The role of digital video media in second language listening comprehension

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Abstract

The aim of this investigation was to examine the role of visual elements in second language listening comprehension when digital video was used as a mode of presentation. Despite the widespread use of video in listening instruction, little is known at present about how learners attend to dual-coded media and, in particular, how visual elements may influence comprehension processes.

The study was conducted at the Japanese department of a large Australian research university. In conjunction with Japanese language instructors, the researcher first selected three authentic Japanese news broadcasts. After digitisation, the videotexts were utilised in a pilot study that was designed to explore issues not resolved in a review of current theory. Four participants, representing a range of proficiencies from beginning to advanced, were directed to provide immediately retrospective verbal reports in the pilot study. The central outcome of the pilot study was to set out a preliminary seven-category framework of listener interactions with the digital videotexts. These categories, for example, included text type identification, macrostructure generation, confirmation and hindrance of macrostructure development.

In the main study, twelve upper intermediate non-native tertiary students of Japanese attended to the videotexts. With some modification of the data collection procedures, the participants provided immediately retrospective verbal reports while they 1) interacted with the videotext initially and 2) engaged with videotext during self-directed responses to open-ended task demands. Based on the first section of the verbal reports, the pilot study framework was refined to focus on initial front-to-back comprehension of the videotexts. The seven-part categorisation was expanded to include greater detail of behaviours.

In a second stage of analysis, a three-category framework was proposed to focus on
responses to task demands. Listeners were seen to initiate extensive reviews, make no immediate use of the videotext and search for task-relevant information. To illustrate these categories, seven individual case studies were used to profile listener engagement with videotext in response to task demands.

The investigation then summarises the findings and discusses video-mediated listening comprehension in regards to classroom instruction, listening assessment and computer-based language learning. The results point to a view that visual elements work in a number of ways that go beyond merely ‘supporting’ verbal elements; they are better thought of as integral resources to comprehension whose influence shifts from primary to secondary importance as a listener develops a mature understanding of the videotext. Finally, the thesis provides a critical evaluation of the investigation and suggests areas for future research.
Declaration

Except where due acknowledgement has been made in the text to other materials, this thesis contains only original work by the writer. Parts of this thesis are based on work which have been presented at conferences or appeared in earlier versions in the following publications:


The length of this thesis, exclusive of tables, bibliographies and appendices, is less than 100,000 words.

____________________________________

Paul Andrew Gruba
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Chapter One: Introduction

This thesis is concerned with the role of visual elements in second language listening comprehension when digital video media is used as a mode of presentation. Although video media has been used throughout second language programs for several decades, little research has been conducted to specifically investigate how visual elements influence the second language listening comprehension process. In particular, conceptualisations of 'visual support' for the understanding of aural elements remain weak.

The lack of investigation into video-mediated second language listening comprehension is cause for concern for a number of reasons. Long used as a medium for listening instruction, language teachers are still nonetheless frustrated by the absence of sound theoretical principles on which to develop video-mediated courses (Baltova, 1994; Benson & Benson, 1994). For those interested in utilising video as a mode of presentation in testing, the small amount of work done pertaining to video-based listening comprehension has stalled the principled development of video-mediated assessment instruments (Chung, 1994; Dunkel, 1996; Gruba, 1994; Kasten, 1995). Most importantly, the rapidly growing use of multimedia applications for language instruction motivates the need for close investigation.

Historically, the use of dynamic visual media for second language instruction began in the 1930s with the release of a Disney Studio film intended for use with non-native speakers of English (Kelly, 1969). Despite its early promise however, film never gained widespread acceptance as an effective instructional medium because of difficulties in usage and expense (Altman, 1989; Lee & Coppen, 1964).

Soon after television broadcast services were introduced the mid-1940s, closed circuit television was made available for foreign language teaching (Kelly, 1969). Nonetheless, language teachers generally remained sceptical of ‘telecourses’ for the
next few decades, and it was not until the introduction of accessible video equipment in the late 1970s and early 1980s that dynamic visual media was used widely in the classroom (Altman, 1989).

According to Pusack and Otto (1990), the explosive growth in the video and related technologies usage was so widespread that, in America at least, it “put a microcomputer and a VHS videotape player into the hands of virtually every language teacher” (p. 409). Fuelled by an emphasis on communicative approaches to language teaching, a number of video handbooks were produced (e.g., Allan, 1985; Altman, 1989; Lonergan, 1984; McGovern, 1983; Stempleski & Tomalin, 1990) during this era. In each of these handbooks, the key benefit of video-based instruction is said to be improved listening comprehension skills.

When learners are exposed to video media, the visual elements are seen by several authorities to provide a means of support for comprehension processes and thus facilitate listening skill development (Thompson & Rubin, 1996). Lonergan (1984) argues, for example, that video-based discourse reduces the difficulties of listening in a foreign language because “at any level of language competence, the learner’s potential for comprehension is greatly increased if the visual information is included in the presentation” (p. 42). For Pelletier (1990), video “provides a multisensory vehicle that allows us to work with students on the development of a progressively sophisticated range of skills in listening comprehension” (p. 2). Rubin (1995b) writes that video allows learners to “understand much more than their linguistic knowledge alone might permit” (p. 153) motivate learning, aid in the retention of information and lessen cognitive processing burdens.

**Statement of the problem**

Despite the widespread use of video media in second language programs, little empirical investigation has been conducted to date that investigates the role of visual
elements in the listening comprehension process of second language learners. Partially, as argues, one reason for this neglect lies in the fact that

There is not, of course, one single ‘true’ construct of listening comprehension. In general, however, listening comprehension has traditionally been defined solely in terms of an ability to decode aural elements (Kellerman, 1992). Critique of such definitions has increasingly come under attack in recent years for their failure to acknowledge the true complexity of listening comprehension (Pillar, 1997). In recognition of video-based listening, the prominent listening theorist Rubin (1995a) defined the skill as “an active process in which listeners select and interpret information which comes from auditory and visual cues in order to define what is going on and what the speakers are trying to express” (p. 7). It is important to note in this definition that visual elements are assigned no specific role: in essence, they are seen to be complimentary factors that work in conjunction alongside aural elements to influence the active process of listening comprehension. Nonetheless, it is a widely held belief amongst second language researchers that visual elements simply provide a means of ‘support’ to listeners as they decode the aural channel. Rubin (1995b), for example, proposes that visual elements offers assistance to listeners primarily through the display of props, action and interaction. According to Rubin, listeners utilise these supports to 1) narrow interpretations when they observe physical settings, 2) validate tentative hypotheses when they make sense of action and 3) judge emotional states when they see interaction. Beyond Rubin’s observations, however, there is surprisingly little theoretical justification or empirical evidence that would support the belief that listeners utilise visual elements mainly for ‘support’ of the aural channel. Indeed, to date, almost no research has been conducted which closely investigates the role of visual elements within the comprehension process of second language listeners as they attend to videotext.
Aim and scope of the study

Against a recognition that research in listening is still in its infancy (Rubin, 1994), the aim of this study is to investigate the role of visual elements when digital video media is used as a mode of presentation in second language listening comprehension. To achieve this aim, the investigation must first be constrained in order to maintain its specific focus.

Because research into listening processes can be seen as investigating the “consummate multivariate topic” (McDevitt, Sheehan, Cooney, Smith & Walker, 1994, p. 232), the first limitation of the investigation must concern the type of listening to be investigated. Because this investigation examines listening comprehension that takes place while attending to video-mediated presentations, only transactional (non-participatory) listening processes will be considered. As examined further in Chapter Two, the sole focus of this research is to investigate listening comprehension which is characterised by video-mediated responses to input. These responses, therefore, are not influenced by variations in the rate of delivery, content or a host of other variables otherwise associated with dialogic or multi-party transactional listening situations (Dunkel, 1991; Rost, 1990).

A second concern of the study is to delimit the phrase ‘video media’. Dynamic visual media are available in a wide variety of formats that include film, television broadcasts, analogue videotape, and digital videodiscs. As a general definition, video media are conceived primarily through their abilities to combine dynamic visual and audio elements in close temporal sequence (Wetzel, Radtke & Stern, 1994, p. 40). Initially, the term ‘video media’ is employed in Chapter Two as an umbrella phrase to allow discussion of second language studies of listening based on analogue formats of video media. As the discussion develops, the focus turns specifically to linear digital video media that can be characterised by non-sequential access, instantaneous replay, individual control and precise segmentation. Fortunately,
computer-based displays of video media provide an ideal basis on which to investigate these challenges (Dunkel, 1992).

To further constrain the study, the present investigation is situated solely within a Japanese language department at a large Australian research university. The use of a single site restricts the need to consider variations in sociocultural influences, participant profiles and a range of other factors that may affect an instructional program. As explained in Chapter Three, the site makes extensive use of authentic digitised news broadcasts for the purposes of teaching, assessment and research. All participants in this study were thus familiar with digital video media and related multimedia technologies.

The selection of the site also helped to delimit, at an early stage, the type of videotext to be investigated. The Japanese department makes extensive use of digitised authentic (NHK) news stories taken from a satellite broadcast at several levels of instruction. Because of their frequent use in the site of study, these videotexts serve as the focal text type for the investigation. In addition, the choice to use news broadcasts was influenced by three complimentary reasons: first, the text type employs a wide range of production techniques, and thus provides a rich source of varied input that mimics, to an extent, complex multimedia productions (Grimes, 1990); secondly, the use of authentic text types is preferred in studies of cognitive processes (van Someran, Barnard & Sandberg, 1994) and second language listening research (Rubin, 1995b); and third, there is an established base of research regarding news broadcasts that can provide a foundation for extended analysis (Graddol, 1994; Wetzel et al., 1994). Details regarding the selection and analysis of three specific news clips are provided in Chapter Three.

A final concern at the initial stages of the study rested on establishing its theoretical foundation. Returning to a question first raised by Riley (1981) nearly two decades ago, is attending to dynamic visual media better seen as ‘reading’ activity, ‘viewing comprehension’ or as a ‘listening’ skill? The question remains unresolved. At
present, some theorists (e.g., Chun & Plas, 1997; Kramsch & Anderson, 1999) see the basis of theory regarding the comprehension of complex digital media as an extension of first and second language reading literature. On the other hand, other researchers (e.g., Rubin 1995a; Gruba, 1997) see a departure based on listening theory to be the more defensible position. Although both positions may have equal merit, the breath of review that would be required to explain each body of work would exceed the scope of the present study. To limit it was decided to base any review of current theory primarily on investigations that were related to second language video and listening. Two central reasons influenced this decision: 1) at present, there are more studies that associate the use of dynamic visual media with the skill of listening comprehension as opposed to reading comprehension; and 2) cognitive processes differ when individuals attend to dynamic visual media, such as those found in videotexts, from those processes that occur when persons attend to static visual media as are found in printed texts and graphics (Wetzel et al., 1994).

To bolster the primary focus on second language video and listening theory, the theoretical basis of the study also draws on work grounded in first language instructional media theory, cognitive processes related to visual processing and research that supports constructivist perspectives of comprehension behaviour.

**Overview of the study**

The investigation is organised into six additional chapters. The purpose of Chapter Two is to establish a historical perspective for the study, examine current theory related to video-mediated listening comprehension and assess the benefits and limitations of possible methods of appropriate investigation. Chapter Three provides a site description, sets out the criteria for the selection of three NHK news clips and analyses the chosen videotexts in detail. Chapter Four describes a pilot investigation, including the instruments, participants and procedures used to explore preliminary issues. Based on an extended analysis of the pilot data, a tentative framework for understanding initial listening processes is proposed. In accordance with
recommendations based on experience gained from the pilot study, Chapter Five examines the viability of the proposed framework under a set of stricter conditions. Chapter Six analyses listener responses to task demands through the use of a four-part framework. Finally, Chapter Seven concludes the study with a summary of the investigation, and then discusses the implications of the findings for the purposes of second language listening instruction and further research.
Chapter Two: Video-mediated listening comprehension

Because of the lack of research which has specifically addressed video-mediated second language listening comprehension processes, the aim of this chapter is to first examine previous research areas of interdisciplinary research to first establish a sound theoretical basis on which to ground the investigation. To achieve this aim, an interdisciplinary approach that touches on four key areas will be undertaken. In the first section, disjunctures between established listening theory and current definitions of videotext are critically examined. To better understand the complex mental processes and, indeed, explore The second section sets out cognitive processes related to video-mediated listening comprehension to better understand the interplay amongst physiological factors, memory, and comprehension. The third section explores approaches to listening research. Finally, and their attendant frameworks for understanding comprehension behaviour. The chapter concludes with a discussion of the review, and sets out key issues that motivate the pilot study.

Defining listening and videotext

Although Rubin (1995a) cites Clark and Clark (1977) to support a definition of listening which includes both visual and verbal features, there appears to be little historical support in the second language literature to promote such a view. Indeed, as Kellerman (1992) points out, “current models of L2 listening comprehension presented in the English language teaching literature, and existing pedagogic practice and testing methods, overwhelmingly stress the auditory aspects of listening” (p. 247). Because it is incumbent that the researcher “first examine the nature of a listening comprehension construct and identify the critical aspects of listening comprehension that need to be addressed” (Dunkel, Henning & Chaudron, 1993, p. 180), the initial purpose of this section is to examine the role of visual elements in
the area of second language listening. A second goal of this section is to define instructional media and, following that, examine how news broadcasts are constructed.

**Video-mediated listening**

Even though video has become a commonly used medium for teaching listening, reviews of second language listening research (Brindley & Nunan, 1992; Buck, 1990; Oxford, 1993; Rost, 1990; Rubin, 1994) rarely mention how visual elements may influence the comprehension process. Native speaker listening theorists similarly minimise the role of visual factors. Glenn (1989), in a content analysis of fifty definitions of native speaker listening, found that only eight definitions contained reference to visual elements. These, she noted, “might better be classified as assets to the finer points of interpreting a speaker, but hardly a prerequisite to basic listening” (Glenn, 1989, p. 28). For the majority of second language listening researchers (cf., Berne, 1992, p. 2; Thompson, 1995, p. 31), it appears that Wolvin and Croakley’s (1985) definition of listening as the “process of receiving, attending to, and assigning meaning to aural stimuli” (p. 74) is the most favoured construct definition.

In light of the traditional stress on the auditory aspects of listening skills, several video researchers have questioned whether or not the act of attending to dynamic visual media should be defined with the prirmacy of visual elements in mind. Riley (1981), for example, raised the point that ‘listening with the eye’ may best describe the comprehension of a visual medium. In a similar vein, Willis (1983) argued that the term ‘viewing comprehension’ more accurately defined the area. Tudor and Tuffs (1991) went further to note that attending to video was a “skill in its own right” (p. 80) and thus very distinct from listening comprehension per se. In a counterpoint to these concerns, Vanderplank (1993) argued that foreign language teachers were “in the business of teaching and learning, respectively, a verbal code
rather than visual conventions” (p. 11) and emphasised that the spoken word, not visual images, should remain paramount in the language classroom.

First language educators have also struggled with defining the act of attending to images. ‘Visual literacy’, or the ability to decode visual statements within a specific context, was a term first coined by Dondis (1973). Although Dondis claimed that visual literacy skills would become “one of the fundamental measures of education in the last third of our century” (Dondis, 1973, p. 19), further attempts to define the term have been unsatisfying and remain vague (Seels, 1994). Although research concerned with visual literacy is maturing (cf., Moore & Dwyer, 1994), Kress and van Leeuwen (1996) point out the central difficulties that have retarded its development so far: “The problem we face is that literate cultures have systematically suppressed means of analysis of the visual forms of representation, so that there is not, at the moment, an established theoretical framework within which visual forms of representation can be discussed” (p. 8).

As noted by Kellerman (1992), of course, the area of second language listening also lacks a basis on which to discuss visual forms of input. Although Rost (1990), for example, writes that determining the intentions of a speaker “depends on the interplay of verbal, vocal and visual features” (p. 79), he does not develop this observation much further. For Rost (1990), visual and gestural clues are conceptualised as ‘editing strategies’ which help listeners interpret discourse in that they provide “weak inferences” (p. 79) regarding a speaker’s intentions.

Other researchers point out the provision of context as a role for visuals. In an attempt to draft listening assessment bandscales, Brindley and Nunan (1992) placed “the amount of nonverbal cues” (p. 6) amongst input factors that relate to the contextualisation of a listening event. Dunkel and colleagues (1993, p. 180) have characterised the role of dynamic visual media in listening assessment as ‘video support’ that make up one of several ‘levelling variables’ likely to affect the demonstration of listening abilities. In discussions of video in listening assessment
(Gruba, 1997), concerns are raised that the presence of visual elements enhances the performance of those candidates who are most familiar with the cultural contexts in which utterances were made: there is a concern, however, that any success in listening may be due to a listener’s familiarity with target language culture, not necessarily because of an ability to decode aural input (Tuffs & Tudor, 1990).

Video pedagogues (e.g., Stempleški & Tomalin, 1990; Pelletier, 1990) also highlight the ability of video to provide context as a key element of video-mediated listening. One problem in pinning down ‘contextualisation’ as a role for visual elements is that context itself is so difficult to define and delimit (Kramsch & McConnell-Ginet, 1992). Buck (1990) resolved the problem of context by defining it as “an information processing environment and is the information the listener can bring to bear on the listening process” (p. 404). To avoid straying away from this conceptualisation, Buck stressed the point that context should be considered only in terms of the internal cognitive environment of a listener. He noted that, as such, context is therefore inseparable from other types of knowledge, including background knowledge. One determinant of this context, and one that is observable, is the video textbase that influences the cognitive environment.

**Defining videotext**

Before delving into further discussions of video, it is useful to note that one way in which the medium is discussed in the second language literature is as a means of recording paralinguistic behaviour. An awareness of this use of the video, and thus what ‘video’ may mean in second language research, helps to distinguish investigations that examine the role of non-verbal factors in human communication (for a recent review, see Pillar, 1997) from the studies which regard video as a complex textbase with its own unique characteristics.

For the purposes of language instruction, both Joiner (1990) and Rubin (1995b) provide a basic list of video characteristics. Although their lists are sufficient for the
purposes of videotext selection, the work of Kozma (1991) based on first language research provides a much stronger framework from which to begin analysis of the characteristics of digital videotext. In a three-part categorisation, Kozma frames media as an integration of technology, symbol systems and processing capabilities.

From the start, Kozma (1991) minimises any role technology may play in instruction. The physical or mechanical components of a medium, he argues, serve only to determine its function and provide a convenient way to classify the presentation of a medium, for example, as ‘radio’, ‘television’ or a ‘video’. As with Clark and Salomon (1986), Kozma argues that the characteristics of a particular technology have few pedagogical effects except in instances where limitations may affect the convenience, portability or the ability of a medium to be properly accessed (e.g., weight, low volume settings, or poor screen resolution). Of far greater importance to educators, Kozma states, are the components of symbol systems and processing capabilities.

In line with educational media researchers (e.g., Clark, 1983; Clark & Sugrue, 1991), the second category of Kozma’s (1991) framework discusses ‘symbol systems’. The phrase has become a “convenient generalization for such terms as modes of presentation, modes of appearance, representational systems, or presentation modes” (Wetzel et. al, 1994, p. 181) to convey the idea that media differ in the ways they represent information and, because of this, affect how the knowledge they transmit is eventually understood.

Kozma (1991) derives much of his understanding of symbol systems from the work of Salomon (1979). Symbols, in Salomon’s view, may be marks, objects, actions or events used to convey information that suggest something else. A number of symbols, associated through the use of rules to combine and arrange them, become a scheme. Once used consistently in a field of reference, they become a symbol system. In a symbol system, the syntactic component is derived from the symbols
themselves and the rules for combining them; the semantic component correlates the symbols with corresponding elements in a given field of reference.

To further define symbol systems, Salomon (1979) proposed that dimensions of notationality, repleteness or density, and resemblance be used. These dimensions range along a continuum. Notationality is characteristic of a medium which refers to the extent to which symbol systems can be clearly linked to a field of reference. A notational symbol system, then, is able to maintain a strong, unambiguous and consistent correlation between a set of symbols and a corresponding set of concepts within a field of reference. Mathematical symbols and notations used in electrical engineering serve as examples of notational symbol systems. Written language can be thought of as a notational symbol system. Note, however, that written forms of language permit a wider range of ambiguities and are considered further along the continuum of notationality.

Further along the continuum, Salomon (1979) contends that nonnotational systems allow an even greater range of ambiguous correlations to occur between elements and their referents. Film, video and abstract artwork exemplify such systems. In these systems, particular symbols may hold multiple meanings that may not consistently refer to specific concepts. Here, if visual elements are such that they can not be readily mapped to a notational symbol system, correspondence of such elements to a field of reference can be seen as context dependent, unclear and inconsistent. Verbal systems, though less notational than written language, are more notational than pictorial ones; within visual systems, it is noted, particular elements may be notationally weaker than others.

Symbol systems can also be distinguished in terms of their relative repleteness or density (Salomon, 1979), a characteristic which refers to the range or number of dimensions in a system which are used to impart information. A line drawing of a person, for example, is less replete than a detailed oil painting because the drawing uses fewer dimensions to impart the same image. An interpretation of a painting, it
can be argued, would likely rely more on contextual cues because its ‘meaning’ contains greater subjectivity due to the manner in which specific elements of the person are highlighted.

A third distinction in Salomon’s (1979) framework has to do with the extent to which resemblance is present. Within this dimension, the concepts of depiction and description are addressed. Depiction varies to the degree a symbol copies its referent in a concrete way; description generally employs abstraction to map its referent. Realism, then, can be considered as a subjective characteristic of a symbol system that depends on a learner’s viewpoint.

With the purpose of the present investigation in mind, it is useful to consider the attributes of symbol systems for the study of dynamic visual media. In Salomon’s (1979) view, film is a “whole message unit” that “communicates through orchestration and compounding within symbol systems and multiple-symbol-system episodes” (p. 52). Because film primarily relies on the nonnotational and dense symbol system of photography, its field of reference is often taken to be real life. Salomon argues that this is a mistaken conceptualisation: film media should not be seen as merely records of events, and analysts should recognise that they create their own symbol systems through the sequencing and composition of shots which do not necessarily correspond to the realities of a non-mediated world. Rather, dynamic visual media are better conceived as ‘meeting places’ for symbol systems and interpretation of the visual elements must take into account the way such media combine, juxtapose and relate visual and verbal features to one another.

To further explore Salomon’s (1979) ideas on the orchestration of elements, and thus better understand the characteristics of videotext, a look at the ways producers create visual and verbal relationships in videotext may be instructive. Although Armes (1988) contends that it “is difficult to offer clear-cut conclusions to the discussion of an area as complex as sound in relation to video and film images” (p.
examination of techniques used in the production of video media may provide insights into the ways visual elements may influence comprehension processes.

The way a video production is shot, edited and produced determines its tradecraft. Directors, for example, use techniques of tradecraft to impose their own particular style into a visual narrative through the use of shot composition, pacing, variations in lighting and special effects (Arijon; 1976; Armes, 1988). The primary unit of analysis for tradecraft is the shot, a segment that contains a “single, uninterrupted sequence of film taken by a single camera” (Wetzel et al., 1994, p. 113). A collection of shots is used to create a scene, but there are no established limits to the length or complexity of a single shot. A shot can be analysed in three ways: 1) by its content; 2) the treatment of its content or 3) its relation to earlier and later presentations of both content and treatment (Wetzel et al., 1994). The way shot types are combined establishes the structure of a visual narrative.

Zettl (1990) lists five major functions that aural elements serve within a film or video production: 1) information, 2) outer orientation, 3) inner orientation, 4) energy, and 5) structure (pp. 341-349). Information dissemination is the prime function of sound in television, according to Zettl, through forms of speech, which consist of 1) dialogue, 2) direct address, and 3) narration. Dialogue helps to develop characterisation, a plot, or the context of an event in television. Direct address allows someone on-screen to speak directly to the viewer-listener, creating an optimal method for information exchange. Narration is either on or off-camera and is used to bridge gaps in the continuity of a screen event (Arijon, 1976; Zettl, 1990, pp. 341-343).

Functions of sound to do with outer orientation help the viewer-listener locate an event, similar to the way lighting works (Zettl, 1990). Inner orientation functions to establish the mood or internal condition, for example, of a videotext; the energy function of a sound can be exemplified by the use of frantic music when people are running away from a disaster scene. The structural function of sound, though often
unnoticed, is one of the most important in visual and verbal relations. Sound structure supplements the visual structure of a production in that it helps to establish where to make edit points, or cuts, in a videotext. If applied sensitively, according to Zettl (1990), “such an audio-video dialectic will increase the complexity of a screen event without impairing its communication clarity” (p. 349).

Zettl (1990) argues that two categories of picture-sound combinations exist: homophonic and polyphonic. In homophonic combinations, either the image or sound is intended to dominate a screen event. Conversely, for polyphonic combinations, the picture and sound develop independently of each other as melodic lines. At points, they may be joined together to heighten or emphasise a particular experience. This technique, called phasing, permits the creation of either an audio or visual flashback within a narrative itself may vary in terms of speed, intensity or duration. According to Zettl (1990), phasing techniques contribute enormously to complexity of text structures.

To return to Kozma (1991), the third part of his framework regards the processing characteristics of media. Because information is not held in memory but is active in the learner’s mind, a learner may need to recurse over a section of text to recover from comprehension failures. Digital formats of video media differ from analogue versions on two key features: precise control and non-linear access. Similar to print media, digital video media allow learners to recurse over poorly understood areas, stop the flow of information or concentrate on key areas in an effort to achieve greater understanding.

Of relevance to the present study, a recognition that media vary in their processing characteristics may be particularly relevant to non-native patterns of usage. Although elements of tradecraft generally go unnoticed by native speaking television viewers (Findahl & Hoijer, 1982, p. 269; Henningham, 1988, p. 48), for example, it may be that non-native listeners are far more susceptible to stylistic variations of production when digital media are used because 1) they may attend closely to minute aspects of
the visual elements in an effort to be careful about their interpretations and 2) the
digitisation of the videotext allows it to be manipulated with precision. With an
opportunity to closely inspect a particular section or, conversely, to move quickly
over a videotext to detect overall patterns in structure, the processing characteristics
that distinguish digital formats from analogue version may be of key importance to
listeners.

