

日本語 NOW! NihonGO NOW!
Performing Japanese Culture

Level 1 Volume 1
Teacher's Manual

セクション 3. 注意点
Section 1. Tips

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Prologue

This section of the Teacher's Manual provides principles along with specific pointers and advice for using NihonGO NOW! It will be updated regularly so check the website when you write a syllabus or plan a course.

Prologue

Review the characters who appear along with the approach to using this textbook.

Introduction

除幕 Introduction

Japanese Sounds and Romanization

c. Pitch Accent

The following web site of Tokyo Metropolitan University (TMU) on Tokyo Accent (東京語アクセント) provides useful information on accent, along with examples. <http://nihongo.hum.tmu.ac.jp/mic-j/accnt/>

第 1 幕 ACT 1

Scenes in this Act are short useful exchanges that represent daily routines. Even though there are fourteen Scenes, they can be covered relatively quickly. This is the learners' first introduction to the characters they will be following throughout.

Reading and Writing

For an explanation of *furigana* or *rubi* see:

https://en.wikipedia.org/wiki/Ruby_character

第 2 幕 ACT 2

This is a Table of the Basic Sentence forms that come up in this Act.

	Formal	Formal	Formal	Formal
	Affirmative	Affirmative	Negative	Negative
	Non-past	Past	Non-past	Past
Verb	～ます		～ないです ～ません	
Adjective	～いです		～くないです ～くありません	
Noun です	N です		N じゃないです N じゃありません	

	Informal	Informal	Informal	Informal
	Affirmative	Affirmative	Negative	Negative
	Non-past	Past	Non-past	Past
Verb			～ない	
Adjective	～い		～くない	
Noun です	N [bare Noun]		N じゃない	

A number of “informal” forms come up in this Act (よろしく in Scene 1; おいしい! in Scene 3; いいなあ in Scene 7; だれかなあ and いや、水野さんじゃないなあ in Scene 6). Informal options were also included in Act 1 (じゃね and じゃまた in Scene 9; Ichiro’s ブライアン? and 僕、一郎 in Scene 7; Yagi-san’s お疲れ様 Scene 11 & 12).

Learners are not yet prepared to speak informally, but informal forms often appear in formal discourse—when speaking to oneself, when supervisors speak to subordinates, when a senior member of a team initiates the transition to informal, and when speaking emotionally. Since learners have not had all informal forms yet, teachers should be careful about context when eliciting these.

Scene 2-1

できます comes up here as ‘can do’ and ‘become complete,’ but the Potential form itself doesn’t come up until Act 15.

Scene 2-2

A possible variation of this dialogue could be 電話、しますか with a response, わたしですか.

Scene 2-3

This Scene includes おいしい, おいしそうです and おいしい!. Demonstrate how each of these is said and lead students to perform the lines with appropriate facial expression and eye contact.

～そう is unanalyzed until Act 8. Until then, practice only おいしそう and おもしろそう.

Scene 2-6

In response to X は? it is not yet possible to state X は～ or X も～, since these phrase particles are not introduced until Act 3. Teachers can still use this in class. Possible responses may include;

あ、そうですね。すみません。

X ですか？ちょっと……。

X ですか？はい、Verb.

あ、いえ、あのう、ちょっと……。

All of these are good reviews of Scene 2. Remember that X は? isn't just inquiring about X. It could be a command, request, suggestion, reprimand, reminder, offer, etc., all depending on the context.

Scene 2-8

こと is unanalyzed here, as is すること. Do not practice Sentence modifiers.

It is a good idea to practice the difference between [X (が) あります。] and [X です。].

何か is unanalyzed here until Act 6 when [Question word + か] is discussed.

Reading and Writing

Suggest that learners use *Rikaikun* or another web browser add-on that provides readings for text.

There are many apps and websites that will help learners practice proper stroke order and stroke types.

Let learners know that some characters have multiple variants (for example ぞ) that are acceptable.

Go over with learners what a text is, how many kinds of texts there are, and how they are different in English (or their native language). Discuss the concept of “genre.”

第3幕 ACT 3

This is a Table of the Basic Sentence forms that have come up so far, along with new forms in this Act.
(Shading indicates new forms.)

	Formal	Formal	Formal	Formal
	Affirmative	Affirmative	Negative	Negative
	Non-past	Past	Non-past	Past
Verb	～ます		～ないです ～ません	
Adjective	～いです		～くないです ～くありません	
Noun です	N です		N じゃないです N じゃありません	

	Informal	Informal	Informal	Informal
	Affirmative	Affirmative	Negative	Negative
	Non-past	Past	Non-past	Past
Verb			～ない	
Adjective	～い		～くない	
Noun です	N [bare Noun] N だ		N じゃない	

Scene 3-1

This is the learners' first introduction to Amy and Takashi, who are not in Japan.

