

日本語 NOW! NihonGO NOW!
Performing Japanese Culture

Level 1 Volume 2
Teacher's Manual

セクション 3. 注意点
Section 1. Tips

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第 7 幕 ACT 7

Scene 7-1

This is the first time that the citation form of Verbs is introduced. It may be useful to do a brief practice at the beginning of each class that is focused on the form. You can also use Appendix C: 形にスポットライト！ in the Activity Book.

Scene 7-2

Since some students are sensitive to issues of privacy, allow learners to create a fictitious family that they use in class discussions.

Scene 7-3

Practice relaying messages, using the [informal Verb forms + quotation particle っ て ・ と].

Scene 7-4

Point out to learners that Japanese tend to use the ～と思う pattern quite readily in order to avoid sounding overly confident.

Scene 7-6

It is useful to create a model town in the classroom through which students can actually walk, turn, stop, etc.

Scene 7-7R

The Scene that follows this one (i.e., Scene 7-8R) is the first Scene in which kanji are officially introduced. Learners should be encouraged to read the 7-7R text, which includes a few kanji, using the contextual information that the text provides.

Act 8

第 8 幕 ACT 8

Many of the Scenes in Act 8 involve informal conversation between Sasha and her roommate, Eri. Teachers may want to adjust some of the exchanges for male speakers.

Scene 8-1

Practice 僕から as well as 私から.

欲しい is introduced in this Scene. Avoid 〜て欲しい here. This structure is introduced in Scene 12-5.

Scene 8-2

This Scene can be practiced by changing the speakers. For example, have Sasha speak to Kanda-san or Yagi-bucho. This will require altering the form of some of the lines (e.g., change 急がないでよ to 急がないてくださいよ) or skipping some entirely (e.g., 冗談冗談).

Scene 8-3

Consider what changes need to be made to the Scene script if it is Eri's father who greets Sasha.

Scene 8-4

This is a good Scene to talk about local products of learners' hometowns that are suitable for souvenirs.

Scene 8-5

The 〜そう pattern is analyzed in this Scene. Point out to learners that おいしそう and おもしろそう were introduced as special expressions in Act 2.

Practice 相槌 by relating short episodes to students. Regardless of whether they understand the story contents, they can still give 相槌 at the right junctures.

Scene 8-6

Discuss learners' activities during various holidays, focusing on timing (時々, 必ず, etc.).

Scene 8-7R

Be careful in creating/selecting texts for reading practice involving 漢数字. Use realistic examples.

第9幕 ACT 9

Many of the Scenes in this Act contain very informal expressions, such as やった! and やば!. Remind learners that to be effective emotional language needs to be delivered with a certain degree of enthusiasm.

Scene 9-1

The transitive/intransitive distinction is not introduced here (it comes up in Act 14). For now, simply introduce the concept of 'transitive' (action Verbs that take an object or Noun+を).

Scene 9-4

Comparison of three items is the key structure introduced in this Scene. Equally important for an engaged speaker is to follow an expression of preference with some reason for the preference.

Scene 9-5

This Scene provides another example of what it means to be an engaged listener, asking follow-up questions, volunteering related information, and showing enthusiasm.

Scene 9-7R

Kanji #37 & 38: Remind learners that the use of 男 and 女 as bare Nouns is limited. It sounds sexual. Or it might be used in the media to refer to suspects in a crime.

Scene 9-8R

Kanji #50: Point out to learners that 分かる is increasingly written in hiragana: わかる

Kanji #51: Point out to learners that the name 木下 (きのした) is pronounced with a の even though it doesn't occur in the orthography.

第 10 幕 ACT 10

Scene 10-3

Remind learners that **ございます** (polite form of **あります**) came up in 5-5. Learners often confuse **ございます** and **でございます**. These have been introduced separately here to avoid confusion. This textbook does not draw attention to the parallel. Watch for learner response.

Be sure to practice: Noun **でございますか?** —> はい、Noun **です** (よ)。

Be careful not to use **決まる** as a productive Verb at this point. While **お決まりでしょうか** has been introduced as a special expression, **決まる** has not yet been introduced as a Verb.

Scene 10-4

This Scene provides an opportunity to ask multiple content questions about the content of Brian's self-introduction. This is not only good language practice, it also makes learners aware of just what belongs in a self-introduction.