**News broadcasts**

Television news broadcasts often break normal rules of film and video production
(Wetzel et al., 1994). Created under time pressures, producers of television news
often break the conventions of ‘film grammar’ within a single brief production
(Green, 1969; Yorke, 1987). As Henningham (1988) explains “such methods can
be distracting, as they present the viewer simultaneously with two sets of
information, one verbal and the other visual—it may be difficult to take in the verbal
information if the pictures are attractive” (p. 47). Second language researchers are
also aware of difficulties in understanding news broadcasts, particularly because
visual elements may not contribute to the overall narrative (Rubin, 1995b). Meinhof
(1990), for example, warned that visual elements “do not necessarily further
linguistic understanding” (p. 251) of particular news broadcasts. In a study of
native speaker perceptions of violence in television news, Paridaen (1991) reached
the conclusion that “narrative alone is perceived to be dramatic, and pictures by
themselves carried no significant meaning” (p. 11).

As a visual element, written text serves a distinct purpose in newscasts. Headlines,
like their newspaper counterparts, summarise the main point of a story and work as
an advance organiser of information (Bell, 1994; van Dijk, 1988, 1991). In a typical
production, headlines or captions are likely to appear within the first few seconds
(Green, 1969). Captions are used in the broadcasts to highlight specific points,
including the names of people, on-site locations or objects that are deemed relevant
to the narrative. In Japanese news broadcast, captions can be used to ‘spell out’ difficult or rare kanji words to clarify the spoken Japanese.

The display of written text in any form, of course, influences listening comprehension (Rubin, 1995b). Ideally, written text serves to facilitate comprehension by providing an ‘advanced organiser’ of videotext information (Hanley, Herron & Cole, 1995). Potentially, however, the same written text may act as barrier to comprehension for those who are unable to decode it, as in the case when complex or unfamiliar kanji words and phrases are presented (Jorden, 1992).

Precisely because news broadcasts violate so many rules, Grimes (1990) argues that they provide an ideal textbase on which to conduct videotext comprehension research. In particular, Grimes (1990, p. 15) singles out the relationship of visual to verbal elements as the most “troublesome variable” to investigate. The use of news broadcasts, then, is one of the best ways to expose this variable to scrutiny.

Mismatches of visual and verbal elements in videotext are of interest because they allow researchers to examine distortions and misunderstanding that occur as comprehenders go about creating their own interpretations (Findahl & Hoijer, 1982). In a series of studies using news broadcasts, Findahl and Hoijer (1982) found that unfamiliar content structured within an unusual type of news event led to few misunderstandings because subjects did not elaborate or attempt to fill out a macrostructure; on the other hand, content not familiar to subjects that was placed in a well-known type of news broadcast led to several problems of interpretation.

Graddol (1994) submits that the relation between the verbal and visual narratives in television news broadcasts follows a general pattern in that “the verbal channel speaks of the causes whilst the visual tells of the effects” (p. 144). Because television news producers follow what Graddol calls naturalist narrative techniques (in that they attempt to show events as they might be experienced directly by viewers), ambiguity is created. One reason several interpretations may result is
because naturalist productions lack of a stationary point of view. During such episodes, the camera may show either a ‘first person’ perspective of those directly involved in an incident, or a ‘third person’ view that portrays the viewpoint of a detached observer. The change of perspectives in a single production, Graddol writes, may cause viewers to become confused by the visual narrative or lead them to question the validity of the information presented. News producers, aware of the potential for confusion, seek to regain a sense of objectivity in a report through the provision of an aural narrative containing ‘factual’ commentary “thus placing overall control over modalities back into the verbal system” (Graddol, 1994, p. 145). In Graddol’s analysis, the ‘facts’ of a news report are told through words, and the effects of these ‘facts’ are portrayed through images. Further analysis of the news broadcasts that are selected for use in the study can be found in Chapter Three.

**Cognitive processes related to video-mediated listening**

Although second language listening comprehension was once seen as the passive decoding of aural text (Kellerman, 1992), current views stress that listeners “engage in a dynamic construction of meaning” (Murphy, 1991, p. 56) as they “select and interpret information which comes from auditory and visual clues” (Rubin, 1995a, p. 7). Similarly, media researchers have also dismissed conceptualisations of television viewing as a passive activity. Current psychological perspectives see broadcasts as an “active cognitive transaction” between the viewer, the medium and surrounding environment (Anderson & Lorch, 1983, p. 6). As a general trend, researchers concerned with computer-based learning have also shifted their views of interaction from behaviourist models to constructivist perspectives (Wilson, 1995).

Behaviourism is mainly concerned with conditions that influence behaviour, or the responses to a set of conditions. Accordingly, researchers working under a behaviouristic paradigm try to set out the rule and uncover the relationship between stimuli and responses (LeFrancois, 1994). In contrast, investigators who subscribe
to a constructivist perspective see the instructional process as the result of a complex number of factors, and one that can not be reduced to a set of predictable rules (Driscoll, 1994; Winn, 1991).

To provide a stronger theoretical basis for a definition of listening that acknowledges both the influence of both visual and verbal features in listening comprehension (Rubin, 1995b), it is imperative to closely examine the ways listeners might ‘select and interpret’ elements they encounter while attending to videotexts. In this section, neurophysiological activities related to auditory and visual perceptual processes, memory systems and the cognitive resources used to interpret dual coded messages are examined.

**Neurophysiological activities**

Metallinos (1994) provides an overview of the neurophysiological factors involved in the comprehension of audio-visual media. To begin, Metallinos explains that human information organs are characterised by three factors: duplication, polarisation and interconnection. Duplication of the senses allows for greater reception of stimuli, flexibility and, in case of injury, a spare part. Polarisation of the senses allows humans to perceive objects and events in three dimensions. Further, to minimise misunderstandings, organs of recognition and perception are closely interconnected as they need to constantly support and complement each other. Within the brain, more than 60% of all sensory nerves perform optical functions (Wescott, 1978).

An open eye receives a continual bombardment of minute waves of light, known as electromagnetic radiation, that vary in frequency, amplitude, and spatial and temporal patterning (Smith, 1994). The rays of light strike the light-sensitive retina and are transformed into neural impulses through intricate chemical transformations in the retinal cells. A series of optic nerves wind through the optic chasm to connect with the occipital lobe in the rear of the cerebral cortex (Anderson, 1995). Along the
pathway to the lobe at least six interchanges of impulses take place, each of which may inhibit the further spread of impulses and contribute to a decay in the processing of perceptual stimuli (Smith, 1994).

Metallinos (1994) makes a distinction between sensation and perception. *Sensation* refers only to the stimulation of sensory receptors, whereas *perception* refers to impulses that are further processed in the brain. Visually, the eye is able to detect only objects and events in the environment which exert, or reflect, electromagnetic energy. All such objects and events are can be classified as *potential* stimuli. If an object’s intensity, strength or duration is sufficient, potential stimuli reach sensory receptors and further stimulate cognitive processes.

Effective auditory stimuli, unlike their visual counterparts, depend on temporal and topographic order (Metallinos, 1994). Sound enters the brain through the ears and then passes along the auditory nerve to the temporal lobe, an area of the cerebral cortex which enables speech comprehension (Anderson, 1995). As opposed to a spatial order of visual perception, frequency and temporal order provide the foundation for auditory stimuli. The ability of an individual to locate sounds in auditory space, known as sound localisation, determines the degree of effectiveness in auditory stimuli. Distance from the sound source, malfunctions of the ear, individual awareness and duration of a stimulus are factors which may affect sound localisation abilities (Metallinos, 1994).

Available to both visual and verbal sensors, video media create an environment which offers a “continuous flow of countless potential or distal stimuli most of which go unnoticed and only a fraction of which become effective stimuli” (Metallinos, 1994, p. 62). The small number of stimuli which do manage to excite sensory reactions are known as *proximal* stimuli which assemble and codify input, assisting in the building of *perceived* stimuli.
Memory systems

Once stimuli are perceived, the input journeys to an appropriate sensory buffer, depending on whether the source of input is of a visual or verbal nature. There are two types of sensory buffers. Visual sensory storage takes in visual input and lasts from one to two seconds; auditory sensory storage decomposes within four seconds (Anderson, 1995).

Media researchers hold that presentation of both visual and verbal symbol systems may create different outcomes than information provided solely in one form or another (Miller & Burton, 1994). For tests of recall that utilise video media as a mode of presentation, Kozma (1991) and Wetzel et al (1994) state that the display of visual elements in a medium leads candidates to recall information related to action and visual elements, whereas the audio input in video assists candidates in the retention of linguistic information.

One widely accepted view of cognitive processes, prevalent in second language listening research (e.g., Chamot, 1995; Schwartz, 1992), holds that information passes from sensory buffers through short-term memory before integration into the brain. In this scheme, short term memory acts as a temporary storage space for input that vanishes within fifteen seconds, though it was thought rehearsal processes within this store prolong information storage for up to one minute (Bostrom, 1990a). A perceived stimulus which had survived decomposition then activated long-term memory approximately one minute after presentation, though actual entry into the store depends on both structural and rehearsal schemes (Bostrom, 1990a). Applied to listening theory, an inability to process input quickly was thought to overload short-term processing capabilities that caused deficits in attention and comprehension (Byrnes, 1984). Theories regarding cognitive processes and how information proceeds from sensory buffers to permanent storage, however, have recently been revised (Anderson, 1995; Logie, 1995).
Anderson (1995, pp. 161–168) discusses three central tenets that led to the rise and fall of the existence of short-term memory theory. First, psychologists held that long-term memory could be enhanced by the rehearsal of information in short-term memory. This proposition was dismissed when it was shown that it was not the sheer repetition, but rather the depth of processing, that assisted the transfer of knowledge to permanent store. A second tenet, that there are different types of encoding between the two memory systems, fell when researchers found that subjects recalled information previously thought to be held only in long-term memory. The ability of many individuals to recall semantic information of meaningful codes serves as an example of this. A third tenet of short-term memory theory held that the two memory systems differed in the length of time material could be retained. Researchers found, however, that there was no basis to discern discontinuity of retention between the memory systems: factors that affect recall have been found to effect both initial and later parts of the retention function. Anderson (1995) concludes that the “data on the effects of rehearsal, types of codes, and retention effects can be accommodated without postulating a short-term memory as a halfway station between sensory memory and long-term memory” (p. 167, italics added).

In a series of studies, Baddeley and colleagues (cf. Baddeley, 1990; Gathercole & Baddeley, 1993; Baddeley, 1996) developed the concept that two slave rehearsal systems and a central executive account for transient cognitive processes and provided viable alternatives to short-term memory theory. In this view, cognitive processes are performed among the three components that make up the system: a phonological loop, a visuospatial scratchpad and a central executive.

Perceived audio stimuli is processed in the mind through the phonological loop, a neurobiological mechanism which itself comprises two systems; one used to passively store speech-based input and the other capable of subvocal, or ‘inner voice’, information (Baddeley, 1990). As explained by Gathercole and Baddeley
(1993), a model that posits the existence of a phonological loop does not require that messages be generated outside the mind. Speech-based information reaches the passive store directly, and is subject to rapid decay because of the interference of new material. To slow decay, however, an individual can enact subvocal rehearsal processes and, in principle, hold information in the phonological loop indefinitely. Such would be the case, for example, in repeating a phone number several times in order to hold that information long enough so that the physical procedures needed to complete a sequence for dialling or to transfer the number to long-term memory could be completed.

In a similar fashion, Gathercole and Baddeley (1993) explain that a visually presented text can be transformed through subvocal rehearsal into phonological store, as in the case when one ‘sounds out’ a phrase in the mind. Successful operation of the processes related to the phonological loop can be impaired by material deemed to be irrelevant by the individual, or because incoming speech sounds phonologically similar (e.g. cat, cap, cad). Conversely, it is argued that material is better retained if it is deemed to be salient to comprehension goals or if the words are phonologically distinct. The capacity of the phonological loop is thought to be limited to about two seconds and thus words that are unfamiliar or difficult to pronounce may be subject to greater decay, perhaps accounting for difficulties in language processing (Logie, 1995).

Analogous to the phonological loop, the ‘visuospatial scratchpad’ is an additional slave rehearsal system. The function of the visuospatial scratchpad is to store and rehearse perceived stimuli that originate from visual and spatial material (Gathercole & Baddeley, 1993). As with its partner system, storage in this sector of the brain is held to be further divisible, depending on whether the input consists of static visuals or those that involve movement. Both types of input are conceived to have direct access to the passive visual system (Logie, 1995). Unlike the two-second storage capacity of the phonological loop, however, information in the visuospatial
scratchpad is thought to disappear almost immediately, perhaps within 500 milliseconds (Bostrom, 1990a).

The coordinating mechanism that mediates and controls the two slave rehearsal systems is known as the ‘central executive’, an area of the brain which is able to take information in and out of each system while likewise translating input between the two (Baddeley, 1990; Gathercole & Baddeley, 1993). The central executive has its own transient storage capacity to conduct these operations; moreover, it is thought to be responsible for direct contact with long-term memory through its activation of salient information.

Once through the slave rehearsal systems, perceived stimuli prime information in the permanent memory and cause that information to be temporarily available in working memory (Anderson, 1995). Permanent memory resources store information in sets of ‘chunks’, or in what Anderson (1995) terms ‘unanalysed localist representations’, and are thought to remain in specific areas of the brain until called upon when needed.

In his concluding discussion of memory systems, Anderson (1995) argues that the model proposed in Baddeley (1993) presents a stronger explanation of the ways that the mind rehearses and temporarily stores information than does short term memory theory. Because it is based on slave rehearsal systems and not conceptualised as a “halfway station” to long-term storage (Anderson, 1995, p. 170), the Baddeley model allows working memory to be seen as both flexible and capable of expansion. On this basis, Logie (1995) has proposed that the stronger metaphor for working memory be as a ‘workspace’ as opposed to a ‘gateway’ because sensory input reaches working memory through the permanent memory system, not vice-versa. Accordingly, to the second language listening researcher, a revised understanding of the way information is perceived, processed, and held in working memory causes problems for views (cf., Underwood, 1978) that limitations in capacity of working
memory create ‘bottlenecks’ in the information processing system which themselves promote comprehension failures.

**Comprehension of dynamic visual media**

At present, it is unclear how audio and visual streams of information compete and collaborate as learners attend to dynamic visual media (Schnotz, 1993; Wetzel et al., 1994). It is a recurrent finding in research, however, that information gained in the visual channel is more likely to be remembered than information gained from auditory input (Miller & Burton, 1994, p. 75). The finding is widely known as the “pictorial superiority effect” (Levie, 1987, p. 32). As Anderson (1995) explains, visual information may be held longer in memory “since visual information necessarily comes from our direct experience whereas linguistic information can communicate experiences we may never encounter” (p. 231). In Table 2-1, Kirby (1993) presents ways in which dual coded media may compete and collaborate.
Table 2-1
Collaboration and competition in visual verbal relationships

<table>
<thead>
<tr>
<th>Factor</th>
<th>Supporting collaboration</th>
<th>Supporting competition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interference</td>
<td>automated tasks put little stress on executive</td>
<td>nonautomated tasks stress the executive</td>
</tr>
<tr>
<td>Attention</td>
<td>spatial and verbal content related; information does not overload capacity</td>
<td>content dissociated; capacity overload</td>
</tr>
<tr>
<td>Nature of information (relatedness, integratability)</td>
<td>geography-related information helped by spatial processing; easily verbalised map information helped by verbal processing; verbal and spatial elements are related; if can’t be integrated, another mode may helpful</td>
<td>event-related text information hurt by spatial processing; difficult-to- verbalise information hurt by verbal processing; verbal and spatial elements not related; if can be integrated, same-mode preferable</td>
</tr>
<tr>
<td>Individual differences (abilities, prior knowledge, strategies)</td>
<td>adequate levels of each for verbal and spatial processing; balance</td>
<td>inadequate levels of one or more, for either verbal or spatial processing imbalance</td>
</tr>
</tbody>
</table>

Kirby (1993, p. 204)

Though conducted with native learners in mind, Kirby’s (1993) list provides a useful conceptualisation of ways second language listeners may experience difficulties with digitised news broadcasts. In regards to interference, for example, the listener attending to Japanese may have to consciously process words, phrases or images themselves that may hinder the comprehension process. Mismatches between the verbal and visual narratives may strain attentional and working memory resources. The nature of information, however, may be the most significant variable. Note that apprehension of geographical information is likely to be supported, for example, and event-related information hindered in videotext presentations but that both types of information may be present in a single news story. Further, note that competitive effects amongst the nature of information may be difficult to verbalise. If
this is so, aspects of support are likely to be highlighted in verbal report protocols. Finally, Kirby (1993) recognises that individual differences may influence the ability of a videotext to ‘support’ comprehension and thus alert the second language researcher to maintain a close look at ability and factors of background knowledge within an investigation.

Wetzel et al (1994, pp. 61–62) point to ways the inclusion of visual materials may help comprehension. One way visual materials may help is by illustrating abstract concepts within spatial-structural relationships in a concrete way that assists the understanding of difficult material. Secondly, visual material may offer the learner a chance to obtain initial organisational assistance that may assist in the construction of a mental model that may otherwise by difficult to garner from text alone. Finally, of particular relevance to second language contexts, visual materials “may offer some benefits to learners with lesser skills, abilities, or prior knowledge” (Wetzel et al., 1994, p. 62).

**Approaches to second language listening research**

As Clark and Salomon (1986) point out “the recent explosion of interest in the computer as an instructional tool requires that we examine lessons learned from more veteran media and apply them to the study of new ones” (p. 464). Accordingly, this section of the chapter examines literature related to investigations of analogue video media in second language settings. Particular attention is directed to the methodologies employed in these studies.

**Comparative media studies**

Though a prevalent means of conducting investigations regarding video-mediated listening comprehension, the comparison of video to another medium (usually audiotape) is problematic.
Although the central visual stimulus of Mueller’s (1980) study was a line drawing displayed on an overhead projector, it is important to closely examine his investigation because a number of video researchers (e.g., Baltova, 1994; Gruba, 1993; Kasten, 1995; Rubin, 1995b; Thompson, 1995) have cited Mueller’s work to bolster their own claims that video media enhance the acquisition of second listening skills. In the study, the listening passage consisted of a 300-word audiotaped interview. The interview was recorded and edited specifically for the purposes of the investigation. Participants were made up of tertiary students of German identified as having varying levels of proficiency. These listeners were spread randomly among three treatments that 1) presented no visual before the listening passage, 2) displayed the visual during the listening passage or 3) had the visual appear after the listening passage. Each listener was asked to write a brief summary of the interview. Close inspection of Mueller’s work indicates that it may be flawed on several points.

Table 2-2
Key flaws in Mueller’s (1980) study

<table>
<thead>
<tr>
<th>Procedures used in Mueller’s study</th>
<th>Possible problems with the procedure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) The “contextual visual” in Mueller’s study was a simple line drawing that was shown to candidates on an overhead projector.</td>
<td>(a) Video researchers are generally concerned with dynamic visual media (Wetzel et al., 1994) (b) static and dynamic visual differ in the way they are understood (Wetzel et al., 1994)</td>
</tr>
<tr>
<td>2) The key instrument to detect differences in proficiency levels was a researcher-produced examination for which no reliability figures were reported.</td>
<td>The lack of reported reliability figures calls into question the foundations of the research investigation as a whole (Bachman, 1990)</td>
</tr>
<tr>
<td>3) The audiotext used in the study was an inauthentic researcher-produced lecture which itself was then further modified to fit the limits of the investigation.</td>
<td>(a) The researcher gives no basis for his modification of the text, nor justification for the procedure; (b) authentic texts are generally preferred in studies of listening (Buck, 1990)</td>
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<tr>
<td>4) The dependent variable used to gauge listening proficiency was a seven-minute speeded writing task.</td>
<td>Written recall confounds the candidates’ working memory resources with writing ability in an examination set to measure listening proficiency (Rost, 1990).</td>
</tr>
<tr>
<td>5) The writing task was scored on the basis of “valid semantic propositions” (“a fact, piece of information, or logical inference”, p. 336) self-created by the researcher and lacking any reference to theory</td>
<td>The procedures are idiosyncratic and are thus not subject to replication (Hatch &amp; Lazaraton, 1991).</td>
</tr>
<tr>
<td>6) No inter-rater reliability figure is reported for the writing task.</td>
<td>Without substantiation, no valid claims can be made regarding task reliability and generalisability (Hatch &amp; Lazaraton, 1991).</td>
</tr>
<tr>
<td>7) Intact classes were used as a basis for assignment to treatment.</td>
<td>Without the use of a random sample in a pre- and post-test research design, systemic bias may exist throughout the data set (Hatch &amp; Lazaraton, 1991).</td>
</tr>
<tr>
<td>8) Aptitude was determined on the basis of prior grades awarded in a variety of high schools.</td>
<td>Determination of language aptitude is a complex undertaking and classroom grades alone may be a weak indicator of true proficiency (Carroll, 1987).</td>
</tr>
</tbody>
</table>

In addition to the problems listed in Table 2-2, video researchers appear to have ignored Mueller’s (1980) conclusion that “visuals in and of themselves do not necessarily enhance comprehension” (p. 340) and his call for further research to clarify the study’s tentative findings.

Tuffs and Tudor (1990) investigated the role of cultural background as a factor in videotext comprehension. In the study, British native-speaking viewers and Belgian non-native speakers were shown the same authentic British video broadcasts and responded to comprehension questions in their native language. Tuffs and Tudor found that the Belgians were “far less able to avail themselves of the potentially supportive function of the visual channel than the native speaker group” and that this inability “seems strongly linked to the proximity of their native culture to that of the target video” (p. 43). The results of this study show that alongside an ability of
video to show a cultural context, it may have the possibility to mislead or confusion
interpretation.

Secules, Herron and Tomasello (1992) conducted two experiments of video
effectiveness using lower intermediate tertiary students of French. In Experiment 1,
the researchers exposed one group of learners to a semester of traditional curricular
activities and, in accordance with a departmental decision to teach using video-
mediated materials, taught a second group of learners using a made-for-FLT video
package. Initial test scores from the two groups were equivalent in terms of
placement scores and French language experience. Results from the researchers’
twenty-two item assessment instrument indicated that candidates from the video
group performed “considerably higher in listening comprehension” (p. 482) than
the audio group.

In order to explore the effect of mode of presentation on specific language
structures, Secules et al. (1992) conducted a second experiment. In this phase of the
investigation, tertiary French learners in one (experimental) group were taught a
series of target structures through video coursework, and a second (control) group
were taught the same structures through teacher-directed, contextualised drills. Final
results showed that there was no significant difference in the learning of target
structures between the two groups.

Gruba (1993) set out to investigate the possibility that variations in the mode of
presentation (audiotape or videotape) would affect the listening test scores for
intermediate English as a second language (ESL) university students. He developed
a 14-item multiple choice instrument based on a videotaped lecture on air traffic
safety to test his hypothesis. The audio-only version of the stimulus presentation
consisted of the aural track from the videotape. Following a pilot study and item
refinement, a video-mediated version of the passage was presented to one intact class
and the audiotape version to an equivalent set of students. Gruba found no
significant difference on the listening test score between the two groups and pointed to the poor reliability (.45) of the test instrument as a key factor in the results.

Baltova (1994) also used a media comparison methodology to investigate the role of visual media in second language comprehension. Eighth grade learners of French were exposed to variations in media in two experiments. In Experiment 1, a purpose-built video production was presented to the candidates in one of four conditions: sound-only, visual+sound, visual-only and test items only (no stimulus). After deletion of inferable items and ‘visually biased’ items (those on which visual-only candidates successfully performed), results from the ‘sound-only’ and ‘visual+sound’ treatments indicated that candidates in the ‘visual+sound’ group performed more strongly on the items than the sound-only candidates.

In a second experiment, Baltova (1994) created both a sound-only and visual+sound instrument using the same video production that she used in the first experiment. To improve item functioning, she also revised the assessment instruments. Results indicated that there were no significant differences in the test scores between the two treatments. Based on observations and a student survey, however, Baltova suggested that students exposed to the ‘visual+sound’ treatment were better motivated in their study of French because they responded emotionally to videotext. Further, she concluded, these students were more certain of their responses.

Broadening the media comparison approach, Chung (1994) examined the listening comprehension proficiency rates of tertiary intermediate and advanced learners of French when exposed to one of four modes of presentation: audio track alone, audiotape and a single image, audiotape and several images or analogue video. Four instruments were used by candidates as a way to respond to the media formats: 1) self report, utilising a five point Likert scale; 2) short summary, in which respondents wrote a two to three sentence summary of the dialogue; 3) resume, or a ten-minute composition during which respondents were directed to write as much as possible about what they could recall from the input and 4) a “recognition test”
consisting of a seven-item, four-distracter set of multiple choice questions designed to measure the candidates’ ability to “indicate their recognition of details” (p. 28). In addition, the 75 respondents completed a background questionnaire and a 30-item survey of learning style preferences.

To operationalise the construct of listening comprehension, Chung (1994) counted the number of statements that participants were able to recognise, the amount of detail subjects recalled from the dialogue, the number of main ideas recalled and the number of statements which “were not actually heard but which could be logically inferred from the dialogues” (p. 43). Inter-rater reliability for the counts, using two raters, was reported to be .74 (p. 42). Data analysis was based on statistical procedures relating to repeated-measures, multivariate analyses of variance.

On the basis of this design, Chung (1994) reported that scores of listening comprehension were improved significantly with the inclusion of images, particularly for respondents who viewed the video. Advanced students were found to be the least affected by variations in the mode of presentation. High proficiency listeners, Chung (1994) wrote, “inevitably could understand the content of the dialogues without any visual support” (p. 107). In contrast, Chung concluded that displays of multiple still images distracted or disconcerted participants in some situations.