こと is not yet fully analyzed. Restrict practice to X のこと here.

A limited set of words for nationality and ethnicity is introduced here. If you have learners of other nationalities or ethnicities, let them know those words as well.

Scene 3-2

Consider including the following uses of ～ましょう in response to different cues.

1.

A : 行きませんか。

B : 面白そうですね。行きましょう。

2.

A : 行きましょうか。

B : はい、行きましょう。

3.

A：行きましょうか。

B：はい、行ってください。

Although Japan uses a 24-hour clock, in conversation, when someone asks you what time it is, you usually say 4:00 not 16:00. The 24-hour clock is used most often in reference to schedules. Practice accordingly.

Note that particle に for time (1 時に) does not come up until Scene 3-4. Until then, practice only TIME です.

Since minutes (分) have not been introduced yet, 前 and 過ぎ are to be practiced with only hours at this point (e.g. 2時前, 2時過ぎ).

Scene 3-3

This Scene uses え？ with no elongation. Not ええ？ Practice having students use え？なんですか？ when they cannot catch what someone said rather than もう一度言ってください, which is a classroom expression.

If you are teaching outside the U.S. you should provide learners with the name of the local currency and practice using that as well as yen.

Scene 3-4

In this scene, Yagi-bucho is aware that Sasha is a tennis player and knows where everyone goes to play tennis. Her use of 現地 reflects this understanding. Before performing this scene, teachers may want to establish a context where it is clear to learners that Sasha is a tennis player and knows where the others play.

In practicing prices, use realistic numbers. \$19.99 is fine, but ¥28,653 is not likely to occur.

Practice both versions of the [Noun]/[Noun だ] Sentence, guiding male speakers to use the だ alternative.

Scene 3-5

Particles は (except the question form 「N は？」) and も are introduced in 3-2 and 3-6, respectively.

The idea of contrast with けど may be practiced without actually stating the second Sentence. What follows けど often remains unsaid. Practice this. Other expressions, such as ちょっと……。 and すみません can also be used as the response to けど.

Reading and Writing

Hiragana #27 く

Act 3

This is a good place to remind learners that both ～くないです and ～くありません are used as Adjective negatives, while ～くないです is more colloquial, and ～くありません is slightly more common in writing.

Scene 3-9R

Here is a link for the most common surnames in Japan:

<https://myoji-yurai.net/prefectureRanking.htm>

第4幕 ACT 4

This is a Table of the Basic Sentence forms that have come up so far, along with new forms in this Act.
(Shading indicates new forms.)

	Formal	Formal	Formal	Formal
	Affirmative	Affirmative	Negative	Negative
	Non-past	Past	Non-past	Past
Verb	～ます	～ました	～ないです ～ません	～なかったです ～ませんでした
Adjective	～いです	～かったです	～くないです ～くありません	～くなかったです
Noun です	N です	N でした	N じゃないです N じゃありません	N じゃなかったです じゃありませんでした

	Informal	Informal	Informal	Informal
	Affirmative	Affirmative	Negative	Negative
	Non-past	Past	Non-past	Past
Verb			～ない	～なかった
Adjective	～い	～かった	～くない	～くなかった
Noun です	N [bare Noun] N だ	N だった	N じゃない	N じゃなかった

Here is a review of where each informal pattern is introduced.

Informal	Non-past, affirmative	Non-past, negative	Past, affirmative	Past, negative
Verb	買う 7-1	買わない 4-1	買った 7-3	買わなかった 4-1
Adjective	高い 2-3	高くない 2-7	高かった 4-1	高くなかった 4-1
Noun + です	大学 (bare Noun as Sentence) 2-5 大学だ 3-4	大学じゃない 2-6	大学だった 4-3	大学じゃなかった 4-3

Scene 4-1

Learners are given additional opportunity to practice the past forms in 4-3, when past vocabulary items are introduced (e.g., きのう).

Act 4

Scene 4-5

This Scene provides an opportunity to review けっこう, あまり, 全然, and すごく.

Scene 4-6

Note that either of the が^s-phrases, or both, can be replaced by は^s-phrases and the meaning shifts to ‘contrast.’

田中さんは、英語が分かります。Tanaka understands English [though other people may not].

田中さんが、英語は分かります。Tanaka understands English [though she may not understand other languages].

田中さんは、英語は分かります。Tanaka understands English [though she may not understand other languages, and other people may have different language skills.]

