up hundreds of new vocabulary items and phrases, but are unlikely to comprehend or produce the more complex structures unless they either receive some formal instruction or possess an unusually high aptitude for language learning.

Formal grammatical knowledge plays a more important role in reading and writing than in listening or speaking. For one thing, written Japanese features longer and more complex sentences than spoken Japanese. This makes the transition from semi-authentic to authentic reading materials, such as magazine articles or short stories, very jarring for most students. If their grammatical knowledge is shaky, they will have a great deal of trouble figuring out who did what to whom, where, and when.

Even so, students with a firm knowledge of Japanese grammar sometimes find reading and writing easier than the oral skills, because they can figure things out at their leisure, instead of having only a split second to react to a stream of speech.

Another reason that you should include grammar in your curriculum is that studying grammar makes adult language learners feel that they are really learning something substantive. If your emphasis is exclusively conversational, the course will not seem academic enough to them. They are also more likely than children to want to know “why” the Japanese say certain things. Of course, there is no answer to the question of why the Japanese language has developed as it has, but what the students are really asking for is an explanation of how the word or construction in question fits into the whole linguistic and cultural system. If you have a student who thinks that Japanese “has it backwards,” assure that student that many of the supposedly strange features of Japanese grammar are also found in other Asian languages, such as Chinese and Korean.

Recent studies in second language acquisition have shown that no matter how much grammar and how many detailed explanations a textbook presents or an instructor tries to introduce, learners do not acquire grammatical structures until they are ready to learn them, that is, until they have laid the foundations for learning them by mastering simpler structures. While it is theoretically possible to “cover” all the basic grammar of Japanese in one year and even drill students on it, the result will be confused students who cannot handle even the simplest structures with any confidence or accuracy, not to mention the more advanced material that they have supposedly learned. For this reason, the author has tried to simplify the grammatical explanations and to omit explanations of minute details. If you find that *Yookoso!* still contains more grammatical material than your students can absorb, concentrate on the structures that are most important for basic communication and skip over some of the minor details.

You should not spend much class time giving long, complicated explanations or doing mechanical grammatical drills. Otherwise, students will get the idea that grammar is the focal point of your class. Some of the exercises in the Grammar section are communicative and can be used as oral exercises in class, but on the whole, you should assign the grammar exercises and the reading of the grammatical explanations as homework. But these exercises are intended to be integrated with other sections of the main text and with the *Workbook/Laboratory Manual*.

This integrated approach, introducing new material in two modes, will help students build up both their receptive skills and their understanding of the overall structure of the language.