Other attempts to develop a video-mediated test proved to be troublesome. Located within a Japanese university setting, Gruba (1994) created a video-mediated test of English language proficiency. Of particular relevance in the examination are the video-mediated listening passages. Each of the two-minute video passages show native-speaking actors talking at natural speed to the group; no special lighting, graphics or sound effects were used in the production. After a one-minute preview of the items, examinees answered multiple-choice items. Selected questions employed line drawings of gestures in an attempt to assess visual information. Further efforts to maximise the use of the visual display (e.g., show facial
expressions, movement, and emotions) proved difficult to incorporate. Gruba found that the description of on-screen actions within multiple-choice items was too complex. How, for example, could a particular visual nuance of a specific actor be highlighted? In the end, Gruba (1994) questioned the utility of video-mediated examinations after observing that several test candidates did not watch the video but preferred to attend solely to audio track and directed their eyes to their desks in an effort to concentrate.

Once again utilising a comparative media approach, Berry (1995) found there to be no difference in test subscores of advanced Hong Kong ESL learners exposed to either an audiotape version or videotape version of an English proficiency examination with the exception of writing performance. To explain why writing subscores showed significant differences between treatments, Berry suggests that attention to video-mediated prompts aided in the explication of the central ideas. One criteria for success in the rating process was to check for the process or absence of these key ideas, thus leading to higher scores for those who recalled them.

Using a similar media comparison design, Kasten (1995) exposed Hong Kong Chinese university students of English to either an audio version or video version of an examination. Results of the scores on the multiple-choice test pointed to superior performance on the video-based mode of exam presentation. Kasten noted in this study that a number of test candidates had tended to ignore the video monitor during the test administration, concurring with Gruba (1994). Nonetheless, in line with Progosh (1996), Kasten argued that test candidates preferred video because the provision of visual context more closely resembled listening outside test situations. In yet another media comparison study, Ryberg (1995) concluded that a rise in listening comprehension scores when video was used was due to the provision of both contextual clues and paralinguistic information, in addition to the assistance in the retention of classroom materials.
In a longitudinal study, Herron, Morris, Secules and Curtis (1995) compared video-based instruction and text based instruction over the course of one academic year of French instruction at a tertiary institution. In addition to performance comparisons, the researchers investigated the development of listening, reading, writing, speaking and grammar skills and examined differential relationships between the language skills. The investigators suggested that listening and speaking skills would benefit from video instruction because of the medium’s ability to contextualise language, and that reading and writing skills would benefit from text-based instruction. No hypothesis was put forward concerning grammar. A number of controls were put in place to minimise the influence of extraneous variables. Using an external, audiotape-mediated measure of language proficiency, Herron et al. (1995) found that the video-instructed group performed better in listening comprehension than the control group. Measures of performance related to reading and writing skills did not show significant differences. The results of a related study (Hanley, Herron & Cole, 1995), which compared the use of a video narrative to a teacher’s narrative, found that students prompted with video wrote significantly better than other groups.

As with listening comprehension research in general (Rubin, 1994), inconsistent findings across the video-mediated studies may be partially due to a wide variety of settings, candidate profiles and choice of videotexts. Significantly, however, the widespread use of comparative designs (e.g., audio vs. video) throughout second language video research may itself be a critical flaw. Educational media researchers have long argued that comparing one medium to another leads to invalid or insignificant results because of a number of common methodological problems (Clark, 1983; Clark & Salomon, 1986; Clark & Sugrue, 1991). These problems have been categorised in relation to samples, treatments and measures of effectiveness (Wetzel et al., 1994, p. 191).

Problems to do with samples, as related to second language video research, include a failure to randomise assignments or control for pre-treatment differences. The use of
intact classes in studies such as Gruba (1993) and others (Baltova, 1994; Herron et al., 1995) is questionable: students, it appears, may respond to a presenter's enthusiasm for one medium over another and act accordingly (Cennamo, Savenye & Smith, 1991; Salomon, 1984). Exceedingly small sample sizes, a lack of control groups and inadequate explanation of participant profiles also diminish the validity of results in these comparative studies.

Second language researchers have not been careful in regards to the treatments that have chosen to investigate video media. Methodological defects include, for example, exceedingly brief or lengthy exposures to the media in question, a use of presentations not matched with instructional objectives, a lack of explanation or validation of the tasks used, no demonstration that the media presentations were equal, and a failure to control for differences between conditions. Many of the materials in the studies were lengthy, as in Schwartz’s (1992) use of a 16 minute 56 second videodisc. Because lengthy exposures to complex media may strain cognitive resources of listeners, particularly in relation to the capacities of working memory, Rubin (1995b) recommends that video samples be limited to no more than two minutes. Additionally, as Hamp-Lyons (September 1995, personal communication) pointed out, a video soundtrack stripped of its visual channel only creates a ‘depleted video’ and thus becomes an inauthentic and problematic representation of the medium.

Regarding measures of effectiveness, instruments that have been used were designed by the second language researchers themselves with scant, or no, evidence of reliability or validity. Even for those instruments deemed reliable, an analysis of test scores alone can not be used to account for variations in performance that are then ascribed to differences in mode of presentation (Bostrom, 1990b). A reliance on affective and subjective measures of media effectiveness is also questionable. Mueller (1980), for example, reported listening results that were determined on the basis of a speeded writing task and scored solely by the researcher himself.
according to the presence or absence of “a fact, piece of information, or logical inference” (p. 336). Differences in working memory resources themselves could account for fluctuations in the reporting of such information (Buck, 1990). Further, in Chung’s (1994) study, it is questionable whether or not the reported .74 inter-rater reliability indice can be considered sufficiently strong enough to serve as the basis on which to conduct complex statistical procedures (Hatch & Lazaraton, 1991).

In the area of educational media research, the dismissal of media comparison approaches has led to a rise of investigations concerned with ‘media attributes’ (Wetzel et al., 1994). Educational media researchers (Clark, 1994a, 1994b; Kozma, 1994a, 1994b) now urge investigators to consider variables that cluster around ‘media’ (e.g., speed of presentation, familiarity, editing style, clarity of images, topic) and those associated with ‘method’ (e.g., instructor behaviour, repeated viewings, length of exposure, motivational attitudes) as a way to account for variation in differences in performance. In a similar vein, Tatsuki (1993) claims that CALL research has also suffered because of significant flaws that include exceedingly small sample sizes, a lack of control groups, a tendency to overgeneralise and a failure to operationalise key variables. As with Dunkel (1991), Tatsuki (1993) calls on researchers to abandon comparative designs in favour of more “basic research into how learners learn language and how specific media affect language learning” (p. 24).

**Methodologies used in studies of process characteristics of listening**

Turning away from investigations concerned with the role of video in listening research, methods used in investigations that specifically relate to ‘process characteristics’ (Rubin, 1994) of listening need to be examined to inform how listeners may interact with differing text types. To constrain the review, studies were chosen in this subsection on the basis that they 1) utilised only one mode of
presentation; 2) required participants to recount information and/or experiences that occurred during episodes of second language listening comprehension; and 3) occurred outside strict laboratory conditions. In review of the selected studies, four categories were highlighted: 1) methodological approaches; 2) the prompts, or tasks, used to provoke listening processes; 3) both the mode of presentation and whether or not it was segmented by the researcher; and 4) the participants and target language of the study. A list of the selected studies, categorised by aspects of methodology deemed relevant to the present investigation, appears in Table 2-3.

**Table 2-3**  
Overview of ‘process characteristics’ listening research

<table>
<thead>
<tr>
<th>Study</th>
<th>Techniques to gather data</th>
<th>Task type</th>
<th>Medium/segmentation</th>
<th>Participants/language</th>
</tr>
</thead>
<tbody>
<tr>
<td>O’Malley et al.</td>
<td>prompted immediate retrospection</td>
<td>none, but directed to recall specific influences on comprehension</td>
<td>purpose-built audiotapes of factual information; segmented</td>
<td>secondary, intermediate level ESL students</td>
</tr>
<tr>
<td>Buck (1990)</td>
<td>prompted immediate retrospection</td>
<td>written short answer scored on basis of presence of main ideas; multiple-choice items</td>
<td>purpose-built audiotape of a narrative story; segmented</td>
<td>tertiary Japanese respondents learning English</td>
</tr>
<tr>
<td>Laviosa (1991)</td>
<td>immediate retrospection</td>
<td>verbal ‘retelling’ summaries scored on basis of main ideas and details; multiple choice items</td>
<td>purpose-built audiotape simulating radio news; non-segmented</td>
<td>tertiary North American students learning Spanish</td>
</tr>
<tr>
<td>Berne (1992)</td>
<td>written recall</td>
<td>10 multiple choice, 10 open-ended, 10 cloze tasks</td>
<td>purpose-built videotape of a lecture; non-segmented</td>
<td>tertiary North American students learning Spanish</td>
</tr>
<tr>
<td>Study</td>
<td>Methodology</td>
<td>Data Collection</td>
<td>Language Focus</td>
<td></td>
</tr>
<tr>
<td>------------------------------</td>
<td>-------------------</td>
<td>-----------------</td>
<td>------------------</td>
<td></td>
</tr>
<tr>
<td>Schmidt-Rinehart (1992)</td>
<td>Written Recall</td>
<td>Written summaries scored on presence of ‘structural importance’ units</td>
<td>Tertiary North American students learning Spanish</td>
<td></td>
</tr>
<tr>
<td>Schwartz (1992)</td>
<td>Written Recall</td>
<td>43 multiple choice items; two short answer tasks</td>
<td>Tertiary North American students learning Spanish</td>
<td></td>
</tr>
<tr>
<td>Vogley (1995)</td>
<td>Written Recall</td>
<td>Three summaries scored on presence or absence of ‘idea units’</td>
<td>Tertiary American respondents learning Spanish</td>
<td></td>
</tr>
</tbody>
</table>

Regarding data collection procedures in Table 2-3, it appears the majority of studies required participants to use reading and writing skills to report listening processes. The use of written recalls in listening research, however, has been criticised for a number of reasons. According to Rost (1990), written recall may provide inaccurate representations of listening behaviours due to the possible interference from weak proficiency levels in other skills areas or limitations in working memory resources. Further, written recall procedures may foster a product-centred approach to investigation, and as such fail to shed light regarding how the process of listening occurs. Finally, listeners involved in writing what they can recall may be resistant to continual probes that ask them to clarify specific behaviours. Because of these concerns, the use of verbal reports is likely to be a more fruitful means of investigating listening processes. The conduct and utility of verbal report data is discussed in a separate section of this chapter below.

The type of tasks researchers employed to stimulate listening processes (and, in some cases, establish proficiency levels) varied across the investigations.
Unfortunately, for those who chose to use multiple choice questions, developmental problems plagued their investigations. As Schwartz (1992) found, it took two pilot studies to create items that eventually had a low internal consistency reliability estimate of .51 (p. 134). For the purposes of the present study, it appears that the use of open-ended tasks as used in previous investigations is an effective way to prompt engagement with listening texts.

One concern of the review was to determine whether or not the listening texts were segmented and, if so, on what basis. The issue of segmentation is critically important to the present study for two reasons: 1) it may indicate if there are assumed limits of processing in the listening comprehension process, and 2) any division of text would profoundly affect both the style and method of subsequent data analysis.

Unfortunately, although O’Malley and colleagues (1989) report that their audiotexts “typically contained several pauses” (p. 426), they do not further specify whether these pauses occurred naturally or whether the researchers themselves segmented the texts. In his study, Buck (1990) wrote that he divided his audiotext into thirteen “short sections” (p. 181) but did not provide details of criteria regarding the basis of segmentation. Other listening researchers chose not to segment their texts in any way.

The choice to divide a listening text in advance of presentation affects the resulting structure of the data set and thus influences subsequent analyses. Buck (1990) provides the clearest example of this. By dividing his audiotext into thirteen short segments, Buck was then able to gather a number of specific reactions related to discreet aspects of the text. The high level of granularity achieved in the resulting analysis, it can be argued, was a direct result of such control over the listeners.

Although a listening study involving video media would likely benefit from a similar amount of segmentation, the division of an authentic production may influence comprehension by introducing unintended distortions of tradecraft. Further, the basis of segmentation itself may be problematic. On the one hand, if done on the
basis of the audio track, the visual narrative track may be poorly represented and might even appear to be ridiculous. Not only would attention be artificially biased towards attention to the aural elements, but it is conceivable that integral scenes would be edited on the basis of sentence structures and thus upset sanctity of the videotext “as a whole message unit” (Salomon, 1979, p. 52). Conversely, if the visual narrative were the basis of segmentation, much the same effect would occur because the structure of full sentences, for example, would appear to be broken without motivation.

Despite the lack of discussion regarding the principles on which audiotexts are segmented in listening research, it may be worth the effort to examine if listeners themselves ‘segment’ videotexts in the course of their interactions. The frequency and location of pauses, for example, could be analysed to see if patterns exist in listener behaviours. If so, the information could be used to achieve more precise levels of analysis. At present, outside of Rubin’s (1995b) suggestion that videotexts which exceed two minutes may fatigue listeners, no published discussion appears to exist on whether texts should be divided by a specified length of time, sentence structure or other characteristic. Clearly, issues to do with segmentation should be addressed in a pilot study in advance of conducting a full investigation.

One final aspect of methodology concerns the choice of participants. Each of the studies listed in Table 2-3 has used participants who reported in their native language. In the O’Malley et al (1989) study, secondary intermediate level ESL students capable of reporting either in English or Spanish chose to speak in their native Spanish language. Buck (1990) allowed his Japanese participants to report in Japanese. In each case, the original prompts were in English and the reports were later translated and checked for accuracy.
**Verbal report methodologies**

In the preface to the revised edition of their work, Ericsson and Simon (1993) state that the “1980’s and early 1990’s have seen a large increase in the use of verbal data to study cognitive processes in a number of areas” (p. xi). Research in second language settings has been no exception to this trend.

Some of the earliest second language research to employ verbal protocols was conducted by Cohen and Hosenfeld (1981). These investigators proposed ways in which ‘mentalistic data’, including verbal reports, could be used to elicit student reports of language learning. Cohen (1987, p. 84) later categorised verbalisations into three types of data: self-report, self-observation, and self-revelation. According to Cohen (1987), self-report consists of learners’ descriptions of what they do, and may include generalised statements about how they go about learning or a label they feel applies to themselves. Self-observation, on the other hand, refers to “the inspection of specific language behavior, either while the information is in short-term memory, i.e. introspectively, or after the event, i.e. retrospectively (usually within 20 seconds or so)” (Cohen, 1987, p. 84). In this category, information retrieved directly accessible in working memory is held to be introspective, but when retrieved after an interval of time the information goes to long-term memory and must be accessed retrospectively. Self-revelation is the result of ‘think aloud’ or ‘stream of consciousness’ verbalisation of ongoing thought processes while a task is being undertaken. A participant speaks freely about the task response and no effort is made to label or otherwise analyse the disclosure.

Faerch and Kasper (1987) proposed another categorisation of second language verbal reports. In their framework, ‘continuous introspection’ refers to data elicited as a participant talks aloud during task performance; ‘immediately consecutive retrospection’ is data reported within seconds of task completion regarding those cognitive processes that are still available in working memory and strong enough to counteract a tendency to confound events or add interpretations; and ‘self-initiated
introspection’ occurs when participants speak freely about processes without a need for prompting.

Ericsson and Simon (1984/1993) developed a framework for the classification of verbal reports of informants in different settings. One type of verbalisation, concurrent, refers to data that is produced when a respondent is attending to task. In concurrent verbalisations, thoughts are reported during task completion. The participant makes no attempt to provide an analysis or explanation of ongoing cognitive processes. Retrospective reports take place following the completion of a task and refer to a “cognitive process that is completed and cannot be altered or influenced” (Ericsson & Simon, 1993, p. 20). These accounts are made possible through retention of durable memory traces that can still be accessed in memory, either in working memory if the verbal report is reported immediately, or in long-term memory if reported after a delay. Because of this, retrospective reports can be distinguished further: first, there are ‘immediately retrospective’ accounts which take place within 15 seconds of exposure to stimulus; secondly, ‘delayed retrospective’ reports occur when impressions are relayed anytime after 15 seconds.

In an extensive survey, Ericsson and Simon (1984/1993) identified two central impediments to the valid use of retrospective data: 1) verbal reports may be doubtful because they can be considered incomplete, influenced by the researcher or hold inaccurate perceptions of an event; and 2) performance may be affected by foreknowledge of the task at hand. Cohen (1994b, pp. 680-81) lists nine limitations to the use of verbal report data in second language research. Most importantly, Cohen warns of the repression of verbalisations from those participants who may deem ‘think aloud’ methods unacceptable in their culture, compounding the possibility that the verbal report will be incomplete; secondly, Cohen cautions researchers of the possible adverse affects that the translation of thoughts from one language to another may have on original cognitive processing.
Despite challenges, Ericsson and Simon (1984/1993) argue that verbal report data can be considered reliable. First, they note that immediate retrospection is the only viable method that can be used to explore highly automatic cognitive processes, such as listening, which otherwise would not be successfully elicited due to interference through reporting tasks (Ericsson & Simon, 1984/1993). Because of the automaticity of such processes, however, researchers often have to prompt informants who may be otherwise engaged in thinking which, according to van Someren et al. (1994) “introduces additional cues in working memory that may lead to the retrieval of spurious information from long-term memory and that may push current information out of working memory, disrupting the process” (p. 23). To counter this, Ericsson and Simon (1984/1993) suggest that investigators say no more than ‘keep talking’ during the conduct of verbal report sessions (p. 256). From a cognitive psychology perspective, these researchers hold that intrusion beyond this simple prompt produces questionable data because it may disturb psychological processes, cause memory errors and distort results through the unwarranted interpretation of processes by the participants themselves.

Throughout the conduct of educational research, however, these conditions of data collection have been broken many times (Pressley & Afflerbach, 1995, p. 21). The impact of these violations is not clear. On the one hand, Pressley and Afflerbach note, subjects who are explicitly told to be aware of their mental operations and attempt to explain them may produce a more accurate picture of cognitive processes than a subsequent version constructed by a researcher. On the other hand, participants may have difficulty in interpreting near-automatic processes and neglect verbalising salient aspects of their cognitive actions. Pressley and Afflerbach (1995) conclude that “we simply do not know what difference it makes whether readers report the actual contents of short-term memory or name the processes they are using and/or explain why they are processing the way that they are” (p. 132).
Second language listening researchers have followed the path of educational research and ignored strict adherence to Ericsson and Simon’s (1984/1993) suggestions. In both the O’Malley et al (1989) and Laviosa (1991) studies, for example, listeners were asked to comment directly on their processes. Buck (1990) used an extensive set of prompts at each pause, asking respondents for example to explain how much of each section they understood, what was in their minds as they listened and if a comment was the result of a prompt itself. He reported that frequent interruptions did not dramatically alter the listeners’ ability to comprehend audiotaped discourse. Buck (1990, p. 129) did caution, however, that data resulting from such verbal reports were likely to highlight variables of comprehension process that can be introspected, such as higher-level processes, at the expense of other lower-level processing skills that nonetheless may comprise critical factors. Strictly speaking, although each of these listening researchers stated that they had used ‘immediate retrospective’ verbal reports, it is better to conceive of their data collection procedures as a combination of talking aloud and elicitation of reports through structured sets of questions and prompts.

An additional criticism of immediate retrospective data is that it may be affected by foreknowledge of the task at hand which allows respondents to prepare their answers and thus distort the data in some way (Ericsson & Simon, 1984/1993). To minimise the possibilities of such distortions, Ericsson and Simon suggest that investigators use materials that differ from those used in training and are novel to participants.

Although Ericsson and Simon (1993) concluded that “for tasks that can be completed in .05-10 seconds we would expect subjects to be able to recall the actual sequence of their thoughts with high accuracy and completeness” (p. xvi), it is of particular concern to the present investigation that data related to visual elements may not be able to be reliably gathered. Processes of visual perception, even more so than those of auditory perception, are highly automatic (Metallinos, 1994). Ericsson and
Simon (1984/1993) state that the use of verbal reports in visual / perceptual studies is almost non-existent. There is however “compelling evidence to support the distinction between a visual representation or code and an oral or symbolic representation or code when subjects are presented with drawings or pictures” (Ericsson & Simon, 1984/1993, p. 95). As before, Ericsson and Simon suggest to researchers investigating visual perception processes that participants be frequently reminded to continue talking.

To summarise, Ericsson and Simon (1984/1993) argue that verbal report data can be made reliable if researchers adhere to suggestions that:

- data are recorded directly following task completion when memory traces are likely to be strong and fresh;
- contextual information is provided to informants to activate processes;
- the information requested must be directly retrievable; that is, it must be attended to during task performance so that participants are not encouraged to generate data that consists of generalisations;
- for the same reason the information asked for should relate to specific problems, or a specific situation;
- no leading questions should be asked, to minimise the effects of bias;
- the subjects should not be informed that they will be asked for retrospective comments until after task performance, so as to not affect their performance on the task.

If these recommendations are followed, verbal report data appear to be suitable for the study of listening processes because 1) if gathered correctly, they allow access to non-automatic processes which may otherwise be unobservable (Ericsson & Simon, 1984/1993); 2) such data have provided insights in audiotape-based listening comprehension research, item construction and task design (Buck, 1990; Farr, Pritchard & Smitten, 1990; Laviosa, 1991); and 3) despite limitations associated with the data and its collection, other methods (e.g., written recall, directed classroom observation, delayed interview or test score data) are not as suitable for investigations of listening processes. In addition, researchers should meet internal and external validity considerations and provide, for example, sufficient description of tasks,
explanation of the context of the investigation, definitions of key categories, and subject analyses to inter-rater reliability indices (Chapelle & Jamieson, 1989). In conjunction with methodological issues, it is also important to examine the conceptual frameworks that are used to ground that analysis of qualitative verbal report data.

**Conceptual frameworks of comprehension behaviour**

Once data are collected, researchers often seek to explain how text comprehension may have taken place. At the start of the analytical process, the investigator has three possibilities to consider: 1) to build a framework inductively through themes that emerge from the dataset (i.e., the ‘grounded approaches’ of Strauss and Corbin, 1990); 2) to modify an existing conceptual framework; or 3) to fit a pre-structured framework onto particular conditions (van Someran et al., 1994). Although much debate surrounds these choices in the analytical process (cf., Bryman & Burgess, 1994; Lancy, 1993; Strauss & Corbin, 1990), specialists in qualitative data analysis suggest that researchers take a middle position (Miles & Huberman, 1994, pp. 16-22). By modifying or adapting an existent conceptual framework, the researcher can anticipate which factors in a data set are likely to be salient to a specific goal, co-ordinate and manage data collection procedures, and acknowledge theoretical perspectives that may be embodied in a particular field of study.

To explore differing viewpoints of comprehension behaviour, this section of the chapter specifically examines 1) Laviosa’s (1991) receptive listening strategies perspective, 2) the listening strategies framework of O’Malley and Chamot (1990) and 3) Pressley and Afflerbach’s (1995) conceptualisation of reading as ‘constructively responsive’ behaviour. It is important to note that differing perspectives on text comprehension are not mutually exclusive. Each theory, for example, readily acknowledges the complexities of listening processes, the importance of context and listener motivation as some of the factors which affect
comprehension. As McCormick (1994) writes, an active dialogue among theoretical perspectives may prove beneficial in developing more complex views of comprehension behaviour.

Receptive strategies

Based on the study of five advanced learners of Italian as a second language, Laviosa (1991) proposed a listening comprehension framework to describe the ‘receptive strategies’ of listeners attending to authentic audiotext. Laviosa based her framework on the model of cognitive behaviour proposed by Faerch and Kasper (1987). In this model, language comprehension is seen as a four-part process in which a learner 1) perceives a problem, 2) enacts a planning process, 3) selects a strategy to solve the problem and, 4) achieves a solution.

Laviosa (1991) utilised verbal report protocols to gather data on listening comprehension processes. After training them, Laviosa directed participants to ‘think aloud’ as they listened to ten minutes of recorded authentic Italian radio broadcasts. Three audiotexts were played: an interview, a news broadcast and a series of brief commercial messages. Participants were allowed to stop and start the audiotapes at will as the researcher prompted listener commentary. Success on open-ended tasks and retellings were then used to measure overall comprehension rates and transcripts of the verbal reports served as the basis for extended analysis.

Based on her analysis of the listener reports, Laviosa (1991) constructed a 3 X 3 framework of listening comprehension. In Table 2-4, note that problems, planning processes and strategies form three columns and that the rows consist of comprehension-gathering, linguistic processes and connecting processes.
Table 2-4  
Conceptual framework of listening problems, plans and strategies  
(Laviosa, 1991, p. 77)

<table>
<thead>
<tr>
<th>Problems</th>
<th>Planning processes</th>
<th>Strategies</th>
</tr>
</thead>
</table>
| Unknown word/ familiar topic | Comprehension-gathering | — Contextual inferencing  
| Known word / no connection to the topic | | — Seeking confirmation / rejecting wrong hypothesis  
| | | — Using background knowledge  
| | | — Associating  
| | | — Using cognates |
| New word | Linguistic processes | — Selecting  
| Known word/ several meanings | | — Vocalization / visualization  
| Numbers | | — Using cognates  
| Proper names | | |
| Word heard wrong | | |
| Known word translated wrongly | | |
| Known word/ unfamiliar topic | | |
| Unknown word / familiar topic | Word meaning and main topic | — Contextual inferencing  
| Known word / no connection to the topic | | — Seeking confirmation / rejecting wrong hypothesis  
| | Connecting processes | — Using background knowledge  
| | | — Associating |

Following the logic of Laviosa’s (1991) framework, a listener encounters two central problems during the ‘comprehension-gathering’ phase. Difficulties arise out of 1)
perceiving an unknown word in the context of a familiar topic or 2) knowing a word without being able to relate it to the topic. Both are thought to occur during the comprehension-gathering phase. According to Laviosa (1991), listeners enact one of five receptive strategies to solve problems: contextual inferencing, seeking confirmation (or rejecting a wrong hypothesis), making associations, calling up background knowledge or utilising cognates. Each strategy, of course, may be enacted concurrently with another.

In the second ‘linguistic phase’ of comprehension, Laviosa (1991) proposed that listeners encounter a limited set of problems that include new words, numbers, proper names and mistranslating a known word. Listeners solve these problems by selecting particular structures of the language, visualising what a word may mean or using cognates that suggest the meaning of a particular word.