Scene 10-7R

Kanji #64: Point out to learners that the long /o/ here in **おお(い)** is not written with **う**.

Scene 10-8R

Kanji #70: Point out to learners that **きょう・きのう・あした** are often written in hiragana.

Kanji #74 : Point out to learners that **あと** is usually written in hiragana.

Scene 10-9R

Kanji #80: Point out to learners that **こと** is usually written in hiragana: **すること、ありますか。アメリカに行ったことがありますか。そんなことはないです。etc.**

第 1 1 幕 ACT 11

Scene 11-1

Learners are already familiar with the concept of honorific and humble forms of Verbs, but there is a good deal of discretion required for choosing among alternative forms. See the sample handout at the end of this Act.

Scene 11-4

This is a good time to review the vocabulary for relationships in 7-2 (母, 弟, 息子, etc.) and 6-6 (知り合い, 先輩, 後輩).

Scene 11-5

Both this Scene and 10-5 demonstrate 思いやり. Sasha in 10-5 addresses the need to do her job better, while Brian in this Scene addresses Professor Sakamoto's concern that arises from lack of information.

One way to expand this Scene is to have learners add お大事に after Professor Sakamoto says いえいえ. Have them practice responding appropriately to that show of concern. Learners may remember this phrase from どうぞお大事になさってください in Scene 7-4.

Note that もらう comes up here but the full paradigm that includes いただく comes up in Act 12. Use もらう without giver and receiver for now.

Story-telling is discussed in BTS 15 in Scene 6. Here, have students practice relaying the sequence of events as Brian does by substituting different kinds of conditions, actions, and remedies that worked.

Scene 11-6

Review quoting (with と・って) when practicing story-telling. It may also be a good idea to review the informal forms of Verbs, Adjectives, and Noun+です.

Scene 11-7R

Kanji #87

Point out to learners that: おつかれさまです is sometimes written in hiragana.

Scene 11-8R

Kanji #93-94-95

Remind learners that 都道府県 is introduced in Act 9, BTS 10.

Act 11

Kanji #99

Point out to learners how 入 is different from 人.

Scene 11-9R

Kanji #101

Point out that 早い 'early' should not to be confused with 速い 'speedy.' Such homophones (早い・速い、書く・描く) will be addressed when the second member of the kanji pair is introduced.

Honorific and humble forms in Act 11

You are already familiar with the concept of honorific and humble forms of Verbs.

Here is a review, using honorific and humble forms of います ‘exist.’

You, the speaker's role	Talking to ("Addressee") (relative role at the time of performance)	Intended content	Your speech
1. Intern at Ogaki Shokai	Mr. Shirai, Yoshida Unso employee (out-group)	I am/will be there.	おります↓ (humble polite about my action)
2. Intern at Ogaki Shokai	Mr. Shirai, Yoshida Unso employee (out-group)	Yagi-bucho, Ogaki Shokai's Planning Division Chief is/will be there.	おります↓ (humble polite about my in-group member's action)
3. Intern at Ogaki Shokai's Planning Division	Mr. Kanda, Ogaki Shokai's Planning Division (in-group, but supervisor)	Yagi-bucho, Ogaki Shokai's Planning Division Chief is/will be there. (Speaker's superior, i.e., out-group)	いらっしゃいます↑ (honorific polite about higher-ranked member's action)
4. Intern at Ogaki Shokai's Planning Division	Mr. Kanda, Ogaki Shokai's Planning Division (in-group, but supervisor)	Mr. Kanda is/will be there.	いらっしゃいます↑ (います is possible in a casual setting.)
5. Intern at Ogaki Shokai's Planning Division	Mr. Kanda, Ogaki Shokai's Planning Division (in-group, but supervisor)	I am/will be there.	います(おります↓ is also possible, especially in a formal context, e.g., in the presence of out-group members.)
6. Daisuke's housemate	Mrs. Yamamoto, Daisuke's mother	Daisuke is/will be there.	います

Notes:

- (1) Honorific polite forms are more readily used than humble polite forms. In the above example Scenario #4, the honorific form is definitely safer, but in Scenario #5, the humble form clearly signals formality that may be interpreted as being stuffy.

Act 11 Handout

- (2) Your role (what is significant about you at the time of your performance) shifts from context to context. Staying aware of your role as external factors change is key to succeeding in Japanese communication.