The Verbs わかります, できます, かかります and あります, along with Adjectives and Nouns, have something in common: they all describe a state, not a controllable action. You cannot decide to understand or be able to do something in the same way that you can decide whether to eat or drink or use something. In such cases, you should expect to find that the basic Sentence may be double-*ga*.

Reading and Writing

Where to find more information on the history of writing in Japan:

Defrancis, John. 1989. *Visible Speech: The Diverse Oneness of Writing Systems*. Honolulu: University of Hawaii Press.

Gottlieb, Nanette. 1996. *Kanji Politics*. New York: Columbia University Press.

Seeley, Christopher. 1991. *A History of Writing in Japan*. Honolulu: University of Hawaii Press.

Twine, Nanette. 1991. *Language and the Modern State: The Reform of Written Japanese*. London: Routledge.

第 5 幕 ACT 5

Scene 5-1

～て forms of all Sentence types come up in this Act. Note that permission ～ていいですか (Scene 1) comes up separately from ～てもいいですか (Scene 2). It's a good idea to include ～てください in granting permission. (Example: In response to 電話、していいですか？ you might hear/say はい、電話、してください).

The Japanese nomenclature for Verb types:

-NAI Verbs = 一段動詞

-ANAI Verbs= 子音五段動詞

In this Scene Sasha's 了解です (rather than わかりました) to Kanda-san shows that she is feeling closer to him in their working relationship, and is willing to take on more responsibility. She is making decisions and offering to make decisions (having proved her abilities in 4-1, 4-3 and 4-4). In this Scene she is negotiating how she would complete a task and Kanda is showing his trust in and reliance on her. There is a good deal of variation in people's attitudes about 了解です. Some people in supervisory positions may not like to hear this from a subordinate.

There are a few transitive and intransitive Verbs introduced at this point, and others will be introduced later. The concept of transitive Verbs is introduced in Act 9, and the transitive/intransitive distinction is elaborated on in Act 14.

Scene 5-3

The Potential is not being introduced here, just previewed/foreshadowed with ～ていただけますか？.

Scene 5-4

A cultural note: ぐらい is used here for approximate time, even though the speaker and hearer both probably agree that Sasha should show up at least 20 minutes ahead of time.

Scene 5-5

The use of から for reasons should be practiced primarily as it occurs in Sentence-final position at this point. から can be practiced more extensively as of Act 7-3, when learners have informal Verb forms (for use before から), and why questions are introduced. どうして and なぜ are introduced in Act 7 Scene 3. Use other strategies, such as 面白いですねえ！ to elicit [Sentence + から]: X-さんが作りましたから.

Act 5

Scene 5-6

Using そうか can sound blunt if addressed directly at a listener. Note that the female higher-up here uses it as an expression to herself, not to the hearer. She doesn't look directly at the hearer when she says it, and her voice is not as loud as when she actually replies to the question (ちょっと難しいですか。).

Reading and Writing

Katakana シ・ツ and ク・ケ come up in this Act. This would be a good time to remind learners about the importance of stroke order, and where strokes begin and end.

Scene 5-7R

There will be exceptions to the following generalization in BTL 3: “Because Japanese morae (with the exception of /n/) are always [consonant + vowel], borrowed words with syllables that end in consonants acquire a vowel in Japanese. If the syllable ends in /p/, /b/, /s/, /z/, /k/, or /g/ the added sound will usually be /u/.” These include ケーキ and ステーキ.

第6幕 ACT 6

Scene 6-1

Background information for this Scene:

Pay attention to how Kawakami-san uses はい to start a discussion, then Brian acknowledges Kawakami-san with はい. Note that Brian also adds information using あと and wraps up his introduction with よろしくお願いします。

This would be a good time to review LOCATION + から

Each learner should use their own information in acting out this Scene.

Scene 6-3

背が高い人 is a sneak preview of Sentence modifiers, and should be limited for now to Adjective Sentences.

Comparisons using 方 don't come up until 6-6. Use 方 only for locations until then.

Scene 6-4

Note the many ways in which these two are polite to one another.

If your learners are very young, make it clear that this is an adult conversation, which will become relevant soon enough.

Scene 6-5

This would be a good place to review [LOCATION で ACTIVITY をしています].

Scene 6-6

Note that the いくつも, 何本も, 何枚も pattern does not include numbers (三つも, 3本も, 三枚も), which comes up in Act 8.

Reading and Writing

Point out to learners that English *news* becomes ニュース not ニューズ. And *restaurant* has no /t/ at the end: レストラン.

There is no special note on 半濁音 for katakana. Review this for learners.

Act 6

The form んです is introduced in this Act. There are a number of possible English equivalents for this form: 'It's that...' 'So...' '...you see.' These are used as possible translations for examples.