During their final ‘connecting’ phase of comprehension, Laviosa (1991) proposed that listeners are challenged either by 1) an unknown word in a familiar topic, 2) a known word that cannot be related to the topic at hand. Although they take place during the latter stages of interaction, Laviosa argues that such problems are similar to those the listeners had experienced in the initial comprehension-gathering phase. Strategies that help to solve these problems, therefore, are similar to those enacted in the initial phase: contextual inferencing, associating, seeking confirmation of meaning and using background knowledge.

Laviosa’s (1991) preliminary framework, it would appear, promotes a view that there is a one-to-one correspondence from problem to solution in the listening process. In discussion of her study, Laviosa concluded that the serial model of Faerch and Kasper (1987) “proved inadequate” (p. 94) in situations where listeners appeared to be able to identify problems and could begin to plan a solution but could not enact relevant strategies needed to reach the required solutions. Additionally, Laviosa noted that the rapid and simultaneous nature of listening behaviour strained the boundaries of the three taxonomies that she had developed (p. 109) and as such may
be limited in its applicability. Laviosa (1991) concluded that “listening comprehension is an interconnecting process, not a series of subskills” (p. 110). In concluding her study, Laviosa wrote that her own model could not account for wide variations in individual listening behaviour. Because of this, it does not appear to be an appropriate point of departure for continued development.

Listening strategies

Backed by a series of studies (e.g., Chamot, Küpper, Impink-Hernandez, 1988; Chamot & Küpper, 1989; O’Malley, Chamot, Stewner-Manzanares, Russo & Küpper 1985), Chamot (1995) argued that listening comprehension behaviour can be explained in terms of a conceptual framework (O’Malley & Chamot, 1990) that classifies behaviour into three types of strategies: metacognitive, cognitive and social/affective. Metacognitive strategies are those which “involve thinking about or knowledge of the learning process” (O’Malley & Chamot, 1990, p. 230); cognitive strategies “involve mental manipulation or transformation of materials or tasks” (p. 239), and that social/affective strategies “consist of using social interaction to assist in the comprehension, learning or retention or information” (p. 232). For the purposes of the present study, particular attention will be directed to the metacognitive and cognitive strategies in listening comprehension. More specifically, the O’Malley, Chamot and Küpper (1989) study of listening strategies will be examined.

O’Malley et al (1989) studied the introspection of eight high-school Spanish ESL students on a variety of audiotexts. Prior to the start of the study, classroom instructors rated five students as effective listeners and three as ineffective listeners. Training on audiotext introspection was then completed. Students then listened to a variety of audiotaped material. During pauses, they were asked to say as much as they could about how they went about comprehending the audiotexts. The students’ verbal reports were then transcribed and analysed using the strategies framework.
On the strength of these verbal reports, O’Malley et al (1989) proposed that differences in proficiency level (‘effective’ and ‘ineffective’ listeners) resulted in differences in listening comprehension behaviour. Self-monitoring (a metacognitive strategy) and elaboration and inferencing (cognitive strategies) were found to differ significantly. Easily distracted, ineffective listeners had difficulties when they encountered unknown words or phrases. Effective listeners, on the other hand, were more aware of becoming lost and made attempts to redirect their attention to the audiotext. In addition, effective listeners were found better able to listen to long segments of text, infer meaning, and use both personal and world knowledge than ineffective listeners were.

Buck (1990, pp. 266-270) advises caution in interpreting the results of the O’Malley et al (1989) study because he sees its findings as “somewhat premature” (p. 270). He faults the study on a number of points. The initial flaw of the study, according to Buck, is that the researchers misinterpreted their data in regards to a model of comprehension proposed by Anderson (1983, 1985). In Anderson’s model, it was proposed that comprehension processes be categorised into three closely interrelated stages: perception, parsing and utilisation. The initial stage of comprehension comprises the perceptual processes by which the acoustic or written message is originally encoded. During the second stage, parsing takes place as words in the message are transformed into a mental representation through the combined meaning of words. In the utilisation stage, comprehenders use the mental representation of the words or phrases to arrive at meaning. Anderson (1983, 1985) hypothesised that the processing of these three sequences took place in rapid, overlapping bursts of cognitive activity.

In Buck’s (1990) view, O’Malley et al (1989) appear to have misinterpreted several aspects of Anderson’s (1983, 1985) information processing theory. First, Buck notes, the investigators erroneously ascribe perceptual processing as attending to the task whereas the stage seems better suited to occur when perceived stimuli are
temporarily stored in buffer systems (‘echoic memory’). Secondly, Buck writes that the researchers suggest that elaboration and inferencing take place in the parsing phase. However, because both of these strategies require previous information to be activated, Buck points out that they would be better classified as part of the utilisation phase of processing. A flawed conceptualisation of monitoring is a third weak point in the study according to Buck. On this point, Buck writes that the researchers conceive of monitoring to be akin to paying attention to task completion and place this strategy under parsing. A wider view of monitoring, Buck (1990) argues, sees the activity as a check of the “appropriacy of the interpretation” (p. 269) that would occur in the utilisation phase.

Buck (1990) argued that the O’Malley et al (1989) study contained two additional flaws. First, the researchers did not appear to have utilised a structured method of data analysis nor do they report inter-rater reliability indices. Further, because the investigators sampled the verbal reports of only eight students, the results of the study may not be as generalisable as the conclusion would lead readers to believe. Buck concluded that the study was in need of revision.

Surprisingly, Chamot (1995) has not revisited the theoretical basis (Anderson, 1983; 1985) on which the strategies framework is grounded. In line with other theorists (Best, 1992; Driscoll, 1994; Leahey & Harris, 1997), however, Anderson (1995) appears to have moved from beyond earlier serial processing models of comprehension in favour of those which stress a more dynamic view of understanding. Perhaps the most prominent challenge to serial processing views of cognition comes from Rumelhart, McClelland and colleagues (Rumelhart, McClelland, & the PDP Research Group, 1986; McClelland, Rumelhart, & the PDP Research Group, 1986) who proposed that a ‘parallel distributed processing’ (PDP) model of cognition best explains the workings of the mind. In contrast to the earlier serial processing model promoted by Anderson (1983, 1985), the PDP model holds that order of mental operations is unimportant: the mind is seen to contain a vast
numbers of neural networks that process incoming stimulus and simultaneously make adjustments. This view supports Kintsch’s (1998) recently proposed ‘construction-integration’ model of comprehension in which the process of understanding is seen as a rapid series of tentative proposals that are modified to fit within an emerging context. Because such connectivist models of cognition undermine information processing theories (McCormick, 1994), they call into question the theoretical underpinnings of the strategies-based conceptual framework as a viable explanation of listening comprehension behaviour.

To be fair, however, not all cognitive psychologists are convinced that distributed processing models best explain comprehension behaviours. As Marshall (1995) points out, researchers subscribe to that theory which best explains the nature of data they are examining. To those looking at minute processes of task completion, for example the playing of a simple board game, serial models of cognition may be the most appropriate. Conversely, for investigators interested in situations in which multiple sources of input are present (e.g., television watching), a connectivist view of cognitive processes is the most defensible. At the very least, Leahey and Harris (1997) state, researchers need to consider hybrid models as they seek to explain the real world demands of cognitive processing. In light of such statements, Chamot’s (1995) advocacy of serial processing models as the basis for listening comprehension behaviour appears to be strained.

Another problem which mars strategies-based perspectives of listening behaviour involve unclear terminology. In a review of learner strategies research, Rees-Miller (1995) argued that its terms have been “defined so broadly that it is questionable whether they can be specified in terms of observable, specific, universal behaviours that could be taught or assessed in students” (p. 681). As O’Malley and Chamot (1990, pp. 144-145) themselves admit, it is difficult to reliably distinguish between incidents which involve either ‘metacognitive’ or ‘cognitive’ strategies in verbal report data. Nonetheless, grounded in a serial processing view, they argue that there
is a need to maintain such a distinction to illustrate the two-tiered nature of comprehension: to reach a perceived goal, the mind must ‘think about thinking’ and, in this way, activate and manage ‘thinking’ procedures to reach sub-goals.

Metacognition, in particular, is a problematic and fuzzy concept (Brown, 1987). Two years prior to the O’Malley et al (1989) study, Flavell (1987) noted that metacognition was likely to be an attractive concept to educators but cautioned that “none of us has yet come up with deeply insightful, detailed proposals about what metacognition is, how it operates and how it develops” (p. 28). Earlier, Wellman (1985) warned investigators to be wary of “exaggerated” (p. 29) claims made about the importance of metacognitive knowledge in the development of learning. More recently, Nelson (1992) has argued that advocates of metacognition have yet to resolve conceptual definitions, explain how metacognitive controls operate and clarify methodological issues related to access to mental processes.

The concept of metacognition may maintain its prominence in frameworks that seek to explain comprehension behaviour because of artefacts of methodology (Pressley & Afflerbach, 1995). Flavell (1987), sceptical about the concept, pointed out that the use of verbal report protocols tends to promote five conditions in which ‘metacognitive experiences’ are likely to be reported: 1) when a situation explicitly demands that they be made, as in the justification of a conclusion or a claim; 2) when a cognitive situation is somewhere between being completely novel and completely familiar; 3) in high stakes situations where it is important to make correct inferences, judgements and decisions; 4) when a cognitive enterprise is in trouble; and 5) when attentional and mnemonic resources are not pre-empted by more urgent subjective experiences such as pain, anxiety or depression (p. 28). Beyond such conditions, Flavell argued, it is questionable whether or not ‘metacognition’ is experienced in complex real world situations.

Based on studies to do with problem solving, cognitive psychologists acknowledge the existence of strategies and categorise them in two ways: algorithms and
heuristics (Best, 1992). Individuals use algorithms when problems are well defined and the ‘problem space’ posed by the task is confined. Simple building tasks, as exemplified in body of research based on the ‘Tower of Hanoi’ puzzle (Ericsson & Simon, 1984/1993) for example, can be solved through the application of a relatively restricted set of procedures. In naturally occurring situations, however, well-structured domains do not exist and thus heuristics must be used (Spiro, Feltovich, Jacobsen & Coulsen, 1991). Ill-structured knowledge domains can be characterised by the presence of two factors: 1) there is the “simultaneous interactive involvement of multiple, wide-application conceptual structures” in the knowledge application, each of which itself is complex and 2) cases and concepts within the domain are irregular and vary widely (Spiro et al., 1991; p. 25).

Consider the ill-defined knowledge domain in which participants in the O’Malley et al (1989) study found themselves. Under conditions that promote ‘metacognitive experiences’ (Flavell, 1987), the listeners were directed to retrospect on their comprehension processes related to a number of different second language audiotexts. From the point of view of a cognitive psychologist, it can be said that the secondary students were attempting to report the heuristics they used to navigate through an ill-structured domain of knowledge. Unlike researchers working on far simpler, observable tasks in well-structured domains as in the case of chess playing (Charness, 1989), however, O’Malley et al (1989) have proposed a conceptual framework that aims to set out the heuristics related to the poorly understood and complex area of second language listening comprehension. Seen in this light, it is clear that such a conceptual framework may be in need of further substantiation.

In summary, O’Malley et al (1989) adopted an information processing theory (Anderson, 1983; 1985) as a means to establish a model of comprehension behaviour. The resulting framework has identified a series of strategies to account for the processes involved in listening comprehension, with particular emphasis placed on metacognitive and cognitive strategies, in a variety of research settings.
Critics of their learning styles framework (Celce-Murcia, 1993; Rees-Miller, 1995) in general, and listening in particular (Buck, 1990) have found the framework to be faulty on a number of points: 1) the theoretical basis of the framework, information processing theory, does not take into account more recent connectivist models of comprehension; 2) the framework is based on a data analysis on small sample sizes in short duration studies; 3) definitional terms are poorly defined and difficult to operationalise, and finally, 4) the framework, concerned with the use of heuristics in ill-defined domains, exceeds attempts by cognitive psychologists to complete the far simpler task of understanding the use of algorithmic strategies in well-defined domains of knowledge. These reservations are sufficient, it would appear, to concur with the opinion of Buck (1990) that the framework is premature and in need of further development.

**Constructivist perspectives**

As an alternative to the use of information processing theories as a basis for the explanation of behaviour, researchers propose that comprehension be viewed in terms of constructivist, or generative, theories of learning (Mayer, 1997; Savery & Duffy, 1995; Thompson, 1995). Rather than promote the conceptualisation of knowledge as being 'outside' a learner, constructivists see knowledge acquisition as the result of constructing, and revising, hypotheses gained through experience in the world (Cunningham, 1991). Contextualised experiences, negotiation of meaning, and authentic activity are each hallmarks of constructivist perspectives of understanding.

As Driscoll (1994, p. 360) points out, the term ‘constructivism’ is often associated with research on instructional technologies. Related terms, for example, include “situated cognition” (Choi & Hannafin, 1995), “distributed cognition” (Salomon, 1993), and “cognitive flexibility theory” (Spiro et al., 1991). Distinctions amongst theories are made between ‘social constructivism’ and ‘cognitive constructivism’ (Ernst, 1995). In the former, the development of knowledge within a social
interaction is emphasised (cf. Resnick, Levine & Behrend, 1991; Vygotsky, 1978); in the latter, the focus is on understanding how learners acquire skills as they work with a textbase (Philips, 1995). To further define ‘cognitive constructivism’, consider White and Gunstone’s (1992) explanation of comprehension:

“The person’s understanding develops as new elements are acquired and linked with the existing pattern of associations between elements of knowledge. Addition of new elements will often stimulate reorganization of the pattern as the person reflects on the new knowledge and sees how it puts the older knowledge in a new light” (p. 13)

Constructivist perspectives of comprehension have gained considerable support amongst first language reading researchers (Spivey, 1997). They also resonate in emerging views of second language listening comprehension. Buck (1995), for example, states that “meaning is not in the text, but is something that is constructed by listeners based on a number of different knowledge sources” (p. 117; italics original). Vogley (1995), too, sees second listening comprehension as a “process of constructing meaning based on multidimensional relationships between the learner and all the internal and external influences and the intrinsic and extrinsic elements involved in that learner’s reality” (p. 41).

Given the differences between reading and listening skills (Chafe, 1985), adopting research on one skill for use with the other is potentially controversial. Vogley (1995), for example, calls on second language listening theorists to develop views of comprehension separate from those held by reading comprehension researchers. Others (McDonough, 1995; Schmidt-Rinehart, 1992) argue that it would be counter-productive for listening theorists to ignore the rich body of literature that has been done on reading theory. Because of the paucity of work in second language listening, they argue, frameworks established in reading provide an appropriate point of departure. Similarly, CALL researchers use perspectives in reading theory as a basis for ‘multimedia comprehension’ (Chun & Plass, 1997; Tuman, 1996) because interactions with digital media closely mimic those activities traditionally associated
with reading (Kozma, 1991). Exploration of constructivist theories of reading, it would appear, may illuminate such perspectives in listening.

Using a generative, or as defined more recently by Kintsch a ‘construction-integration’ view of comprehension, Pressley and Afflerbach (1995) set out to “catalog the many options that the reader can consciously control during reading” (p. 31) through the meta-analysis of 38 primary studies of reading comprehension. Each of the selected studies had employed verbal report protocols as a means of data collection. The resulting framework, pertaining to the ‘nature of constructively responsive reading’, consists of three main sections: 1) meaning construction and learning processes, 2) monitoring and 3) evaluating. The framework is complex and consists of 152 sub-sections. Although it is not possible to show each of these without reproduction of the book in its entirety, an excerpt from the first of three categories to do with meaning construction before reading shows how Pressley and Afflerbach (1995) catalogued behaviours:

1. Constructing a goal for reading of this text (i.e., knowing what the reader wants to get out of the text).

2. Overviewing (skimming) the text
   A. Noting characteristics of the text, such as length and structure
   B. Noting important parts, especially important information covered in the text
   C. Gathering information about what might be in the text that is relevant to the reading goal
   D. Determining what to read in what order
   E. Determining what to read in detail
   F. Determining what to ignore

3. Deciding to read only particular sections and which particular sections (i.e., ones most likely to contain information of interest to the reader or relevant to the reading goal), or to read particular sections …

(Pressley & Afflerbach, 1995, pp. 32-33)
A key underpinning of the Pressley and Afflerbach (1995) framework is the concept that cognitive processes involved understanding “overarching hypotheses about meaning” known variously as schema (Anderson & Pearson, 1984), frames (Minsky, 1975), scripts (Schank & Abelson, 1977) or macrostructures (van Dijk, 1980; van Dijk & Kintsch, 1983). To reduce confusion amongst theoretical perspectives, Pressley and Afflerbach (1995) consistently employ the term macrostructure.

Macrostructures refer to “higher-level semantic or conceptual structures that organize the ‘local’ microstructures of discourse, interaction and their cognitive processing” (van Dijk, 1980, p. v). According to van Dijk (1980, pp. 14-15), macrostructures serve three central functions in complex information processing: first, they organise information which helps discourses to be coherent; secondly, macrostructures assist cognitive operations by reducing complex information; and third, they have a semantic function in that they derive global meaning from lower-level meaning in a process that allows for the construction of new meanings.

As Kintsch (1998, p. 38) explains, schemata used to be seen as rigid, intricate mental structures called from working memory when required and employed to organise experiences (Schank & Abelson, 1977). Marshall (1995) defines the term more formally:

A schema is a vehicle for memory, allowing organization of an individual’s similar experiences in such a way that the individual

- can easily recognize additional experiences that are also similar, discriminating between these and ones that are dissimilar;
- can access a generic framework that contains the essential elements of all of these similar experiences, including verbal and nonverbal components;
- can draw inferences, makes estimates, create goals, and develop plans using the framework; and
- can utilize skills, procedures, or rules as needed when faced with a problem for which this particular framework is relevant. (Marshall, 1995, p. 39)
Revisions in cognitive theory, however, have led schema to be conceptualised “not as fixed structures to be pulled from memory upon demand, but as recipes for generating organisational structures in a particular task context” (Kintsch, 1998, p. 37). For this reason, the proposal that listening comprehension be seen from a schema-theoretic view (Long, 1989) now appears to be subsumed under constructively responsive conceptualisations of understanding. Presently, schemas (and related terms, such as macrostructure) are seen to be integrated, flexible, and contextually sensitive cognitive processes which “ensure that the structure that is generated is always adapted to the particular context of use” (Kintsch, 1998, p. 37).

Although Pressley and Afflerbach (1995) fear their framework is reductionist in its isolation of the dynamic interplay of elements that make up comprehension processes (p. 31), its very complexity may overwhelm the second language listening theorist. Second language listening theory, still in its infancy (Rubin, 1994), can not yet match the depth of research that supports the framework. Because the present study aims only to work on a preliminary understanding of digital videotext comprehension processes, the section ‘meaning construction and learning processing’ of the Pressley and Afflerbach (1995) study is arguably the most relevant at this time. Work completed in relation to how listeners go about attending to visual elements will likely be able to inform research concerned with the topics of monitoring and evaluation.

With this delimitation in mind, note, however, that ‘meaning constructing and learning processes’ consists of a further three sub-categories: ‘before reading’, ‘during reading’ and ‘after reading’. Again, to maintain the focal aim of this study, it was decided to utilise the subsection ‘during reading’ to best inform what may happen during the online comprehension of videotexts using verbal reports. Within this sub-section, it was further decided to concentrate on the topic of initial comprehension behaviours, particularly those related to the
‘predicting/substantiating’ heading (Pressley & Afflerbach, 1995, pp. 35-36). This section was considered to be the most fruitful point of departure because it points out specific draft-and-revision strategies that are needed to understand the main ideas of a text. In addition, it examines readers may go about assessing the structural integrity of a text. To operationalise and explicate the framework, further consideration of relevant sub-sections that relate to the actual dataset is reported in Chapter Four.

**Summary**

The present study has adopted a definition of listening that necessarily acknowledges the contribution of both aural and visual cues in comprehension processes of video media. The use of such a definition forces the researcher to see video passages as whole message units in which neither track put in a secondary position.

Second language educators generally hold it that video supports listening comprehension processes. Listening theorists, however, have generally neglected the role of visual elements in construct definitions of the skill, though it is widely acknowledged that the display of visual elements within a specific setting provides context that influences the comprehensibility of a message.

An examination of the techniques used to construct dynamic visual media, particularly in regards to the numerous complex relationships between sound and image that can be created, draw attention to the lack of discussion that exists in the second language literature regarding video as a textbase. With some exception (e.g., Graddol & Boyd-Barret, 1994; van Dijk, 1988), language researchers have ignored elements of tradecraft (for example, shot type, focus length, pace of cuts) as possible influences that may affect how visual elements are regarded by listeners. Further, it is understood that video media are complex blends of technology, symbol systems and processing capabilities within a single textbase. In dynamic visual media, the
relationship of visual to verbal elements varies widely and cannot be easily conceptualised.

Over the last thirty years, researchers have adopted a view that cognition involves active, rather than passive, processes. Psychologists employ both serial and simultaneous theories of cognitive modelling to explain how the mind works. Serial models posit that there are three overlapping and interrelated stages in the process of comprehension: perception, parsing and utilisation. Theorists who adhere to simultaneous models see understanding as a massively parallel undertaking, in which incoming information is processed in accord with the existence of strong and weak associations in the mind. Subscription to one or the other point of view depends on the purpose of a research project. Those concerned with deliberate, decision-making actions may require a serial view to explain processes; researchers who investigate pattern matching may need to adopt simultaneous models of cognition.

Current views of cognitive processing dismiss short-term memory theory and highlight perspectives regarding conceptualisations of working memory. Input into working memory is regulated by neurobiological processes, including limitations to stimuli and slave rehearsal systems. The capacity of the phonological loop may account for limitations of listening input. The strength of associations held in working memory to long-term memory may account for difficulties in comprehension.

In cognitive research, investigators have proposed that visual images dominate the mind’s processing capabilities, and that visual images are easier to recall than verbal narration. Audio-video combinations are held to be equal or superior to audio-only productions for instructional purposes, with an exception being made to news broadcasts. Because of hurried deadlines, television news producers often violate rules related to the equitable maintenance visual and verbal relationships. These violations may contribute to difficulties in comprehension. Despite problems,
television broadcasts are frequently used in second language programs as authentic texts. To the researcher, news programs allow an opportunity to investigate differing combinations of visual and verbal elements in a single passage. It is understood that support provided by the visual elements in complex dual coded media may be affected by factors of interference, attention, the nature of information and individual differences.

From the review of previous studies so far, it can be concluded that a sound approach to the investigation of the role of visual elements in listening comprehension would require: 1) focus on a specific text type in just one medium, as opposed to conducting a comparative media study of several texts types and/or media; 2) the use immediate retrospection, combined with ‘prompted recall’ to gather data and prompt listeners when they fall silent; and 3) the continuous recording of verbal comments in preference to asking for written statements related to comprehension. With these points in mind, it appears that the role of the researcher is most in need of clarification, particularly in regards to the amount and type of prompts that are used to stimulate participant commentary on specific features of the videotexts.

There are few conceptual frameworks upon which to base analysis of second language listening data. One of these, proposed by Laviosa (1991), was rejected as a possible view because of its excessive simplicity. A second framework that sees listening comprehension in terms of metacognitive and cognitive strategies (O’Malley et al., 1989; O’Malley & Chamot, 1990) was criticised for three central reasons: first, it is based on an information processing model of comprehension that enjoys little support in current theory; secondly, its terminology is inexact and difficult to consistently apply; third, the perspective is based on a study of listening that may not be generalisable beyond its specific context. Because of the problems with the above two frameworks and the lack of other developed second language listening perspectives, it was decided to adopt the ‘constructively responsive’
framework of first language reading proposed by Pressley and Afflerbach (1995) as a departure for data analysis. Because the framework is both complex and unproven in second language studies, it will need to be examined closely before use in further study.

It is not surprising, in light of Rubin’s (1994) review of listening research, that an examination of the current literature shows that investigations of the role of video media in second language listening comprehension are in preliminary stages. Previous work in this area can be largely characterised as examples of comparative media research that have been criticised for providing little insight into effects of instructional media (Clark & Salomon, 1986). Accordingly, there is a need to conduct a pilot study to clarify four areas not specifically addressed in the literature: 1) how to conduct verbal report protocols when digitised videotext is the mode of presentation, and, in particular, determine the optimal role of interviewer; 2) determining the appropriateness of videotexts to targeted levels of proficiency; 3) whether or not a principled basis can be found on which to segment authentic videotext; and 4) whether a perspective for qualitative data analysis based on the Pressley and Afflerbach (1995) framework is viable. Each of these points is considered in-depth in Chapter Four of the investigation.

This chapter has presented an examination of studies related to the construct of video-mediated listening, approaches to listening comprehension research, cognitive processes, and finally, perspectives on comprehension behaviour. As a prelude to the pilot study, the following chapter describes the site of the investigation, justifies the selection of specific videotexts and analyses each in detail.
Chapter Three: Site description and videotext analysis

Researchers concerned with educational media (Kozma, 1994; Solomon, 1991), computer-based instruction (Chapelle & Jamieson, 1989; Neuman, 1989) and qualitative approaches to second language research (Chaudron, 1986; Lazaraton, 1995) stress the importance of investigating the location in which a study takes place. An understanding of the site, researchers point out, may inform an investigation by providing insights to materials selection and usage. To establish the foundations of the pilot study in Chapter Four, the purpose of this chapter is to describe the site of the investigation, provide justification for videotext selection and analyse characteristics of each of the selected news broadcasts.

The site of the investigation

Prior to the launch of the investigation, the University Human Research Ethics Committee approved an ethics application. In accordance with ethical guidelines, each participant in this study was made aware of its purpose, assured anonymity and signed a consent form (Appendix A). Student participants received a small stipend for their assistance.

The present study was situated in the Japanese department at a large Australian research university. Academic staff teach approximately 400 students per term in the department and classes that are divided into six levels of proficiency. Emphasis in the early levels is placed on Japanese grammar and vocabulary instruction, and a significant proportion of time is spent in the rote learning of the three Japanese syllabaries (hirigana, katakana and kanji). At higher levels, speaking and listening skills are emphasised. Students are assessed weekly through written quizzes and are required to pass both a mid-term and final examination.
Approximately one-third of total class time throughout the course is spent learning with computers. For beginning students and lower intermediate students, the computers present a means to practice Japanese syllabaries and grammar. Students at the upper intermediate and advanced levels utilise the computers to interact with native speakers through online chat groups, video conferencing and website construction. Digitised Japanese television news broadcasts are a mainstay of computer-based listening instruction.