With Verbs like 伝える ^{つた} ‘convey’ and 借りる ^か ‘borrow,’ speakers also have to consider the relative role of the person to whom the message is conveyed or from whom things are borrowed (the idea of “beneficiary”). 申し伝えます ^{もう つた} and お伝えします ^{つた} are both humble polite forms, but they reflect differences in the relative roles among the speaker, the person being spoken to (the addressee), and the person to whom the message is conveyed (the beneficiary).

Here is a summary using some examples from Scene 11-1 and its application:

You, the speaker's role	Talking to (“Addressee”) (relative role at the time of performance)	Relaying message to (“Beneficiary”) (relative role at the time of performance)	Intended content	Your speech
Intern at Ogaki Shokai	Mr. Shirai, Yoshida Unso employee (speaker's out-group)	Mr. Kanda, employee of Ogaki Shokai (speaker's in-group)	I will tell Kanda-san what Mr. Shirai said.	もう ^{つた} 申し伝えます↓ (humble polite to the addressee, also humbling the message recipient)
Intern at Ogaki Shokai Operations Division	Yagi-bucho of the Planning Division of Ogaki Shokai (speaker's out-group)	Mr. Kanda of the Planning Division of Ogaki Shokai (speaker's out-group & addressee's in-group)	I will tell Kanda-san what Yagi-bucho said.	^{つた} お伝えします↓ (humble polite to the addressee, also being deferential to the message recipient)
Intern at Ogaki Shokai	Mr. Kanda, employee of Ogaki Shokai	Ms. Kawabe, another intern at Ogaki Shokai	I will tell Ms. Kawabe what Kanda-san said.	^{つた} 伝えます もう ^{つた} (申し伝えます↓, while not incorrect, sounds too formal since everybody is within the same working group.)
Daisuke's housemate	Mrs. Yamamoto, Daisuke's mother	Daisuke	I will tell Daisuke what Daisuke's mom said.	^{つた} 伝えます ^{つた} (お伝えします↓ is also possible, but sounds as if you are putting distance between you and Daisuke.)

第 1 2 幕 ACT 12

This Act introduces the concepts of giving and receiving (benefaction). Some of the Verbs have already come up in their specific uses (～ていただけませんか、もらう、～てください). But these are especially challenging because there are two Verbs meaning ‘give’ (くれる、あげる) along with their honorific and humble forms, as well as the Verb for receiving (もらう) with its humble form (いただく), and because the requirement to acknowledge benefaction through language is absent in English grammar.

Often the choice between forms is also one of perspective: ともだちが送ってくれました・ともだちに送ってもらいました。

Scene 12-1

This Scene introduces くれる as well as combinations ending in ～てくれる. The honorific-polite equivalent is くださる. There is no humble-polite equivalent because this Verb always refers to giving by the out-group (the benefactor).

Remind learners that the use of ～てくれる acknowledges that Takashi would benefit from Amy’s using the pen and indicates his gratitude. Practice this use of くれる where there is no clear benefaction expression in English, as exemplified in the Scene script, 使ってくれたら嬉しいよ. Remind the learners that the use of ～てくださってありがとう in Scene 5-5 (BTS 11) acknowledges benefit.

Scene 12-2

送ってくる is a difficult sequence, because of the mixed perspectives (the mother sends, but she is not coming. くる only represents Takashi’s perspective). In addition, there is no good English translation that suggests the くる part, except “to me.”

Scene 12-3

Note the use of その to refer to someone who was just mentioned, not a person who is close to the addressee. This would be a good time to review this use, as well as the use of あの for ‘that thing/person that we both know about.’

Scene 12-4

Do not use ただ that is the shortened form of ただし as in いつでも構いません。ただ(し)水曜の午後はちょっと。or この店は何でも美味しいですよ。ただ(し)ちょっと高いすが。

This Scene introduces the [non-past affirmative Sentence + と] pattern. Avoid for now negative Sentence (～ないと) to indicate necessity. This structure is addressed in Scene 13-4.

Act 12

Scene 12-5

Practice a variation of the Scene, having a male bucho talk about his son, using 可愛かったんだよ.

Scene 12-6

Activity Book practice 12-6-3P aims to ensure that learners don't overuse あげる. (One would not want to say to a superior 手伝ってあげましょうか). 12-6-2P and 12-6-3P can be used as the basis for in-class activities where learners must decide whether or not to use あげる based on context.