In response to the demand for computer resources, the University specially equipped two classrooms for CALL activities. Each classroom is designed to hold twenty-eight high-performance Macintosh computers (Power Macintosh 7200/100). Arranged in seven rows of four, each workstation faces the front of the room. There are facilities to display computer information on a large screen from the instructor’s desk at the front. Additionally, four video monitors and a stereo speakers are hung from the ceiling at regular intervals. The Japanese department is the main user of the CALL classrooms.

Japanese instructors throughout the department teach with a variety of video materials. Initially, beginning students watch purpose-built videotapes as a way to introduce them to Japan. Cultural orientation, not listening skills, is stressed at this stage of the course. At the beginning and lower intermediate levels, emphasis is placed on learning vocabulary and grammar. Students receive guided listening instruction through analogue videotape. Audiotapes are also made available in a secondary audio-only laboratory. At the upper intermediate levels, students start to utilise the authentic television broadcasts taken from the University’s satellite facilities. The bulk of the recordings are news broadcasts, and these are made available to course instructors in both analogue and digital formats. Students deemed to be bilingual are taught in subject named ‘Learning Japanese by satellite’ in which daily news broadcasts are shown and discussed.
After discussions with the departmental academic staff, it was decided to focus on the upper intermediate level class as a basis for further investigation. There were three reasons for this choice. First, because the class makes extensive use of digital video media, it was thought that participants in the study would not be overly concerned with the relative ‘novelty’ of the mode of presentation. Because of this, student comments would be more likely focus on the medium, not the technology. Secondly, the students were at a level of proficiency that would allow them to provide viable reports about their listening processes. Learners at lower levels, it was felt, would likely be struggling with Japanese so much that their verbal reports would only provide insight to the processing demands of individual words. On the other hand, learners who are very advanced are likely to be unable to provide extensive comments because their listening comprehension skills are automatic, and largely unconscious, and thus difficult to verbalise (Anderson, 1995; O’Malley et al., 1985). The third reason the upper intermediate was selected was because course instructors at this level were very familiar with digital videotext, and further, were willing to be observed, interviewed and provide access to student participants.

Observation of classes

According to Salomon (1984) and Cennamo, Savenye and Smith (1991), the way an instructor presents a medium may affect student attitudes and influence the style of learner interactions with the medium. Because of this, three CALL sessions of the upper intermediate class were observed by the researcher who sat at the back of the laboratory and took notes as unobtrusively as possible. No set observation schedule was used.

Observation of the CALL sessions revealed several points relevant to the present study. First, it was found that the students were not directed how to use the digital videotexts; that is, the instructors provided few explicit suggestions to the students that would affect their interactions in systemic way. It was noted, however, that
students were always told to attempt the decoding of written text. Secondly, it was noted that students tended to work alone. As such, the videotext was not used as a collective ‘prompt’ for discussion but rather as a way to practice individual listening comprehension. Thirdly, the class observations revealed that no overt attention was directed to the visual narrative structure. With the exception of written headlines and captions, instructors made no comment on the settings, persons or key images within a videotext. Emphasis was placed on the comprehension of audio elements, particularly vocabulary items, during discussions of the news broadcasts.

Instructor interviews

To provide background information about the department and its use of video materials, interviews were conducted with four Japanese course instructors using a semi-structured interview schedule. Questions were designed to elicit comments in five areas: the use of video for listening instruction, problems with usage, presentation of the medium, criteria for videotext selection and the use of video in assessment (Appendix B).

Following Fontana and Frey (1994), the researcher began the interview sessions by explaining their purpose, identifying persons who would have access to the transcripts, and encouraging a casual atmosphere. Each instructor was allowed to preview the semi-structured questionnaire and told they had the right to not answer any question. Each interview lasted approximately twenty-five minutes and proceeded smoothly. After a transcript was made of the interviews, each instructor was allowed to inspect the transcript for inaccuracies and to delete any comment they deemed to be sensitive. The instructors made minor changes prior to the final production of transcripts (Appendix B).
Key findings in the instructor interviews

Of the four interviews, the ones conducted with the beginning and lower intermediate instructors, Donna and Susan (pseudonyms), were used primarily to provide background information on the overall use of video materials in the Japanese department. Both instructors said that the department had made a strong effort to gather a large stock of video recordings. At the beginning levels, however, Donna said that students were rarely exposed to video materials. Essentially, she pointed out, video was used as a ‘reward’ at times students needed a break from rote learning. She pointed out that, although she personally enjoyed teaching through video, there was little time for video materials in the crowded curriculum.

Video materials also occupied a secondary role in Susan’s lower intermediate classes. She stated that, although the students enjoyed video, it was not an essential part of the curriculum. Susan used video materials to show students aspects of contemporary Japanese society but, as with Donna, emphasised the need for students at her level to learn the basics of grammar and to master the three Japanese syllabaries. Essentially, Susan used video materials as a means to expose students to Japanese culture and not as a basis for listening instruction.

At the upper intermediate level, both Kevin and Fumiko (pseudonyms) said that they made extensive use of authentic news broadcasts to teach, and assess, listening skills. In conjunction with related newspaper articles, the analogue versions of the recorded broadcasts were first used as a point of departure for discussion of current issues. The clips were then digitised and used as a basis for listening instruction and assessment.

When questioned if the news broadcasts were the best way to teach listening, Kevin argued that students studying outside of Japan “need to be given real live input natural speed and the kind of thing that Japanese people actually watch on a daily
basis” (Kevin, text unit 2). He explained that upper intermediate students had largely mastered Japanese grammar and now most needed to boost their vocabulary levels and oral communication skills.

During the interviews, the issue that the headlines that appear in the Japanese broadcasts was raised. Rubin (1995b), for example, makes the point that decoding subtitles may be counterproductive to the development of listening skills. In the Japanese way of thinking, Kevin replied, listening comprehension and kanji proficiency were intertwined: both on-screen text and spoken narrative are required in certain instances to successfully convey a message and minimise misunderstanding. He pointed out that Japanese people often used kanji to disambiguate potentially confusing words. Because of this, Kevin argued, one of the goals of teaching listening in Japanese was to train students to think instantly of kanji characters as they attended to aural input. Kevin promoted the strategy of decoding kanji as a way to help make sense of the authentic videotexts.

The news broadcasts were used twice per semester in the assessment of listening proficiency. Assessment tasks consisted of short answer ‘wh’ questions or cloze items. Although Kevin thought it might be possible that a “student could get the information just by looking at the video without listening to anything at all” (Kevin, text unit 24), he had no direct evidence to support his assertion. Upon reflection, however, he said that he was unsure how students arrived at answers because they worked alone quietly and were thus difficult to observe closely.

When asked about the use of strategies, both instructors said that they had detected no particular patterns of behaviour and that students varied widely in their interactions with the digitised news broadcasts. Kevin, for example, had observed that while some students quickly previewed an entire clip before answering any questions, others frequently paused a videotext as they tried to match the words they heard with images they had seen or text they had read. Fumiko thought that it was
the more proficient students who frequently paused to read *kanji characters* or to take in unfamiliar words. In general, however, she thought that the upper intermediate students were poor listeners. She estimated that about twenty percent “panic or get really worried because they can't understand sentences of the video” (Fumiko, text unit 98) when faced with listening tasks. Lower ability students in particular, Fumiko thought, did not know what to do when faced with listening difficulties. Both instructors noted that students who had visited Japan, in particular, were the most adept in completing listening comprehension tasks.

**Videotext selection and analysis**

Following class observations and interviews, the researcher set about the task of selecting authentic news clips that would be appropriate for use with the upper intermediate level listeners at the site of the investigation. One outcome of the interviews, however, was to reveal that the instructors chose videotexts on the basis of personal experience and perceived student interests. The instructors admitted that they did not use any explicit set of criteria. Nonetheless, the instructors offered to serve as consultants during the process of videotext selection.

As a first step in gathering the materials, Kevin provided an analogue tape of five 25-minute NHK news broadcasts that were recorded during the week of August 7-14, 1995. The entire videotape lasted approximately 150 minutes. Working alone, the researcher isolated five individual videotexts. The researcher then used criteria listed in Joiner (1990) and Rubin (1995b) to find videos which

- did not depict well-known, or particularly disturbing, news event;
- did not require extensive background knowledge;
- did not contain subtitles or dubbing;
- contained a variety of locations, speakers and features of tradecraft;
- were professionally produced;
- lasted approximately one to two minutes; and
- were likely to represent distinct levels of difficulty.
After making a preliminary selection of five clips that met these criteria, the researcher consulted with the Japanese course instructors. Initial discussion centred on the immense difficulty of finding clips that did not contain an extensive amount of written texts in them. According to the instructors, however, almost all Japanese news broadcasts made frequent use of headlines and captions in their productions. They noted that these headlines should not be considered to be sub-titles, or as dubbing, but rather should be seen as an integral part of the videotexts. With this in mind, three videotexts were eventually chosen and deemed likely to be suitable for upper intermediate listeners. The selections were then converted from an analogue to a digital format.

**Defining key elements of the videotexts**

Before proceeding to an extended analysis, it may be helpful to define some of the key elements that make up the selected news broadcasts. The way a video production is shot, edited and produced determines its tradecraft. Directors, for example, use elements of tradecraft to impose a particular style into a visual narrative through shot composition, pacing, the use of special effects or variations in lighting (Arijon, 1976; Armes, 1988). A collection of shots is used to create a scene, but there are no established limits to the length or complexity of a single shot. Shot types help to create the structure of a visual narrative. The four most widely used shots are the establishing (EST), medium wide (MW), close-up (CU) and extreme close-up (ECU) (Arijon, 1976). Table 3-1 presents a selection of shots that illustrate variations in tradecraft.
Table 3-1
Examples of extreme close-up and close-up shot types

<table>
<thead>
<tr>
<th>Frame A80, Videotext 3</th>
<th>Frame M26, Videotext 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extreme close-up</td>
<td>Close-up</td>
</tr>
</tbody>
</table>

According to Arijon (1976), close-up shots are used in film and television productions to draw attention to details or to intensify the emotion of a scene. In film productions, close-up shots are used sparingly to avoid overwhelming a theatre audience with the intensity of large faces; directors of television productions, on the other hand, employ close-up shots more often to convey a sense of intimacy to viewers watching a small screen. By far, medium-wide and establishing shots are the most often used in both film and television productions (Zettl, 1990). Table 3-2 provides examples from the selected videotexts of these shot types.

Table 3-2
Examples of medium-wide and establishing shot types

<table>
<thead>
<tr>
<th>Frame A82, Videotext 3</th>
<th>Frame M2, Videotext 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium-wide shot</td>
<td>Establishing shot</td>
</tr>
</tbody>
</table>
Establishing shots usually occur at the beginning of a scene to provide an overview of the setting; frequently, they are followed by medium-wide shots that invite the viewer to take a closer look at a particular part of that setting (Arijon, 1976).

The primary unit of analysis for tradecraft is the shot, a segment that contains “single, uninterrupted sequence of film taken by a single camera” (Wetzel et al., 1994, p. 113). A shot can be analysed in three ways: 1) by its content, 2) the treatment of its content, or 3) its relation to earlier and later presentations of both content and treatment (Wetzel et al., 1994). The focus of this study is shot content. Analysis of treatment would be more a concern for videotexts designed with an artistic or dramatic effect in mind; examination of the relationships between content and treatment is a concern of literary film studies (cf., Bordwell, 1989).

Although elements of tradecraft generally go unnoticed by television viewers (Wetzel et al., 1994), investigation of the influence of stylistic variations on comprehension may be relevant to the present study. As observed in the CALL classroom, digital video media can be manipulated with precision, and so afford individual listeners the opportunity to examine particular sections in minute detail. Conversely, the digitised videotexts can be ‘fast forwarded’ to detect overall structural patterns. Closer examination of the possible influence of tradecraft on non-native listening comprehension is discussed in the pilot study.

After the images themselves, the most prominent elements of the selected videotexts are the three types of on-screen written text that appear in each of the news broadcasts. For the purposes of the present study, each of these types are defined as follows:

1) Headline (HD): On-screen text, characteristically presented in white at the centre bottom of a shot using a large font, overlaid on other images that expresses a narrative’s main topic.
2) **Caption (CPT):** On-screen text, written in white with a small font, which is overlaid on other images which generally calls viewer attention to details of a story including location names, personal identification and other details relevant to the central narrative.

3) **Embedded written text (EMB):** Readable words and symbols which occurs within a scene including traffic signs, books, advertising billboards and identifiable products and logos.

Table 3-3 provides examples of on-screen and embedded written text from the selected videotexts.

### Table 3-3

**Examples of on-screen and embedded written text**

<table>
<thead>
<tr>
<th>Frame A16, Videotext 3</th>
<th>Frame G32, Videotext 2</th>
<th>Frame A22, Videotext 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Headline:</strong></td>
<td><strong>Caption:</strong></td>
<td><strong>Embedded text on sign:</strong></td>
</tr>
<tr>
<td>Is &quot;Big stonewall&quot; a part of Emperor Saimei’s garden house?</td>
<td>DEAD Inami, Tochiro-san (80)</td>
<td>Sakefuneishi</td>
</tr>
</tbody>
</table>

Each type of written text serves a different purpose in the newscasts. Headlines, like their newspaper counterparts, summarise the main point of a story and work as an advance organiser of information (Bell, 1994; van Dijk, 1988). Strategically, these headlines appear within the first few seconds of a news broadcast. Captions appear later in the production and are used to highlight specific points of the story that includes names of reporters and interviewees, on-site locations or unusual objects. According to the Japanese course instructor, Kevin, captions are also used throughout NHK news productions to ‘spell out’ difficult *kanji* characters and thus
help clarify potentially ambiguous sections of spoken Japanese (Kevin, text unit 44).

The presence of embedded text is much less frequent than either the display of headlines or captions. Mostly, this type of written text can be seen in establishing shots that focus on advertising billboards, traffic signs or other printed material that are commonplace in the modern urban landscape (Biocca, 1991). Embedded texts also appear in extreme close-up shots that are used to show the viewer details of printed materials such as letters, notes or newspapers (Arijon, 1976).

The display of written text in any form, of course, influences listening comprehension (Rubin, 1995b). Ideally, its presence serves to facilitate comprehension by providing an ‘advanced organiser’ for the narrative at hand (Hanley, Herron & Cole, 1995). Potentially, however, written text may also act as barrier to comprehension to those individuals who are unable to decode its meaning as in the case when complex or unfamiliar kanji characters and phrases appear (Jorden, 1992).

**The process of videotext analysis**

Based on media research techniques (Fields, 1988; Graddol, 1994; Grimes, 1990), analysis of the news broadcasts was conducted in three stages.

The first stage of the analytical process involved creating a diagram of the visual narrative structure for each videotext. Following Graddol (1994), each node in these tree-like figures was made to represent a distinct shot. Each of these shots were then clustered by scenes and result in an overall view of the structure of visual elements in the news broadcasts.

The second stage of analysis began with the construction of a table that listed the scene number, a brief description, a ‘frame grab’ of the shot which appeared at the beginning of each scene, and the duration of the scene. Shot types were identified on
the basis that there was 1) a presentation of a new image (a change in scene) or 2) when there was a shift of focus within a particular scene (e.g., from an establishing shot of a house to a close-up shot of a door). The duration of the scene was noted because length may signal its relative importance to a viewer within the production as a whole (Zettl, 1990).

Each of the tables also included a column that listed a translation of the audiotext which accompanied each scene and its source. In television productions, an audio source may be either a studio announcer, an on-screen (OS) reporter, an off-screen reporter (voice over, or VO), or an on screen agent (e.g., witness, expert) (Zettl, 1990). Three Japanese native speakers checked the accuracy of the translations from Japanese to English.

Finally, each videotext was printed out to create a series of three-column tables that display: 1) a ‘frame grab’ of the image at two second intervals; 2) a written version of the Japanese audiotrack in both kanji and romanji in corresponding two seconds intervals, and; 3) an English translation of the spoken Japanese (Appendices C, D, E). In the absence of guidelines, the decision to segment the videotexts into two-second units was made on the basis of hardware (Power Macintosh 8500/120) and software (Strata VideoShop 3.0; Microsoft Word 6.01) capacities. These detailed print-outs were created to enable a more discreet level of analysis than that offered by an examination of the visual narrative structures produced in stage one or the tables created in stage two of the process. In the sections that immediately follow, the tools created in the these three stages are used to help analyse each of the selected videotexts.

**Videotext One: Money discovered at rubbish collection site**

Videotext One concerns the discovery of a large amount of money at a rubbish disposal site. During the routine processing of the rubbish, the news story reports, a worker spotted several stacks of large denomination yen notes on a conveyor belt.
The notes, some torn by the processing machines, were later collected by the police. The report concludes with the statement that the police have begun to examine the rubbish collection route but, as of yet, have been unable to find any clues which could help identify the owner of the money.

Videotext One lasts just over 56 seconds and consists of 15 distinct shots. A diagram of the visual narrative structure of Videotext One in Figure 3-1 shows that the story takes place in just four scenes: an outdoor building, the inside of the rubbish processing plant, a table which displays the money and from a room in which the machinery operator sits.

![Figure 3-1](image)

Figure 3-1 illustrates how the visual narrative structure of Videotext One proceeds in a linear fashion and mimics the path the lost money: coming in from the outside, the camera follows a conveyor belt, comes upon neat stacks of money and shows a worker at the controls of the entire process. Closure is reached with the repetition of an image of the worker still diligently searching. With the exception of two shots of the machine operator, the visual narrative contains no repetitions that may indicate distortions of time or location. A summary of the key elements of Videotext One can
be found in Table 3-4, Table 3-5 and Table 3-6.

### Table 3-4

**Videotext One: Summary of key elements, Frames 1-6**

<table>
<thead>
<tr>
<th>Shot#</th>
<th>Description</th>
<th>Image/Shot type / Time</th>
<th>Audio source/ Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Outside centre</td>
<td>EST / 6 secs.</td>
<td>Reporter (VO)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(1) At the Chiba prefecture rubbish collection centre in city of Choshi approximately four million yen …</td>
</tr>
<tr>
<td>2</td>
<td>Rubbish processing #1</td>
<td>MW / 2 secs.</td>
<td>Reporter (VO)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>… in cash was found.</td>
</tr>
<tr>
<td>3</td>
<td>Rubbish processing #2</td>
<td>MW / 2 secs.</td>
<td>Reporter (VO)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(2) In the Nishiogawa district of Choshi City …</td>
</tr>
<tr>
<td>4</td>
<td>Rubbish processing #3</td>
<td>MW / 4 secs.</td>
<td>Reporter (VO)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>at the Choshi City rubbish collection centre. (3) This afternoon around three thirty …</td>
</tr>
<tr>
<td>5</td>
<td>Rubbish processing #4</td>
<td>MW / 4 secs.</td>
<td>Reporter (VO)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>on the rubbish conveyor belt, an employee …</td>
</tr>
</tbody>
</table>
Shots 1-6 in Table 3-4 serve to establish the location of the story. The videotext breaks conventional news broadcasts by utilising an establishing shot of the rubbish centre in lieu of a studio-based introduction. From the start, the headline ‘Four million yen found in the rubbish’ (literally, ‘Rubbish in middle from four hundred thousand yen’) is centred at the bottom of this 20 second (36%) section of the clip.

The audiotext that accompanies Shots 1-6 is spoken in voice over by a reporter and consists of three sentences. The sentences contain much of the same information, and each serve to add details to do with location, time of the find, the amount of the find and who found it. Key words, such as ‘money’ and ‘rubbish’ are repeated several times, and can also be found in the headline itself.

**Table 3-5**

**Videotext One: Summary of key elements, Frames 7-12**

<table>
<thead>
<tr>
<th>Shot#</th>
<th>Description</th>
<th>Image/ Shot type / duration</th>
<th>Audio source / Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Money overview #1</td>
<td>EST / 4 secs.</td>
<td>Reporter (VO)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(4) An examination by the Choshi police found that four hundred ten ten thousand yen notes …</td>
</tr>
<tr>
<td>8</td>
<td>Money detail #1</td>
<td>CU / 4 secs.</td>
<td>Reporter (VO)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>were found untouched in the rubbish but that approximately …</td>
</tr>
</tbody>
</table>
As shown in Table 3-5, Shots 7-12 used to display the stacks of money that were found and occupies a total of 22 seconds (39%) of the narrative. The motivation for showing so much of the notes, and using close-up and extreme close-up shots in particular, would appear to lie in the aural narrative. Notably, despite what is stated in the headline, the reporter says that actually four hundred and ten notes of ten thousand yen denomination (4.1 million yen) were found undamaged in addition to another seventy thousand yen that was found damaged. In another detail, it is uncertain whether the money had been wrapped in a paper bag or not. Potentially, despite a possible ‘clue’ provided by the intense focus on the money that may indicate how the condition of the notes varies, the differences between reported figures and the headline could easily confuse a non-native listener.
Table 3-6
Videotext One: Summary of key elements, Frames 13-15

<table>
<thead>
<tr>
<th>Shot#</th>
<th>Description</th>
<th>Image /Shot type / duration</th>
<th>Audio source /Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>Operator #1</td>
<td>MW / 4 secs.</td>
<td>Reporter (VO)</td>
</tr>
<tr>
<td></td>
<td>… the rubbish in which the cash was found had been collected in downtown Choshi yesterday.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Rubbish chute</td>
<td>MW / 4 secs.</td>
<td>Reporter (VO)</td>
</tr>
<tr>
<td></td>
<td>(7) The investigating police will go over the rubbish collection route ...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Operator #2</td>
<td>CU / 4 secs.</td>
<td>Reporter (VO)</td>
</tr>
<tr>
<td></td>
<td>… in hopes of finding the owner.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As shown in Table 3-6, the two modes of presentation do not match as the story concludes. Although the audiotext talks about how the rubbish was collected in the city, Shots 13-15 revisit the rubbish processing from another point of view. This time, as opposed to focusing on the conveyor belt, the viewer is shown images that appear to emphasise the seriousness of the machine operator’s task. Amid panels of buttons, the helmeted worker appears to continue searching in what is likely to be a nearly impossible job of finding more clues about the lost money. This visual narrative may parallel what lies ahead for the police as they go about looking for clues outside the rubbish collection centre. Note that, despite the frequent mention of the police in the aural narrative, they are never shown on screen.
In Videotext One, there appears to be no clear cause and effect relationship in either the verbal or visual narrative. In such cases, it is an ordering of news values—points in a story that may attract the most interest—which may drive the way a story is presented (Bell, 1994). For Videotext One, the central event (a large amount of money was found) is not a report of the consequence of an action (a particular person lost the money) but rather it is the story of money being discovered in an unusual setting. Because the initial ‘news value’ of the story lies in its unusual setting, the viewer is shown heaps of rubbish first. Visually, the focus then shifts to what may be considered the second ‘news value’ of the story onto the relatively rare sight of large stacks of soiled money. Knowledgeable viewers, of course, are likely to utilise the headline as a ‘focalising device’ (Graddol, 1994) but will need to attend closely to the aural narrative to find out particular details of the news broadcast. Additionally, listeners will need to understand the involvement of the police without having a chance to see any images to do with the police themselves.

**Videotext Two: Four injured in car accident at gateball field**

Videotext Two presents the story of how a small car, driven off the road into a group of elderly gateball players, kills one man and injures three others. (Gateball, a game much like lawn bowling, is often associated with the rural elderly in Japan.) The video uses ten distinct shots, shown in Figure 3-2, to make up its visual narrative structure.
Figure 3-2 lays out the conventional visual narrative structure of Videotext Two. After a brief studio introduction, the viewer is shown the location of the incident, its consequences and a first-hand reaction to the accident. One of the direct consequences of the accident is the crushed fence in Shot Three. The fourth shot attempts to recreate the car accident by moving the camera quickly along the path of the wayward vehicle. The crashed car is seen in the further two shots. An on-camera interview with a witness occupies a substantial part of the final section of the visual narrative. Two additional shots of the field, originally seen in Shot Two, are shown to close the overall sequence. Summaries of key elements can be found in Table 3-7, Table 3-8 and Table 3-9.
Table 3-7

Videotext Two: Summary of key elements, Frames 1-3

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Description</th>
<th>Image Shot type / duration</th>
<th>Audiosource / Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Studio introduction</td>
<td>MW / 14 secs.</td>
<td>Announcer (OS)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(1) This afternoon a small car ran into an Otawara city gateball field and crashed into a group of elderly people who were playing gateball, knocking them down one after the other. (2) One of the players died and three others were injured.</td>
</tr>
<tr>
<td>2</td>
<td>Gateball field</td>
<td>EST / 2 secs.</td>
<td>Reporter (VO)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(3) At around 2:30 today in Tochigi prefecture …</td>
</tr>
<tr>
<td>3</td>
<td>Fence detail</td>
<td>MW / 8 secs.</td>
<td>Reporter (VO)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>… a small car crashed into a gateball field in Otawara city and ran through a group of elderly people who were playing gateball together. (4) This …</td>
</tr>
</tbody>
</table>

Videotext Two begins with a studio introduction that summarises the gist of the story. The headline ‘Four injured by car accident at gateball field’ (literally, ‘Gateball field in car four people injured’) appears for ten seconds. More accurately, however, the news announcer states that one person has died in the accident and three people are injured.

Once on location, Shot Two presents an establishing view of the gateball field. A small on-screen caption in the upper right hand of the shot states the location of the accident. The audio narrative essentially repeats, in detail, what was said in the studio introduction. The reporter includes the exact location of the field, the time of accident and how the accident occurred. The third shot only depicts a flattened cyclone fence.

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In Graddol’s (1994) terms, this shot indicates what could be considered one of the consequences of the accident and the aural narrative speaks of the cause of the accident.

Table 3-8
**Videotext Two: Summary of key elements, Frames 4-7**

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Description</th>
<th>Image /Shot type / duration</th>
<th>Audio source / Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>‘Car’ movement</td>
<td>EST / 12 secs.</td>
<td>Reporter (VO)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>… retired person from the suburb of Haginome in Odawara City, Mr. Tochiro Inami, 80 years old was hit on the head badly and died soon after the accident. (5) Three other people suffered both minor and major injuries …</td>
</tr>
<tr>
<td>5</td>
<td>Car tow</td>
<td>EST / 12 secs.</td>
<td>Reporter (VO)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>…including leg fractures. (6) The deceased, Mr Inami, and three others who were injured are all local members of a senior citizens club. (7) They play gateball …</td>
</tr>
<tr>
<td>6</td>
<td>Car detail</td>
<td>CU / 6 secs.</td>
<td>Reporter (VO)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>…four times a week in the gateball field where the accident happened.</td>
</tr>
<tr>
<td>7</td>
<td>Witness interview</td>
<td>MW / 16 secs.</td>
<td>Witness (OS)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(8) “The car ran into the field over there. Those people over there …The person who was here … had his feet run over and that scared us. I don’t know what really happened. I was scared.”</td>
</tr>
</tbody>
</table>
As can be seen in Table 3-8 the fourth shot simulates, through camera tracking, the path the car took as it plunged into the gateball field. An on-screen caption reads ‘DECEASED Inami, Tochiro-san (80)’ and lasts for 10 seconds. Movement through the field is accompanied by a detailed verbal description of the deceased that lists his name, occupation, and specific suburb. Shots Five and Six show a small crashed car being readied for towing. As these scenes are shown, the off-screen reporter provides additional details about the deceased and mentions the frequency of local club meetings. A witness who speaks with a strong regional accent is interviewed in Shot Seven. On-screen, she says that she was unsure what happened and that the accident scared her. The choice to select a videotext that contains a strong regional accent goes against the advice offered by Rubin (1995b) that such accents cause problems. Japanese course instructors, however, argued the participants would be able to cope.

Table 3-9

Videotext Two: Summary of key elements, Frames 8-10

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Description</th>
<th>Image / Shot type / duration</th>
<th>Audio source / Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Field search #1</td>
<td>EST / 6 secs.</td>
<td>Reporter (VO) (9) Well, the field where the accident happened is next to the street which bends slightly to the right. (10) According to the police …</td>
</tr>
<tr>
<td>9</td>
<td>Witness actions</td>
<td>MW / 4 secs.</td>
<td>Reporter (VO) … the small vehicle could not turn the corner and ran into the gateball field to the left.</td>
</tr>
<tr>
<td>10</td>
<td>Field search #2</td>
<td>EST / 8 secs.</td>
<td>Reporter (VO) (11) The driver of the car, an unemployed 69 year old, was arrested and the police are holding him for further questioning.</td>
</tr>
</tbody>
</table>
The remainder of the clip, as shown in Table 3-9, presents further details of how the accident occurred and how police will investigate. In Shot Eight, the camera operator uses a long shot to pan over the gateball field once more while people search the grounds. The accompanying narration states that the field is near a street which bends to the right (this is not shown). The ninth shot shows the witness going through motions, almost dance-like, in an apparent attempt to re-enact how the accident occurred. The narrator states that, according to police, the car driver failed to negotiate a corner and ran into the field to the left. Shot Ten uses a medium wide shot to again show people searching the gateball field. In this shot, a caption briefly appears which reads ‘ARRESTED Driver of the small vehicle, a 69-year-old male’ as the reporter lists the occupation of the driver, his age and how the police will hold the driver for further questioning.

Videotext Two presents a clear ‘cause and effect’ story in so far that a listener can understand that a car has run into a field of gateball players to kill one player and injure three others. In an illustration of Graddol’s (1994) analysis, it would appear that the aural track of this videotext tells of the accidents and the visual elements show its consequences. Potentially, however, the headline is misleading because it states that four persons, not three, were injured in the automobile accident. It is not until relatively late in the videotext (shots 8-10) that the aural narrative actually details the causes of the accident. Neither the driver of the car nor the curve in the road (the two main causes of the accident) are shown on screen.

Videotext Three: An archaeological mystery

Videotext Three is the longest (105 seconds) and potentially most complex of the three videotexts. The topic of the video itself may be challenging: the discovery of a stone wall re-awakens national attention to a mystery surrounding the forgotten palace site of an ancient emperor. There is no single event to crystallise the purpose of Videotext Three; rather, it would appear that its ‘news value’ lies in continuing
speculation concerning the origins of the well-known archaeological site.

As with the other conventional news broadcasts, Figure 3-3 shows that the visual narrative structure of Videotext Three begins with a studio introduction. Typically, it then moves to establishing shot of location. Once on location, the structure becomes complex.

**Figure 3-3**
**Visual narrative structure of Videotext Three**

The visual narrative structure reveals that three scenes make up Videotext Three. These distinct scenes parallel the aural narrative. First, the viewer is shown a road sign and the location of an archaeological site. These scenes are explored by the camera and described briefly by the reporter. In the next location, a book is shown in reference to possible links between an ancient text and the recent find. Finally, an on-screen expert speculates about the importance of the find. As the expert speaks, the visual narrative reaches closure and implies coherence of the story by repeating location shots originally seen in the introduction. Summaries of the key elements of Videotext Three can be found in Table 3-10, Table 3-11, Table 3-12 and Table 3-13.
Table 3-10
Videotext Three: Summary of key elements, Frame 1

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Description</th>
<th>Image /Shot type / Time</th>
<th>Audio source / Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Studio setting</td>
<td>MW / 20 secs.</td>
<td>Announcer (OS)</td>
</tr>
</tbody>
</table>

(1) Well, in Nara Prefecture on a hill in Asuka village a huge stone wall from the Asuka era was found. (2) A research report done soon after the discovery states that the wall may be part of the palace of Emperor Saimei as is written in the Chronicles of Japan. (3) The discovery of the wall has gained attention because evidence for its existence is reported in the Chronicles of Japan.

Table 3-10 shows that Videotext Three has a relatively lengthy twenty second studio introduction. The headline asks viewers: “‘Huge stone wall’ is it part of Emperor Saimei’s garden palace?” and raises the possibility that some type of mystery surrounds the archaeological site. The studio introduction speaks of two distinct topics. One topic refers to the find itself and the other relates to its potential significance. The presence of two topics from the start challenges the listener to maintain a distinction between what is being reported and speculation about its potential significance.
### Table 3-11

**Videotext Three: Summary of key elements, Frames 2-5**

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Description</th>
<th>Image / Shot type / duration</th>
<th>Audio source / Translation</th>
</tr>
</thead>
</table>
| 2       | Field from roadside | EST / 4 secs. | Reporter (VO)  
(4) A huge stone wall was found on the slopes surrounding Asuka village ... |
| 3       | Group in field #1 | EST / 4 secs. | Reporter (VO)  
…in Nara Prefecture. (5) The wall was found when members of the local education committee were excavating the area |
| 4       | Archaeological site | MW / 4 secs. | Reporter (VO)  
(6) The wall is constructed on three levels of which the lowest consists of a two meter block of granite. (7) It is assumed that the wall was built in an area of the village approximately five hundred meters around. |
| 5       | Archaeological worker | MW / 4 secs. | Reporter (VO)  
(8) According to earthenware found with the wall at the same time, the wall was built in the Aska era. Other large-scale stone works have been found … |

As Table 3-11 shows, Shots Two through Five establish the location of the find and, as the camera pans over the site, provides a detailed aural description. Shot Two is potentially very difficult to decode in that the main ‘clue’ for establishing the exact location of the setting is found in a roadside traffic sign. Panning away from that sign, the next shot only shows a small hill in the distance. In Scenes Three and Four,
a caption that lists the name of the locale as ‘Nara prefecture Asuka village’ may be helpful. Visually, Shots Four and Five provide the listener with the first ‘real clue’ that the story concerns an archaeological site. Sentence Eight states that the worker is looking for earthenware which may help to establish a date for the archaeological find.

Table 3-12
Videotext Three: Summary of key elements, Frames 6-9

<table>
<thead>
<tr>
<th>Shot #</th>
<th>Description</th>
<th>Image /Shot type / duration</th>
<th>Audio source / Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Site inspectors</td>
<td>MW / 8 secs.</td>
<td>Reporter (VO)…in areas where there are large Japanese burial mounds. (9) The find is unusual because it is the first time a large-scale site has been found in the Asuka area which has no Japanese burial mounds.</td>
</tr>
<tr>
<td>7</td>
<td>Sculpted rock #1</td>
<td>MW / 14 secs.</td>
<td>Reporter (VO) (11) The ‘Sakefuneishi’ is on the same hill where the stone wall was found and is considered a mystery of the Asuka era. (12) It is located three hundred meters from the palace of Emperor Saimei, which was later called the Okamoto Palace.</td>
</tr>
<tr>
<td>8</td>
<td>Book cover</td>
<td>MW / 6 secs.</td>
<td>Reporter (VO) (13) In the Chronicles of Japan, it is written that the Emperor Saimei built …</td>
</tr>
<tr>
<td>9</td>
<td>Book page</td>
<td>ECU / 6 secs.</td>
<td>Reporter (VO) …two imperial villas east of his palace. Expert (VO) (14) “Sakefuneishi” …</td>
</tr>
</tbody>
</table>
Table 3-12 shows two site inspectors arriving at the dig in Shot Six while the reporter discusses why the find is considered unique. The reporter states that the site is unusual because it has not been located, as is traditionally the case, within reach of other burial mounds. Its location is made more mysterious because it is located near the sculpted rock named ‘Sakefuneishi’. The rock appears on-screen in Shot Seven as the reporter explains that Emperor Saimei may have built the site. The next two extreme close-up shots (8-9) focus on an ancient book, *The Chronicles of Japan*, and the reporter discusses the possible link between the name of the garden palace and its location.

**Table 3-13**

*Videotext Three: Summary of key elements, Frames 10-14*

<table>
<thead>
<tr>
<th>Shot #</th>
<th>Description</th>
<th>Image / Shot type / duration</th>
<th>Audio source / Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Expert</td>
<td>MW / 8 secs.</td>
<td>Expert (OS) ... was probably named after two large zelcova trees in the garden, you know.</td>
</tr>
<tr>
<td>11</td>
<td>Sculpted rock #2</td>
<td>MW / 6 secs.</td>
<td>Expert (VO) (15) The “Sakefuneishi” was in front of the two zelcova trees.</td>
</tr>
<tr>
<td>12</td>
<td>Archaeological site #2</td>
<td>MW / 6 secs.</td>
<td>Expert (VO) (16) It seems that there may have been a huge building nearby called “Dokan”. (17) I am really looking forward to seeing a whole picture of the palace ...</td>
</tr>
<tr>
<td>13</td>
<td>Group in field #2</td>
<td>EST / 6 secs.</td>
<td>Expert (VO) ... which we have been studying and haven’t yet been able to figure out.</td>
</tr>
</tbody>
</table>
In Shot 10 of Table 3-13, an expert appears in front of a large bookcase while his institute’s name ‘Nara National Institute for Cultural Study’ and his own name and title appear on screen. The expert talks in front of the camera and then narrates the remainder of the story by talking over a several shots (11-13) which revisit the mysterious sculpted rock and the excavation site. Shots Twelve and Thirteen repeat earlier scenes (Shots 2,3 and 4) to bring a sense of closure to the visual narrative.

Because of the complexity of both its visual and aural narrative structures, Videotext Three is the most challenging of the selected news broadcasts. The lack of a single event in the story demands that the listener be alert for the three distinct shifts in the narratives that individually focus on site description, links or possible importance. If decoded properly, the headline in Videotext Three which asks a question that invites speculation. Listeners, however, may need to have a sufficient understanding of historical references to fully comprehend the videotext. Although the narrative can be understood on its own, background knowledge about Japanese emperors, ancient burial customs and *The Chronicles of Japan* would likely assist comprehension. As a selection in the present study, Videotext Three may serve to examine how upper intermediate learners deal with complex and difficult videotexts.

**Summary**

The goal of this chapter was to describe the site of the study, explain how videotexts were selected and analyse the news broadcasts. Instructor interviews and classroom observations helped to see how digital videotexts are used to teach listening comprehension skills. It was found that the Japanese department has are no set pedagogical approaches to listening instruction. (e.g., ‘listening strategies’ as in Mendelsohn, 1995). At the lower levels of instruction, videos are used essentially for cultural orientation. Upper intermediate classes, however, make an extensive use of authentic (NHK) news broadcasts both as a prompt for discussion of current affairs in some class sessions and as a basis for listening instruction in other sessions. For
listening instruction, the news clips are digitised and used in CALL classrooms. In these sessions the instructors allow the students to work alone at their own pace. Students are encouraged to attend to headlines as a way to learn kanji and to clarify spoken Japanese.

The Japanese course instructors were consulted throughout the process of selecting the news broadcasts. With their help, three videotexts were chosen and thought to be appropriate to upper intermediate learners. Each of the videotexts was thought to be typical of Japanese NHK news productions; notably, they display a substantial amount of written text in the form of headlines, captions and embedded kanji characters.

Analysis revealed that the three videotexts potentially become successively more difficult to understand. Because its visual narrative structure roughly corresponds with the accompanying aural track, Videotext One may be the least challenging news story. Although Videotext Two consists of only ten shots, it has a more complex visual narrative structure as it tells of an accident at a sports field. There are a large number of details of about the crash throughout the story. The way the crash occurred, however, is not reported until the end of the story. Videotext Three has both a complicated visual and aural narrative structure. To be successful with this news broadcast, listeners may need to pay close attention to names and be able to distinguish the three sub-topics that make up the overall narrative. Videotext Three is also challenging because no single event ties the story together in such a way that a listener can easily extrapolate a ‘cause and effect’ story from the visual narrative structure alone.

As expected, there are frequent mismatches between what is presented in the visual and aural channels in each of the three videotexts. In advance of any actual use of the digitised clips, however, it is difficult to predict which of the mismatches are potentially more misleading than others. Because the researcher and Japanese course
instructors have a deep familiarity with Japan, for example, a brief attempt to discern which of the visual elements may require more background knowledge to understand than others was abandoned. Potentially, to the naïve viewer, many visual elements could be considered misleading; to the experienced viewer, the same visual elements would be seen as familiar. Clearly, there is a need to trial the suitability of the selected videotexts for upper intermediate listeners before mounting a larger investigation.

This chapter has also discussed videotext selection and analysis. After choosing three videotexts in consultation with Japanese course instructors, a framework was set out to examine the materials in detail. Each videotext and its potential problems in non-native listening comprehension were then described. One problem, determining in advance which of the several mismatches were likely to negatively influence upper intermediate listeners, requires further investigation. Accordingly, the following chapter describes the pilot study in which videotext appropriacy and issues identified in the earlier review of theory are examined.
Chapter Four: The pilot study

When there is a lack of a substantial body of work in an area or the procedures needed to conduct a successful investigation require practice, research methodology specialists (e.g., Hatch & Lazaraton, 1991; Miles & Huberman, 1994) recommend that a pilot study be conducted. Following Buck (1990) and other second language listening researchers (Laviosa, 1991; Schwartz, 1992), the present investigation utilised a pilot study to clarify issues related to methodology, videotext appropriacy, segmentation and the viability of a conceptual framework. This chapter describes that pilot study in four sections. First, the four-fold purpose of the pilot study is set out in the form of specific questions. Secondly, the participants and procedures used to collect data are described. In the third section, the results of the data collection are reported and address each of four questions. The chapter concludes in the fourth section with a summary and discussion of the results.

The purpose of the pilot study

This section of the chapter sets out the four questions that motivate the need to conduct a pilot study.

Methodological issues

1) To what extent should a researcher adopt a high intervention approach when using verbal reports as a means to study interactions with digital video media?

In the review of current theory, verbal report protocols were found to be the most suitable means of data collection for the present study because 1) if gathered correctly, they allow access to non-automatic processes (Ericsson & Simon, 1984/1993); 2) verbal report data have provided insights in listening
comprehension research, item construction and task design (Buck, 1990; Farr et al., 1990; Laviosa, 1991; O’Malley et al., 1989); and 3) despite their use in second language listening research, other methods (e.g., written recall, classroom observation, delayed interview or comparative test score data) were deemed unsuitable for close investigations of listening processes. Nonetheless, aspects regarding the conduct of verbal report protocols have not yet been resolved. Of particular concern, Ericsson and Simon (1984/1993) warn that “task-relevant information can be accessed faster than it can be encoded and vocalized” (p. 256) in studies which present participants with visual materials. To gather listener commentary on digitised videotexts, it is thought that a high intervention approach in which the researcher asks a number of questions at each pause (as in Buck, 1990) may be most effective in data collection. Because it is understood that a high intervention approach may make participants uncomfortable and distort their commentary (Ericsson & Simon, 1984/1993; Pressley & Afflerbach, 1995) however, such an approach needs to be examined in advance of its application to a larger study.

**Videotext appropriacy**

2) *Are the selected videotexts appropriate for upper intermediate learners of Japanese?*

With the help of Japanese course lecturers at the site of investigation, three videotexts were selected. Although these videotexts have been subsequently analysed and deemed suitable for the purposes of the study, it is understood that listeners themselves need to evaluate the clips. Most importantly, the presented texts needed to match listener proficiency levels: if the presented texts are set at too high a level, listeners become frustrated with their inability to understand; if too low, listeners are prone to make few overt responses due to the speed at which automatic cognitive processes occur (Chamot, Küpper & Impink-Hernandez, 1988). In light of these
concerns, a second aim of the pilot study is to determine if the selected videotexts are appropriate for the upper intermediate learners of Japanese who are targeted for participation in the main study.

**Basis for segmentation**

3) *Is there a principled basis on which the videotexts can be segmented?*

A third reason to conduct the pilot study is the need to investigate the possibility that authentic videotexts can be segmented according to a set of principles. The possible creation of segmented videotexts would help, as in previous studies of audiotape-based listening comprehension (Brindley, 1997; Buck, 1990), to structure subsequent data analysis and facilitate task development. At present, however, there appears to be no published criteria in the literature that sets out principles for segmentation. When considering the segmentation of videotexts, principles may be particularly difficult to develop. If videotexts are segmented in accordance with aural elements, the presentation of the visual narrative structure may be grossly distorted; conversely, if segmented on the basis of scenes in the visual narrative, the comprehension of spoken elements may be hindered. With these concerns in mind, the attractive possibility that listeners may ‘naturally’ segment a videotext, for example, by pausing at points which correspond to an unconscious attention to aural elements requires investigation.

**Conceptual framework**

4) *In which ways can Pressley and Afflerbach’s (1995) framework provide a conceptual basis for analysing listening comprehension behaviour?*

To facilitate qualitative data analysis, research specialists (Miles & Huberman, 1994) suggest that investigators depart from an existing conceptual framework. Although the framework may need to be modified according to the data and context at hand,
the resulting analysis can nonetheless be seen to relate to previous work and theory of a specific field. As evaluated in Chapter Two of this investigation, the existing conceptual frameworks that were actually based on empirical research of second language listening data (Laviosa, 1991; O’Malley et al, 1989) were seen to be problematic for use in the present study. Because of this, it was decided to explore the ‘constructively responsive’ view of reading comprehension behaviour (Pressley & Afflerbach, 1995) as a possible departure for data analysis. Before application, however, a fourth aim of the pilot study is to examine the viability of the framework in regards to second language listening.

**Pilot study participants and procedures**

This section of the chapter describes the pilot study participants, setting and procedures.

**Selection of the participants**

Following the preparation and analysis of the videotexts, the researcher recruited four participants for the pilot study. To maintain the future integrity of the main study each was recruited from outside the site of investigation: it was thought that the possibility that students who participated in a pilot study would then discuss the selected videotexts with other students in the department would undermine the validity of the main study.

In addition to being outside of the site, the four participants were chosen on the basis that they represented a wide range of proficiency levels. By investigating strong variations at this stage of the investigation, differences of ability likely to appear amongst the poorly defined ‘upper intermediate’ level of students could be more easily discerned. Accordingly, a beginning, two intermediate and one advanced listener were recruited to participate in the pilot study.
The two intermediate level participants, Alison and Brenda, were chosen because their profiles were similar to the students who would be asked to participate in the main study. Both participants were in their early 20s and had recently completed a university Japanese course. Alison had recently finished the course at the site of study and was preparing to leave for continued study in Japan. Brenda, following the completion of a Japanese course at an neighbouring university, had just returned from a year in Japan.

The other two participants, Catherine and Denise, were chosen because of their pronounced differences in proficiency levels. Catherine, a former university lecturer in Japanese, was the most proficient of the four recruits. At the time the pilot study was conducted, she was employed at a university library to help the institute build its Japanese acquisitions. By contrast, Denise was the least proficient of the four participants. Although Denise had worked in Japan for two years as an English instructor, she had not learned Japanese well. Nonetheless, after her return to Melbourne, she remained in contact with a number of Japanese friends and maintained a keen interest in the country.

**Conduct of the verbal report sessions**

Before the study was undertaken, all instruments and procedures to be used in the investigation were approved by the University Human Research Ethics committee. Accordingly, each participant was given an explanation of the purpose of the investigation and signed a form that allowed the anonymous use of their commentary (Appendix A). The volunteers were offered a small stipend to acknowledge their assistance.

The conduct of verbal reports followed procedures outlined by Ericsson and Simon (1984/1993). First, each participant was allowed to control the pacing of the task herself and encouraged to talk as much as possible. Secondly, relevant contextual
information needed to complete the task was provided. Third, except in the case of post-sessional questions, the participants were not asked to provide responses using more information than directly available from memory. In accordance with the fourth condition, participants were asked to comment only on the video clip directly in front of them and nothing else. Finally, topics that may relate to the videotexts (such as bank robbery, for example) were not discussed in advance of the sessions nor were the participants shown any of the videotexts prior to the recording of their verbal reports.

Before each interview, a pre-sessional training based on Ericsson and Simon (1984/1993, p. 378) was given to the participants. Briefly, participants are asked to talk aloud while performing three tasks: 1) simple multiplication, 2) imagining the location of windows in their parents’ house and 3) naming twenty animals. For the remainder of the session participants were seated directly in front of the computer. A recording microphone was placed to the right of the monitor to capture both the audio track of the clip and comments of the participants. Participants who were not familiar with digital videotexts (Brenda and Denise) were given time to practice manipulating a sample text. To minimise the provision of non-verbal cues during questioning, the researcher sat slightly behind participants.

The order of presentation of the three videotexts corresponded to the Japanese course lecturers’ perceived level of difficulty; that is, Videotext One was thought to be the least difficult and thus presented first. Videotext Three was presented last. It is important to note that listeners were directed to proceed with an initial front-to-back passage through the videotexts before being allowed to make their own recursions.

Each session lasted approximately one hour and produced nearly fifty minutes of recorded comments. The researcher then produced an annotated transcription of the audiotaped comments (Appendix F). Comments were matched with framesets in the
printed videotexts (Appendices C, D, and E) and then used as a basis for data analysis.

**Results of the pilot study**

This section of the chapter reports on the results of the pilot study related to questions of 1) methodology, 2) videotext appropriacy, 3) segmentation and 4) the viability of Pressley & Afflerbach’s (1995) ‘constructively responsive’ framework.

**Methodological issues**

One aim of the pilot study was to assess the role of the researcher during the conduct of verbal report. Results confirm the use of immediate retrospection as a viable means of collecting data on listening but indicate a need to modify recommended procedures before their use in the main study.

Pre-sessional training, as stipulated by Ericsson and Simon (1984/1993, p. 378) was found to be inappropriate in the context of the study. Participants found the training to be more confusing than helpful. Brenda, in particular, reacted negatively to the set of instructions and said that made her feel as if she was a laboratory subject in a scientific experiment. Alison wondered how practicing mathematics or imagining the windows in her house would prepare her to report on Japanese listening behaviours. On the basis of such reactions, it is recommended that the pre-sessional ‘think aloud’ training in the main investigation be dropped. Instructions better suited the context of the study can be written. Further, participants will have an opportunity to practice verbal reporting through the presentation of a short practice videotext.

In the course of interviews with Alison and Brenda, the researcher employed the high intervention approach to questions and prompts developed by Buck (1990). Several questions were repeated at each pause. In brief, these questions included:
• How much of this segment do you feel you understood: all of it, most of it, half of it or none at all?

• What do you think this clip will be about or how do you think it will develop?

• Was the main topic in your mind while you were listening or was it because of my question that you thought of the main topic?

• Is there anything else about your listening so far?

In addition, the researcher asked questions concerning images and segmentation:

• How did seeing the image on the screen affect your comprehension?

• Why did you choose to stop the clip at this point?

Both Alison and Brenda reacted negatively to repeated questioning imposed by the researcher. Alison, for example, modified the way she attended to the videotexts by making a series of short segmentations (text unit 83-90). Brenda also commented several times about the questions (text units 146-150; 212-214; 301-312). Indeed, it appears that the intensive style wore Brenda down: by the third videotext, she was fatigued and uninterested in answering more questions.

In contrast to Buck (1990), a number of factors may have caused the intensive style of questioning to be unsuccessful. On speculation, differences between the present study and Buck (1990) in terms of cultural background (Australian vs. Japanese), listener control of the videotext (as opposed to the researcher-controlled audiotape player) and other environmental factors (e.g., the novelty of the computer; the personality of the interviewer) may account for the participant disdain for a high intervention approach. For the remaining two interviews with Catherine and Denise, the amount of directed questioning was reduced and a more informal approach of prompting was used. The revised style seemed to be more appropriate to the participants’ own backgrounds and resulted in a flow of more extended commentary on the videotexts (e.g., Catherine, text units 106-112; Denise, text units 281-299).
For the main study, the set of procedures that are set out in Laviosa (1991) appear to be appropriate and can be used to minimize researcher intrusion. Following Laviosa, it can be recommended that high intervention procedures be dropped in preference to a focus on four key areas: 1) summary, 2) source of understanding, 3) areas of difficulty and 4) prediction (Appendix G). In this approach, summarisation provides evidence regarding how an overall interpretation is unfolding; questioning the source of understanding may illuminate the interplay between visual and verbal elements and highlight problematic sections of text. Additionally, predictions may help track ways in which macrostructures change when new information is presented.

In the pilot study, impromptu post-sessional comments contributed to insights about behaviour, videotexts difficulty and methodology. To enhance data collection in the main study, it is recommended that a semi-structured post-sessional schedule be used to more formally collect these valuable comments (Appendix G). Reflective comments gathered after the interaction may provide further insights to comprehension processes not otherwise available to the researcher.

**Videotext appropriacy**

Although each videotext was judged by two Japanese course instructors to be at a suitable level for upper intermediate listeners, a second intent of the pilot study was to confirm the appropriacy of the selections with actual listeners at a similar level of proficiency. In particular, the reactions of the intermediate listeners, Alison and Brenda, were observed. Comments relating specifically to videotext appropriacy were summarised in Table 4-1.
Table 4-1
Summary of participant comments related to videotext appropriacy

<table>
<thead>
<tr>
<th>Participant</th>
<th>Videotext 1</th>
<th>Videotext 2</th>
<th>Videotext 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alison</td>
<td>was able to construct a reasonable final summary</td>
<td>some background knowledge difficulties</td>
<td>most difficult; unknowingly misinterpreted a major section</td>
</tr>
<tr>
<td>Brenda</td>
<td>minor problems only</td>
<td>background knowledge difficulties; visual-verbal discrepancies</td>
<td>very frustrated with lack of understanding; fatigued</td>
</tr>
<tr>
<td>Catherine</td>
<td>no pauses; well understood</td>
<td>few problems; clarified by repetition</td>
<td>topic area interesting and challenging</td>
</tr>
<tr>
<td>Denise</td>
<td>rudimentary decoding; strong reliance on visual narrative</td>
<td>most difficult; difficult to follow visual narrative and background knowledge</td>
<td>through visual narrative constructed a rudimentary summary</td>
</tr>
</tbody>
</table>

Videotext One was judged to be the easiest of the three videotexts. No participant had any major problems in comprehending either its visual or aural narrative, and the written text displayed in *katakana* was readily decoded.

Unexpectedly, Denise identified the Videotext Two as the most difficult of the three:

Because once I heard ‘gateball’ I kept thinking ‘gateball it must be some kind of game’ and what’s the connection with this game? ... But there was no image of the game at all so I was lost. And I even saw the original dugout area and I thought ‘God, is that like they are making an area to play this game?’ And it was wrecked by something or someone but I couldn’t work out what it was. Yeah. So it’s when people just explain something you can’t tell but when the story is explained and the pictures explain then it is much easier. (Denise, text units 295-297)

Appropriacy, of course, is partially dependent on the amount of background knowledge a listener may have on a topic. Here, Denise lacks a mental image of the sport of gateball and appears to have difficulties drawing ‘support’ from the ‘clues’
in both the visual and aural narratives that may otherwise be available to a more proficient listener.

To a lesser extent, Alison and Brenda also had problems initially with Videotext Two because of a lack of background knowledge. Eventually, however, they both discovered that an image of ‘gateball’ was unnecessary to the narrative and directed their attention to the car accident. Unlike Brenda, the intermediate listeners were able to ascertain the relative importance of ‘gateball’ to the overall story. Additionally, the two listeners were able to readily decode the kanji displayed throughout the written text and use it to help guide their emerging understandings of the overall narrative.

Both of the intermediate listeners struggled, however, to fully understand Videotext Three. With effort, Alison managed to comprehend the main sections of the final clip. Brenda was defeated, and frustrated, with the complexity of the news broadcast and abandoned any attempt to work with it beyond an initial viewing. Perhaps because she is highly proficient, Catherine interacted very little with the first two videotexts and yet managed to produce summaries of them that were full and accurate. Her behaviour in regards to the third videotext, however, was markedly different in that it seemed to challenge her. Rather than being daunted by the topic or the use of unknown words, Catherine worked enthusiastically through the videotext.

For the intended upper intermediate participants in the main study, the videotexts appear to be appropriate both in terms of difficulty level and topic. With the exception of Denise, participants rated the three videotexts in the same way as Japanese course instructors: Videotext One was seen as the least difficult and Videotext Three was the most challenging. Unexpectedly, the background knowledge required to fully understand Videotext Two caused some difficulties for the intermediate listeners. Nonetheless, each listener worked with the news broadcast and eventually constructed a reasonable summary of key events. Almost certainly, it appears that Videotext Three will prove daunting for some listeners in the main
study. The enthusiastic reaction by Catherine, however, flags the possibility that the more proficient listeners in the group will find it challenging. In addition to the other two videotexts, it is recommended that Videotext Three be included in the main study. Comments made on the third news story may well provide insights regarding the ways listeners grapple with highly complex authentic video materials.

**Videotext segmentation**

The third intent of the pilot study was to determine if a principled basis on which to segment videotexts can be derived from analysis of interaction patterns. Pre-segmentation of the news broadcasts would be beneficial to both future data analysis and task construction.

Based only on comments made during an initial pass, six categories that describe the reasons participants paused a videotext were created:

- **MPW**—Mid-phrase Word. The respondent stops the videotext because a word or phrase is deemed to be important and needs further consideration.
- **MPC**—Mid-phrase Caption. The respondent stops the videotext to decode the on-screen caption.
- **MPI**—Mid-phrase Image. The respondent stops the videotext to clarify or check an image.
- **MPR**—Mid-phrase Researcher. The respondent stops the videotext because of the influence of the researcher.
- **ES**—End-of-Sentence. The respondent stops the clip at the end of a sentence or section.
- **EV**—End-of-Videotext. The end of the videotext forces a stop.

Once the categories were developed, they were applied to each videotext. Table 4-2 summarises the participant interactions with Videotext One.
Examination of Table 4-2 reveals an expected trend: proficient listeners paused the clip fewer times than those at a lower level. Catherine, the most proficient of the four, attended to the entire clip without stopping it once. Denise, the least proficient, paused the video at each point she was able to identify either a piece of written text or a spoken word. In an explanation of her frequent pauses she pointed out that there was “so much language happening it’s whenever you can grasp something or you can identify it you have to sort of stop it there” (Denise, text unit 65). Immediately following each pause, Denise repeated a recognised word aloud as a way to assist her comprehension.

Of particular note, the intermediate listeners made an initial pause to read the headline. Their second pause came at the point that the headline disappears and a
spoken sentence is completed (Frame M18). Both listened to the same amount of videotext and then made a third pause at the end of a spoken sentence. Note that there is no new information which comes at this point in the visual narrative (Frame 32), but it is rather a continuation of scenes that depict the stacks of notes that could be seen from the beginning of this scene (Shots 20-36). Similarly, both of the intermediate listeners make a fourth pause at the end of Sentence Five that concerns whether or not the money was bundled in paper bags. Although Alison attended to particular words in this sentence (e.g., ‘mareiteita’ or ‘bundled’), she then changed the pattern of her segmentations because of the researcher’s intrusion. Brenda, on the other hand, continued without interruption to the end of the videotext. The listeners’ behaviours during interactions with Videotext Two, summarised in Table 4-3, show a slightly different pattern of segmentation.

Table 4-3
Videotext Two: Patterns of self-selected stops, initial pass

<table>
<thead>
<tr>
<th>Alison (intermediate)</th>
<th>Brenda (intermediate)</th>
<th>Catherine (advanced)</th>
<th>Denise (beginner)</th>
</tr>
</thead>
<tbody>
<tr>
<td>G0-G10, mpc</td>
<td>G0-G4, mpc</td>
<td>G0-G14, es</td>
<td>G0-G4, mpc</td>
</tr>
<tr>
<td>G12-G18, mpc</td>
<td>G6-G14, es</td>
<td>G16-G54, es</td>
<td>G4-G12, es</td>
</tr>
<tr>
<td>G18-G24, es</td>
<td>G16-G24, es</td>
<td>G56-G82, ev</td>
<td>G14-G16, mpi</td>
</tr>
<tr>
<td>G26-G32, es</td>
<td>G26-G32, es</td>
<td>G16-G24, es</td>
<td></td>
</tr>
<tr>
<td>G34-G38, es</td>
<td>G34-G38, es</td>
<td>G26-G30, mpw</td>
<td></td>
</tr>
<tr>
<td>G40-G42, es</td>
<td>G40-G50, es</td>
<td>G30-G38, es</td>
<td></td>
</tr>
<tr>
<td>G44-G58, es</td>
<td>G50-G64, es</td>
<td>G40-G44, mpi</td>
<td></td>
</tr>
<tr>
<td>(faulty recording)</td>
<td>G66-G82, ev</td>
<td>G44-G52, mpw</td>
<td>G52-G64, es</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>G64-G66, mpi</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>G66-G76, es</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>G76-G82, ev</td>
</tr>
</tbody>
</table>
With the exception of Catherine, each listener made an initial pause in Videotext Two to decode the headline. From then, the intermediate listeners displayed a somewhat regular pattern of segmentation that accorded to the ending of spoken sentences. With some exception, Brenda paused approximately every six to eight seconds as she attended to the verbal narrative. Alison preferred a shorter time between pauses. As a general rule, Denise relied primarily on the visual narrative to guide her understanding and paused frequently when she recognised selected words in the aural narrative. Catherine understood the videotext without much effort. Table 4-4 displays a participant segmentation patterns relating to Videotext Three.

Table 4-4

Videotext Three: Patterns of self-selected stops, initial pass

<table>
<thead>
<tr>
<th>Alison (intermediate)</th>
<th>Brenda (intermediate)</th>
<th>Catherine (advanced)</th>
<th>Denise (beginner)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A0-A6, es</td>
<td>A0-A20, es</td>
<td>A0-A6, es</td>
<td>A0-A4, mpc</td>
</tr>
<tr>
<td>A8-A20, es</td>
<td>A22-A40, es</td>
<td>A8-A20, es</td>
<td>A4-A20, es</td>
</tr>
<tr>
<td>A22-A28, es</td>
<td>A42-A68, es</td>
<td>A22-A40, es</td>
<td>A22-A24, mpw</td>
</tr>
<tr>
<td>A30-A40, es</td>
<td>A70-A104, ev</td>
<td>A42-A68, es</td>
<td>A24-A30, mpi</td>
</tr>
<tr>
<td>A46-A54, es</td>
<td></td>
<td></td>
<td>A32-A38, mpw</td>
</tr>
<tr>
<td>A56-A68, es</td>
<td></td>
<td></td>
<td>A38-A44, es</td>
</tr>
<tr>
<td>A70-A78, es</td>
<td></td>
<td></td>
<td>A46-A54, es</td>
</tr>
<tr>
<td>A80-A104, ev</td>
<td></td>
<td></td>
<td>A56-A66, mpw</td>
</tr>
<tr>
<td>A82-A88, es</td>
<td></td>
<td></td>
<td>A66-A70, mpi</td>
</tr>
<tr>
<td>A90-A100, mpi</td>
<td></td>
<td></td>
<td>A70-A76, mpw</td>
</tr>
<tr>
<td>A102-A104, ev</td>
<td></td>
<td></td>
<td>A76-A80, mpw</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A82-A88, es</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A90-A100, mpi</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A102-A104, ev</td>
</tr>
</tbody>
</table>
Recall that Videotext Three was considered to be the most difficult by the listeners. As expected, both Alison and Catherine paused first to read the headline but note that they did not interrupt their efforts at the point the headline came on the screen but rather at a point at which the first spoken sentence ends. The two make a second pause at the end of the introductory section (Frame A20) which is the same point at which Brenda and Denise also made a pause. A dramatic shift in scene, in this case from the studio to the roadside view of the field, appears to be a common point of segmentation. From there, however, it appears that both the intermediate and advanced listeners paused at points where they felt there was a drop in intonation or when they understood structural cues in the spoken Japanese which signal that a sentence is likely to be ending. Once more, Denise displayed opportunistic behaviour and paused whenever she discovered any element of the videotext that could contribute to her tentative understanding.

Brenda displayed a somewhat different pattern of interactions with Videotext Three then she had previously. This time, she made the relatively few stops. Her behaviour can likely be attributed to fatigue she felt during the verbal report sessions. Throughout, she frequently mentioned being tired and frustrated with the exercise. Despite prompting at the end, Brenda provided few comments about Videotext Three and stopped making any further effort to comprehend it soon after she completed an initial viewing.

As a general pattern, the location of videotext segmentation occurs at the end of spoken sentences. Drops in intonation or other structural cues in the aural narrative appear to be more powerful determinants of pause rates than do the edit points found in the visual narrative structure. The intermediate listeners, in particular, paused at points in accordance with the aural narrative. The advanced listener, less reliant on the digital medium, paused infrequently at the completion of sentences. The beginning listener sought to take advantage of every element.
Proficiency level, it appears, influenced the rate of segmentation. During the entire set, for example, the advanced listener paused a total of five times and the beginner stopped on thirty-three occasions. Unfortunately, the segmentation rates of the two intermediate listeners were distorted by the high researcher intervention and can not be considered reliable examples of this variable.

Although the dataset helps to indicate the location of likely segmentations, no clear pattern emerges regarding the ideal length, or rate, of segmentation. Despite coming generally on the end of sentences, the two intermediate listeners displayed sufficient differences in their rate of pausing to warrant caution. Putting researcher intervention aside for the moment, pauses for these listeners occur at irregular two, six, eight, ten and twelve and twenty-two second intervals. That is, no pattern can be discerned for the intermediate listeners. If the behaviour of the other listeners is also taken into account, no general principle of segmentation emerges.

The findings of this analysis indicate that listeners generally attend to sentence endings when deciding to pause videotext, pointing to a reliance on the aural narrative more than the visual structure for segmentation. Although these findings suggest where to locate a segmentation, no firm conclusion can be reached pertaining to the rate of segmentation. Proficiency level appeared to be the main determining factor relating to the frequency of pauses. Unfortunately, the analysis failed to detect the intermediate listener patterns that are most applicable to the main study. In the absence of any sure patterns of behaviour, the videotexts in the main study should be presented without the use of any pre-sessional segmentation.

**Developing a conceptual framework**

A fourth intent of the pilot study was to examine the viability of Pressley and Afflerbach’s (1995) framework and thus establish a preliminary set of categories regarding the role of visual elements in the listening comprehension process.
The process of data analysis was cyclical and followed procedures recommended by qualitative data analysis specialists (Bryman & Burgess, 1994; Miles & Huberman, 1994). As a basis of departure, the analysis utilised the theoretical framework for ‘constructively responsive’ reading comprehension set out by Pressley and Afflerbach (1995). The decision to proceed from a first language reading-based perspective for analysis was due to 1) the lack of extensive research of second language listening (Rubin, 1994); 2) a rejection of a information-processing perspectives of listening behaviour (Laviosa, 1991; O’Malley et al., 1989;); and 3) the possibility that digital videotext comprehension processes may closely mimic those found in reading (Kozma, 1991).

To begin analysis, each of the verbal reports was annotated (Appendix F). The process of annotation allowed the researcher to familiarise himself with the dataset in a systematic way (Miles & Huberman, 1994). Several points emerged during the annotation, including: 1) that, as expected, each participant interacted with the videotexts differently; 2) automatic processes could not be easily described or detected in the verbal reports; 3) the researcher was too intrusive and may have hindered commentary on occasion; 4) the role of visual elements was highly variable; 5) inferencing took place throughout macrostructure development.

To control for differences in interpretation between initial front-to-back and repeated viewings, it was decided that comments related to a first pass through a videotext would be the primary consideration of analysis. On occasion, however, data taken from a second pass is used to illustrate a specific categorisation. With this basis of selection in mind, the dataset underwent three additional cycles of analysis. At each stage, defining terms, establishing categories and maintaining a uniform level of granularity were a constant challenge.

The intent of first stage of data analysis was to establish preliminary categories and locate examples of support. To assist in this procedure, a qualitative data analysis
application (NUD•IST 3.0, 1994) was utilised (cf., Richards & Richards, 1994; Weaver & Atkinson, 1994; Weitzman & Miles, 1994). Because the computer application allows a flexible re-working of categories, frequent iterations of the data set were facilitated and resulted in an eventual maturation of analysis. A key discovery at this stage, for example, was to abandon attempts to distinguish and specify the exact sources of information utilised by a listener at any given moment. Unfortunately, the verbal reports do not provide a sufficiently strong basis for this level of analysis to occur.

In the second cycle of analysis, a series of cross-case displays were created, trialed and revised as a means to further explore the data set (Miles & Huberman, 1994, pp. 172-193). Eventually, grids for variable-oriented analysis and case-oriented analysis were established. It should be noted that ‘variables’ were difficult to define and perhaps are better seen in terms of tentative categorisations. For example, the possibility that the participants used visual elements to ‘initiate macrostructure’ was proposed as ‘variable’ and then the data set was searched to find instances of this categorisation. Using this technique, a broad overview of the data set was created and the relative frequency of occurrences determined. Those categories that did not relate to a number of instances where eventually dropped from further consideration.

The case-oriented analysis allowed a sequential view of the comprehension processes to be viewed. In this technique, individual patterns of interaction were analysed as they occurred in real time and assessed as a factor in possible categorisation. Instances of irregular patterns, as in the case when non-sequential moves of the videotext were made, were scrutinised closely against the ‘constructively responsive’ conceptual framework. Eventually, the variable-oriented (categorisation of instances) matrix and the case-oriented (individual listener) matrix were brought together and checked for instances of matching and mismatching. Through this process a series of preliminary categories were developed.
The third stage of the analytical process concentrated on critical review of the preliminary categorisation. First, operational definitions of each category were refined to be as transparent as possible. Following that, a colleague familiar with the study and proficient in Japanese examined sections of the verbal reports that comprised approximately 35% of the total dataset. Her role was to serve as a discussant with the researcher and help prevent gross distortions of an analysis that may occur when relying on a sole perspective (Miles & Huberman, 1994, p. 266). The discussant asked questions as she went through the preliminary categories and asked for detailed explanations of their boundaries. The researcher also brought forward specific points in the analysis that he himself thought were weak. Points of disagreement centred on the specificity of an instantiation, in that a single ‘text unit’ could contain comments that possibly could relate to several of the categories. To fix the level of specificity, no more than two salient categories were assigned to each text unit.

Case study of comprehension behaviour

As a precursor to extended examination, specialists in qualitative data analysis (Miles & Huberman, 1994) suggest that the analyst first apply a tentative framework to a single case. By doing this, the analyst becomes more familiar with the tools at hand and allows others an opportunity to critically view the analytical processes.

Alison’s interactions with Videotext Two provided the data for the case study. This particular dataset was chosen because, in light of earlier cycles of analysis, it appeared that Videotext Two would be the most appropriate for the upper intermediate listeners that Alison represents. As Table 4-5 shows, Alison’s experience with similar newscasts provided an immediate basis on which she identified text type.
Table 4-5
Text type identification

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame G0, Videotext 2</td>
<td>Well, I recognise the newsreader. It’s the one we always have in class ... and it’s NHK. And they usually have a pretty standard format. (Alison, text units 115-117)</td>
</tr>
</tbody>
</table>

Alison states that she understands the gist of the introduction, particularly as a result of headline decoding (text units 114-136). Her first stumbling block to further macrostructure development, however, is her uncertainty about the meaning and importance of ‘getobaru’. Because of this, she seeks ways to assess the importance of the game in relation to the accident in Table 4-6.

Table 4-6
Initiate macrostructure

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame G10, Videotext 2</td>
<td>Uhm ... he’s talking about some kind of game ‘gateball’. I don’t know what that is. And one the screen it says ‘Getobaru sho ni’ uhm ... ‘kuruma yon nin shi’ something. I think that means ‘injury’ so it’s four people were fatally injured. Maybe by a car at this place of ‘gateball’ ground or building or whatever ... I don’t know if they died straight away or after they went to the hospital or whatever. It was at some kind of sports place. And there’s a car involved and it would seem to be he said something about elderly people ... Just the headline across the screen is what I understood and what I got all the information from just about. (Alison, section of text units 119, 121, 131)</td>
</tr>
</tbody>
</table>
Clearly, Alison’s ability to decode the headline provides a strong initial basis for macrostructure development. As the videotext continues, however, she can not match what she believes are a series of unexpected images to what she has understood so far. Alison’s frustration is evident in Table 4-7. The visual elements confuse her a bit and, as such, hinder further understanding. Although she can easily decode the caption and point out specific cultural items (‘farmers in their gumboots’), for example, the images do not fit easily into an emerging macrostructure.

**Table 4-7**
**Confusion; little support**

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame G18, Videotext 2</td>
<td>That says today two o’clock in the afternoon in ‘Tochigi’ or ‘Ota-ken’ ... they just showed some people who look like farmers in their gumboots. There’s a wire fence and just a sort of scruffy looking Japanese backyard or field of something. I don’t know. They’re somewhere out in the country with a skinny road next to it. So I still don’t know what’s happening ... it sorta wasn’t what I expected the scene so ... It means I still don’t know what’s happening. So it didn’t really help. It just showed that what I guessed was going to come next wasn’t coming. (Alison, sections of text units 136-148)</td>
</tr>
</tbody>
</table>

Because no images in the segment support her understanding of reporter’s voice-over narration, Alison finds that the scene “didn’t really help” her much. Indeed, in the absence of expected imagery, she suspends any further development of a hypothesis and waits for another image to help ground an interpretation. She seems to anticipate an image that will show her more about gateball. In Table 4-8 however, the camera focuses on a tangled bit of wire fencing. Alison, still expecting images that would help her to better understand gateball, displays confusion. None the less, she continues to generate propositions.
Table 4-8
Generate macrostructure; little help

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame G22, Videotext 2</td>
<td>And they are still showing just showing this field which doesn’t look like a sports ground or anything. Just looks like some broken fences and some grass. And there’s a cow or something over there you really can’t see it ... But there are four people injured and they’re showing a shot in the woods so maybe that’s where the car drove from or whatever happened came from this direction ... I’m still not sure about the place. So it hasn’t really helped yet ... I can’t really fit in the story and the pictures together ... I’m still not really sure what they are going to show. I still don’t know what gateball is ... I thought that maybe they would show some people playing it or something but they haven’t been playing so I don’t know what it’s going to do then. (Alison, section of text units 158-172)</td>
</tr>
<tr>
<td>Frame G26, Videotext 2</td>
<td></td>
</tr>
</tbody>
</table>

Once more, the lack of an expected image has caused Alison to question her understanding of the story and she decides to make no strong commitment to a particular interpretation. She has suspended judgement. During the next interactions, Alison follows as the camera quickly moves past a crushed wooden fence and into a field (G26-G36). Alison pauses the videoclip (Frame G30) when a *kanji* headline appears (which reads: DEAD Inami Tochiro-san (80)) in hopes of decoding the written text. In Table 4-9, she is unable to read the headline and instead makes use of the camera movement to further develop an explanation.
Table 4-9
Generate macrostructure; confusion

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame G30, Videotext 2</td>
<td>Uhm I just didn’t understand the words. It just said ‘something something’ and then it said something they died. I don’t know. And they’re waving the camera all funny like trying to show an animal running or something so I don’t know maybe they got attacked by something or cows or something. I don’t know. It’s obviously something to do with an animal or something that came at them and hit them in some way ... It might even be this ... eighty year old Ichiro-san and he’s trying to run off into the bushes or something is chasing him ... it’s getting stranger and stranger. (Alison, sections of text units 180-192)</td>
</tr>
</tbody>
</table>

In this instance, aspects of tradecraft strongly affect Alison. She reforms a hypothesis with a version now has “obviously something to do with an animal” or an other object capable of hitting hard. Clearly, the visual elements have caused her to drift from the initial macrostructure she had proposed based on the decoded headline. At this juncture, many of the points she had previously relied on to build a tentative macrostructure have been called into question. As a result, she has suspended further development of her initial hypothesis and allows her interpretations to run wild. She goes so far as to propose that the players were “attacked by cows or something” and that Ichiro-san was “trying to run into the bushes or something is chasing him”. No wonder, on the basis of the attending to the camera movement and the images of the trees, that Alison has come to a point where her understanding is “getting stranger and stranger.”

After advancing another six seconds of videotext (Frames G30-G38), Alison pauses when an image of a smashed car appears. Her comments are shown in Table 4-10.
Table 4-10
Generate propositions; confirm interpretation

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame G38, Videotext 2</td>
<td>A: ... now they’ve got pictures of the little Japanese car and it’s being towed away on the tow truck so uhm this must be the car that hit the people. So I guess it went off the road and skidded or something and came onto the field where they were playing the game and it must have crashed through the fence and it shows the fence caught in the wheel.</td>
</tr>
<tr>
<td>R: Did you understand that from the speaking or from the images?</td>
<td></td>
</tr>
<tr>
<td>A: Uh mostly from the images. But just the part where three people had serious injuries I got the words from the speaking. I guessed and then I just worked it out. The images helped really. It was quite important to have the pictures to tell me what it was. (Alison, text units 200-202)</td>
<td></td>
</tr>
</tbody>
</table>

Comments in Table 4-10 indicate that Alison has now made a commitment to a particular macrostructure based largely on this set of visual elements. The image of the wrecked car, it seems, has forced her to discard the hypothesis she held just before this that animals were involved. In a sense, the image of the wrecked car has caused Alison, once again, to revise her macrostructure and make a firm decision about the narrative.

Alison’s interactions (totalling four pauses within 22 seconds of videotext) demonstrate how an initial understanding of a videotext can be dramatically altered when an image appears which is more in line with an emerging macrostructure. Alison originally generated a number of plausible explanations of the videotext (including an attack by cows) to align differences between what was heard and what was seen. The appearance of the wrecked automobile causes Alison to reaffirm her
first hypothesis, and in the process she dismisses other tentative versions.

For the remainder of her commentary, Alison relates images to the idea that a car crash was involved, further refining her understanding of the videotext as shown in Table 4-11.

### Table 4-11
**Refine macrostructure; attend to audio track**

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Frame G42, Videotext 2" /></td>
<td>.. [he’s] basically saying that the man who died is a member of an elderly people’s group and its just showing the fence that is chewed up in the wheel of the car. (Alison, section of text unit 214)</td>
</tr>
</tbody>
</table>

A case illustration provides a preliminary basis for categorisation of listener comments. As she attended to Videotext Two, it was apparent that visual elements helped Alison to identify the text type, initiate macrostructures, and continue to generate plausible interpretations of the videotext. On occasion, however, the influence of the visual elements was powerful enough to cause Alison confusion and dramatically alter a developing macrostructure. At a later point, the presence of a key visual element (in this case, a wrecked car) forced her to re-align her understanding with points that she had previously decoded (the headline, for example) and eventually led to the creation of correct interpretation of the news broadcast. As signalled in the annotations (Appendix F), and in Rubin (1995b), the case study indicates that visual elements in news broadcasts can serve both supportive and confusing roles within the process of macrostructure development.
Preliminary categorisation of the role of visual elements in listening comprehension

For the remainder of the chapter, comments from all four pilot study participants and each videotext were analysed to form seven categories of a preliminary framework. Each category begins with an operational definition and, when appropriate, considers specific examples of listener interaction with images, written text and features of tradecraft.

Identify text type

Listeners utilise visual elements to identify text type.

Although not surprising, each respondent identified the videotexts as news broadcasts within seconds of an initial viewing. Identification was made on the basis of visual elements alone and completed in advance of the aural track being played. Often, participants identified the texts specifically as NHK productions. To determine the prevalence of identification, a frequency count of comments regarding text type was made.

<table>
<thead>
<tr>
<th>Table 4-12</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Frequency of text type identification</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Participant</th>
<th>Videotext 1</th>
<th>Videotext 2</th>
<th>Videotext 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alison</td>
<td>yes, sees NHK logo</td>
<td>yes; NHK newsreader</td>
<td>no explicit mention of the text type</td>
</tr>
<tr>
<td>Brenda</td>
<td>yes; headline triggers identification</td>
<td>yes; sees NHK logo</td>
<td>no explicit mention of the text type</td>
</tr>
<tr>
<td>Catherine</td>
<td>yes; recalls advice to former students</td>
<td>yes, delayed mention in her summary</td>
<td>yes; familiar with the newsreader</td>
</tr>
<tr>
<td>Denise</td>
<td>yes, can not read headline by sees NHK logo</td>
<td>yes; looks like NHK news presenter</td>
<td>yes; notes NHK best TV news</td>
</tr>
</tbody>
</table>
Table 4-12 shows that participants mentioned text type seven times near the start of the clip and another three times in later commentary for a total of ten out of 12 possible times. Identification of the text type was particularly rapid for Videotexts Two and Three, possibly because of these clips began with a news studio setting. Although Videotext One starts with a potentially confusing establishing shot of a building, listeners identified the clip as a news story through the appearance of a headline. Clearly, listeners realise the importance of text type identification. As van Dijk (1988) states, knowledge about the structure of news stories equips comprehenders with powerful ‘advance organisers’ that aid in understanding.

There is some evidence in the protocols that anticipation of the challenges associated with a text type may inhibit a listener. In Table 4-13, Denise is paused at the initial frame of Videotext Two. She reacts to the image in two ways: 1) it will be a barrier to her understanding because the news presenter alone will be difficult to understand or 2) the image serves as an introduction to a story and will be full of clues.

Table 4-13
Identification of text type

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame G0, Videotext 2</td>
<td>Uhm, well, I think he is going to present some aspect of news and it will follow on. If it’s just going to be just him talking I’m going to have a really heavy time trying to understand what it is because I’m not going to understand just looking at him what’s happening. Uhm, if it’s an introduction to a news item then I might be able to get some understanding through watching the actual image. (Denise, text units 117-119)</td>
</tr>
</tbody>
</table>

Rather than simply serve as a helpful advance organiser, is it possible that an image in the ‘pre-listening’ stage may negatively affect or inhibit subsequent
comprehension? Denise is clearly anxious at this ‘pre-listening’ stage. In Table 4-14 Brenda is paused at the same image and thinks that the videotext will be about a politician. When she notices the embedded NHK logo, however, she seems to relax a bit (because all newsreaders look serious) and forms a less specific prediction of the upcoming narrative.

Table 4-14
Written text in identification

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame G0, Videotext 2</td>
<td>Oh that’s funny. The first time I looked at him I thought he was a politician (laughs) and I thought this must be some type of political story. But now I see he’s a news presenter and that has to do with the ‘NHK’ thing up on the top ... he looks serious that’s just because that’s what newsreaders usually look like. (Brenda, text units 112-114)</td>
</tr>
</tbody>
</table>

When audiotape is used as mode of presentation, additional forms of media (e.g., slides, print material, and photographs) may be used to orientate listeners to an upcoming narrative. One way to do this in the pre-listening stage is to display visual materials that orientate listeners to the type of text they will encounter and, possibly, the key points of the topic (Rost, 1990). Unavoidably, digital videotext presents an opportunity for text type identification at the pre-listening stage of interaction. As shown above, listeners actively pursue the opportunity and utilise the visual information to prepare for the challenge ahead. Each listener uses information gleaned from the pre-listening stage in a different way. Denise, for example, developed a tentative two-pronged strategy and was apprehensive; Brenda adjusted her initial focused prediction of a clip to a wider perspective.
Initiate macrostructure

*Listeners may utilise decoded written text to form an initial macrostructure.*

Constructively responsive comprehenders are opportunistic and take advantage of any available source of information as they go about making sense of text (Pressley & Afflerbach, 1995). As expected, there is evidence throughout the protocols that listeners attended to *both* visual and verbal elements as they begin to make sense of videotext. Most importantly, listeners attended to headlines as a primary basis on which to construct an initial hypothesis about the videotext. Not surprisingly, as Table 4-15 indicates, decoding proficiency affected subsequent comprehension behaviour and tentative macrostructure construction.

### Table 4-15

**Use of headlines in initial macrostructure construction**

<table>
<thead>
<tr>
<th>Participant</th>
<th>Videotext 1</th>
<th>Videotext 2</th>
<th>Videotext 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alison</td>
<td>decodes for hypothesis; predicts structure</td>
<td>decoded; basis for initial hypothesis</td>
<td>can not decode; listens for key words</td>
</tr>
<tr>
<td>Brenda</td>
<td>decodes headline; proposes two alternate hypotheses</td>
<td>decodes headline but unsure whether to ’trust’ it as basis</td>
<td>can not decode; directs attention to reader’s facial movements</td>
</tr>
<tr>
<td>Catherine</td>
<td>decoded headline stimulates interest in upcoming narrative</td>
<td>completely understands headline; minimises attention to images</td>
<td>headline decoding difficult; pays strict attention; notes conflict with spoken words</td>
</tr>
<tr>
<td>Denise</td>
<td>decodes only <em>katakana</em> ‘gomi’; key spoken words back up</td>
<td>decodes only <em>katakana</em> ‘getobaru’ but infers 4 people; heard key spoken words</td>
<td>no visual or verbal decoding; follows intonation patterns to guide pauses</td>
</tr>
</tbody>
</table>
If they are able to be read, headlines provide a focal point from which to initiate a tentative understanding of the narrative. For Alison attending to Videotext One, “just the headline across the screen is what I understood” (text unit 131) because she has not understood the studio announcer. Brenda too notes that “I guess I’m predicting what’s going what the story’s going to be about by that little headline” (text unit 130) during her first pause of Videotext Two. As they continue to construct an understanding of these videotexts, both participants continue to use their understanding of the headlines as a foundation for further development.

During introductory studio setting scenes of Videotext Three (A4-A16), written text is displayed for twelve seconds. With the exception of Catherine, participants could not successfully decode the headline. Denise makes a brief attempt to read the *kanji* but quickly decides she can not. When she realises that she is also unable to understand the spoken words, she resorts to following intonation patterns of the sentence and pauses the videotext when she detects falling intonation at the end of a sentence (text unit 231). Alison also attempts to read the headline and finds she can decode just one *kanji* character (text unit 234).

Brenda sees the headline and actively ignores it in favour of attention to spoken discourse. Her comments in Table 4-16 show how quickly she made the decision to attend strictly to the image of the newsreader.
Table 4-16
Reactions to inability or partial ability to decode a headline

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame A6, Videotext 3</td>
<td>... I didn’t want to look at the <em>kanji</em>. I just tried to concentrate on what he was saying—looking at his mouth. And then I did glance at the <em>kanji</em> and then I thought ‘oh’—it just looked so overwhelming and so I just went back to what he was saying. (Brenda, text unit 272)</td>
</tr>
<tr>
<td></td>
<td>... it looks like some sort of palace or temple—something like that—so I’m not ... hmm. So what I’ll do is suspend belief for the time being and keep on going and see what happens (Catherine, partial text unit 58)</td>
</tr>
</tbody>
</table>

For her part, although Catherine sees that the characters may refer to a temple, she is able only to partially decode the difficult *kanji*. Because of this, she decides to “suspend belief” (text unit 58) and delay any hypothesis about macrostructure until she further advances the clip.

Based on participant reports, it appears that decoded written text serves listeners by providing a solid basis on which to form an initial hypothesis. Listeners understand the power of headlines and expend effort to read them to the best of their abilities. In cases of difficult written text, listeners make a brief effort to decode characters and then quickly direct attention to spoken discourse or any available visual clues that an announcer may display. Macrostructure development may be delayed until more informative sources, such as images and or sections of the aural track they can understand, are made available.
Generate macrostructure

Listeners may utilise visual elements to generate a number of tentative hypotheses.

Listeners attending to videotext, of course, have ample opportunity to generate macrostructure on the basis of visual elements alone. Table 4-17 shows that listeners varied widely in the amount of visual elements they utilised. Also, it is important to note their willingness to acknowledge the influence of images on their understanding.

Table 4-17
Use of visual elements the generation of macrostructure

<table>
<thead>
<tr>
<th>Participant</th>
<th>Videotext 1</th>
<th>Videotext 2</th>
<th>Videotext 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alison (intermediate)</td>
<td>no direct comments about visual elements</td>
<td>'quite important’; 202</td>
<td>'mainly from the image’; 263</td>
</tr>
<tr>
<td>Brenda (intermediate)</td>
<td>'helps me to visually make connections, but can also mislead’; 31</td>
<td>'problems with attention and concentration’; 233</td>
<td>'didn’t really help’; 326</td>
</tr>
<tr>
<td>Catherine (advanced)</td>
<td>'visuals sort of expected, not much help’; 12</td>
<td>'headlines helped, visuals set context’; 52</td>
<td>'sometimes unnecessary, sometimes useful’; 166</td>
</tr>
<tr>
<td>Denise (beginner)</td>
<td>'certainly have helped me a lot’; 111</td>
<td>'picked up none of the language’; 168</td>
<td>'language so difficult I couldn’t pick up any of the words’; 283</td>
</tr>
</tbody>
</table>

Low proficiency listeners, it appears, may focus entirely on the structure and composition of the visual narrative to generate inferences. Comments from Denise show the extent to which she relies on images to help guide her understanding:

Oh, if I just watched that guy from the beginning I would have no idea whatsoever because I’ve hardly picked up any of the language.
In fact I think I would’ve picked up none of the language. I’m more just looking at the images telling the story now, totally ... just make all the connections logical, you know. (Denise, text unit 168)

Not surprisingly, Denise found that an image of the studio announcer alone (“that guy”) provided little basis on which to form ideas about the videotext. As other more informative images appear, she then needed to “just make all the connections logical” and link elements together into a story. More so than the higher ability listeners, Denise consistently relied on visual elements to generate propositions on her way to developing an overall macrostructure.

The two intermediate listeners differed greatly in their use of visual elements. For her part, Alison utilises images to help her considerably. Brenda, in contrast, is somewhat unsure of them. As she moves through each videotext, she appears to rely on them less and less. When interacting with Videotext One, she is somewhat suspicious of images and is aware that a visual element can be both supportive and confusing such that it “helps me to visually make connections, but can also mislead” (Brenda, text unit 31). During the second video she finds images compete for attentional resources. By the third video, Brenda finds the influence of visual elements negligible. With regard to the main study, the differences between Alison and Brenda point to possibility that there may be wide variations among intermediate proficiency listeners in their utilisation of the visual narrative.

As Pressley and Afflerbach (1995) note in their observation of readers, “structure cues are sometimes more salient than meaning cues” (p. 38) in the process of macrostructure construction. Similar to these readers, participants also reported that attention to features of tradecraft, including shot type and camera movement, influenced the way they constructed tentative macrostructure. Perhaps not surprisingly, Denise is particularly sensitive to shifts in style within the visual narrative. During a pause at the introduction of Videotext Three, Denise reiterates her assertion that the announcer and a headline do little to help her construct an
initial view of the story. Because of this, she moves the videotext quickly past this section. When the visual narrative moves from studio to location shots, Denise reignites her interest and attends to the way the camera focuses from an establishing shot of the road (Frame A22) to become a medium wide shot of a group of people (Frame A24-A28). For Denise, the changing focus indicates an upcoming story which “obviously is going to involve those people or something they saw or did or something like they were first hand witnesses to or they were involved” (Denise, partial text unit 234). Denise holds this initial hypothesis (that the people are witness to an event) only briefly: as she advances the clip, she sees a number of other images in rapid sequence and changes her hypotheses accordingly. Quickly, she moves from the possibility that the story concerns a mining project (text unit 239) to paving (text unit 241) to a project involving the creation of a copy of a ruined sculpture (text unit 244). Interestingly, in the latter half of the session, Denise makes no further mention of such tradecraft. As with native listeners (Wetzel et al., 1994), tradecraft seemingly provides only subtle and fleeting influences in videotext comprehension.

During a pause while attending to Videotext Three (Frames A22-A40), Brenda reports that the introductory headline and spoken discourse are difficult to understand. Because these sources provide little information, Brenda follows camera tracking as a basis for tentative ideas:

Oh my god. All I know is something about a stone that was discovered ... I guess they are really big ones. I don’t know. I felt like I was quite interested then the way the camera was going. It seemed quite mysterious in the way it was going towards the area with the stones so I felt that I was really taking in looking where they were taking us—taking the viewer to show what they were meant to show. (Brenda, text unit 286)

In this excerpt, Brenda realises she knows little about the story and then simply describes the movement of the camera. Her description of the movement alone, however, provides no further basis on which to develop macrostructure. In a later comment, she can only go so far as to predict that the story will “probably just
revolve around these rocks” (text unit 294). Brenda has not been able to infer much from the tradecraft. In regards to future analyses, note that it is important to distinguish between the ability of a listener to describe a visual element and the use of visual elements as a basis for generating defensible propositions of meaning.

Confirm interpretation

Listeners may utilise visual elements to confirm an emerging interpretation.

As they struggle through tentative understanding, comprehenders seek ways to further ground and establish an overall macrostructure of text (Pressley & Afflerbach, pp. 50-55). Listeners attend to visual elements because, as Alison explains, “images are the cues related to words that they are saying” (text unit 224). Depending on the perceived complexity of the narrative, however, the amount of videotext that each individual listener needs to anchor an interpretation varies. Recall that Catherine, for example, rarely paused the first two videotexts whereas Denise made frequent stops. In the case of Videotext Two, it was not until participants saw the image of the crashed car (Frame G38) that the listeners felt firmly committed themselves to a single interpretation. Following that image, the participants generally used the remainder of the eighty-two second clip to strengthen their understanding of that crash. In the case of Videotext Three, the listeners appeared to have taken scant advantage of the visual narrative as a means to shore up a tentative hypothesis in the face of a poor understanding of the audio track.

Unsurprisingly, headlines and captions provided the most solid basis for support of an emerging hypothesis. Just as the presence of written text helps initial orientation to a news broadcast, their appearance significantly strengthens the development of an emerging macrostructure. as shown in Table 4-18, Brenda, takes full advantage of the information found in a caption to confirm her understanding.
Table 4-18
Caption as a basis of confirmation

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>[caption] DEAD Inami, Tochiro-san (80) Frame G32, Videotext 2</td>
<td>Well it’s a name so this is ‘shibo’ (points to the screen) which uh so that means of course ‘to die quickly’ no ‘to die’ uh ... So obviously this kanji stands out because that is more important. So that’s someone who’s died and that’s obviously his name and how old he is so actually looking at that when they said it really helped me because I sort of looked at that and then when I heard it I thought ‘oh yeah okay it’s connected with that’. (Brenda, text unit 172)</td>
</tr>
</tbody>
</table>

Brenda notes the kanji for ‘dead’ is highlighted and that it provides the key information; she makes no further effort to read the other kanji. Because it requires effort, the amount of written text that a listener may decode depends both on their ability to read the headline and the extent to which they find the text may be useful.

Catherine utilised an image of embedded text in Videotext Three to confirm a tentative hypothesis. The text is made readable by the use of an extreme close-up shot (an element of tradecraft). In her initial interaction Catherine struggled to construct a sensible understanding of the videotext. Although she was able to discern a number of ‘clues’ were available, she could not piece together them together in a defensible whole. During subsequent interactions Catherine pauses frequently to re-analyse possible clues. Consider the effort she makes in Table 4-19 to read the difficult kanji.
Table 4-19
Embedded text as a basis for confirmation

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame A78, Videotext 3</td>
<td>I guess it just confirms for me what the academic looking guy in the next scene was saying earlier about how you can imagine how it was because of the two trees (laughs). At the time I was still confused ... it doesn’t so much help me, but now I know that I can ignore it. I know what I can happily ignore. (Catherine, text units 143-144)</td>
</tr>
</tbody>
</table>

Note that Catherine takes advantage of the extreme close-up shot to read parts of ancient text. Once she comprehends some key *kanji*, she makes a conscious decision that the image *as a whole* no longer requires further attention. Other visual elements, once understood for their relevance to the narrative, can be ignored. Because they no longer demand attention, valuable cognitive resources can be freed up and directed to elements in need of further decoding.

Alison’s commentary provides another example of attending to visual detail may serve to substantiate an emerging macrostructure. Alison utilises the complex structuring of the final section of Videotext Three to provide a basis for a tentative hypothesis about the narrative. As this last section of the videotext (Frames A80-A105) begins, an expert from the Nara National Institute for Cultural Study appears in a medium wide shot. As displayed in Table 4-20, his name and title appear in small written text at the bottom centre of the screen.
<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Caption" /> Nara Nat’l Institute for Cultural Study Inokuna, Kunemasa (Director) Frame A84, Videotext 3</td>
<td>Oh I don’t know. They had all the writing across saying his name and the university and stuff and it just seemed that he’d be some kind of professor ... well he was sitting at a desk and I think he had books behind him. It just looked like a university. He was talking and they were showing different aspects of the where the dig is so obviously he was saying 'oh probably here there was a house' and 'here there was probably a you know the king’s whatever or something’ so it was obvious that he knew about architecture and archaeology. (Alison, text units 311-314)</td>
</tr>
</tbody>
</table>

Note that Alison does not bother to decode the caption at this point, but rather assumes that he is “some kind of professor” and “it just looked like some kind of university” because of the wall of books that can be seen in the background. The visual context is a powerful basis for inferencing: so much so that Alison does not expend the effort to read the difficult caption. As the visual narrative repeats scenes of the archaeological dig displayed earlier (Frames A34-A40), the expert’s voice-over narration continues. Alison, not fully able to understand, infers that he “obviously” must be talking about details related to the site. She concludes that “it was obvious” that he knows about the site and its ancient buildings. As seen in Alison’s increasing confidence that her current interpretation is correct, background images and the visual context they create can provide a powerful basis for confirmation.
Constrain interpretation

The presence of a visual element may help the listener narrow an interpretation from amongst other plausible meanings.

Throughout the protocols there is evidence that one way visual elements work is to limit, or constrain, possible interpretations of a videotext. Listeners, it appears, may utilise visual elements to help them select an appropriate meaning among other plausible meanings of a word or phrase.

The refinement role of images can be seen most clearly in the case of interactions with Videotext One. Denise, in Table 4-21, hears the word ‘kami’ on several occasions and uses the image of the money to ascertain correctly that ‘paper’ is the most appropriate choice of meaning. (In Japanese, the spoken word ‘kami’ can be interpreted as ‘paper’, ‘wind’, ‘deity’, or ‘hair’.)

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame M36, Videotext 1</td>
<td>I suppose again it’s identifying a word and then saying ’Yes, what I’m hearing is exactly what I’m seeing and I am on track to some extent’ which is so minimal it doesn’t matter and identifying the images through the language. And again if I was just listening to that on the radio I would have no idea if ‘kami’ was ‘god’, ‘hair’, or ‘paper’. Because I can’t pick up on the intonation. Or the context. (Denise, text unit 68)</td>
</tr>
</tbody>
</table>

Denise makes it clear in this instance that she one of her strategies to develop understanding is to make a one-to-one correspondence of visual and verbal elements. She is aware, of course, that there are frequent mismatches between the elements. This time, however, she constrains a definition of ‘kami’ to the displayed
visual element. Without this sighting, she states, she would not be able to choose among the many senses of the spoken word. In Table 4-22, Denise provides another illustration of how she utilises an image to refine understanding of a particular word.

**Table 4-22**  
*Image narrows possible interpretation*

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame M48, Videotext 1</td>
<td>I can’t understand why ‘genki’—Why he didn’t look ‘genki’! (laughs) I think I mis-heard that! (laughs) (Denise, section of text unit 148)</td>
</tr>
</tbody>
</table>

At this pause, Denise realises that she has misunderstood the word ‘genken’ (‘cash’ spoken in Frame M32) as ‘genki’ (cheerful). She had attempted to find clues that the helmeted worker was indeed in a cheerful mood. The image, however, provides no support for such an interpretation. Refinement, then, can occur as a result of what is not shown: once a proposition of meaning lacks support, the listener narrows or dismisses other that possible interpretation. For Denise, laughter is the reaction when she realises how much she had misunderstood a word.

Images also provide refinement during initial stages of tentative macrostructure development for Alison. For her, the images of garbage displayed Frames M12-M18 help confirm that the story centers around a rubbish plant. Later, however, the sight of money stacked causes her to narrow the possibilities offered in the spoken discourse. The valuable find, she sees, is “obviously in notes” as opposed to the possibility that it may be “in gold or jewellery or something like that” (Alison, text unit 30). Through the dismissal of plausible alternatives, Alison has limited the
number of possibilities of sources for the find. Through this refinement she proposes that the money has come from a bank robbery (text unit 46). From this point, further refinements begin to occur as Alison builds a macrostructure related to a bank robbery and discontinues, for example, entertaining the idea that the notes may have come from a jewellery heist.

During a second pass through eighteen seconds of close-up shots of money (Frames M20-M38) in Videotext One, Brenda paused on the key section (Frame M38) and noticed that some of the yen notes were torn and damaged. The strong visual emphasis on the money certainly focused her attention to details within the piles of notes. Once she made the distinction visually, she links the visual elements to the verbal narrative in Table 4-23.

<table>
<thead>
<tr>
<th>Table 4-23</th>
<th>Refine macrostructure development</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Representative image</strong></td>
<td><strong>Corresponding comments</strong></td>
</tr>
<tr>
<td>Frame M32, Videotext 1</td>
<td>Well actually this time—now that I look at it now you can actually see the distinction that there must be they must have been talking about. The fact that some of what was soiled money, you know, damaged and the other was okay. But I don’t think that I really ... I didn’t look at the image that much. This time I tended ... I was listening rather than looking at the picture but now that I look at it now I can see that there’s a distinction there—if that makes sense. (Brenda, text unit 69)</td>
</tr>
</tbody>
</table>

In Table 4-23, note that Brenda has seen the images a second time. On this evidence, it appears that refining a macrostructure may come at a later stage: for Brenda, the first pass through the videotext helped to establish an overall macrostructure and her second pass added detail to that interpretation. At first, the presence of notes alone introduced the fact that the news story somehow concerned money. At a second
sighting, the notes contribute to an understanding of distinctions within the narrative.

On a more subtle level, Catherine’s comments demonstrate the ability of images to refine an emerging version of a story. During an initial viewing of Videotext Two, Catherine states, she had imagined the incident at the gateball field had occurred in an urban setting. After a second viewing, images in Table 4-24 lead her to re-locate her version of the story to a country context.

Table 4-24
Refine interpretation of a location

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame G54, Videotext 2</td>
<td>... now that I’ve seen the clip of where it happened my view has changed. I had originally thought it had happened in a city situation. Now I know we are in the country so it’s sort of changed what I’m listening for. Now when this woman comes on I sort of instinctively stop the tape because I’m under the impression that she is going to be talking in a dialect that I don’t understand ... (Catherine, partial section of text unit 39)</td>
</tr>
</tbody>
</table>

As Catherine states, the images have “sort of changed what I’m listening for” as her expectations of the narrative have shifted to a rural context. Primed in such a manner, she can more efficiently work through the videotext during subsequent interactions, including preparation for the difficult accent of the witness.

A similar refinement occurs while Catherine works through Videotext Three a second time. In a mimic of Denise’s actions, Catherine pauses at nearly every available clue. As she progresses, the word for ‘dirt’ becomes the most salient point of her interpretation as she attends to the audiotrack while scenes are shown of the archaeological site (Frames A38-A44). By the end of her next pause, however, the presence of the uniformed men (Table 4-25) caused her to change her focus.
Table 4-25  
Refine interpretation; background knowledge

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame A48, Videotext 3</td>
<td>Okay .. now I’ve got a bit of a hold on it. So it’s not about dirt. We are talking about the process of engineering—‘do boku’—civil engineering. So in order to make this stone wall the sort of technological ability that was needed ... it helps to see these guys back here. They look like civil engineers. That’s the sort of clothes that workmen wear so it gets you into that frame of mind I suppose. (Catherine, sections of text units 131-133)</td>
</tr>
</tbody>
</table>

Interestingly, no participant commented on the presence of the men during an initial viewing. During subsequent recursions, Denise thought they were “foresters or something” (text unit 275) but did not pursue this inference; others made no comment about the image at any time. Catherine’s ability to identify the specific role of the men is no doubt related to her deep familiarity with Japanese culture. Based on her background knowledge, she connects the image to a spoken phrase and refines her understanding of the narrative to a create a more precise, and correct, macrostructure.

Based on the location of relevant comments in the dataset, listeners constrain or refine their interpretations in the later stages of an initial viewing or during subsequent interactions. Tentative macrostructures, of course, must first be constructed before they can be constrained or refined. Additionally, listeners with greater proficiency and stronger background knowledge appear more able to constrain, or limit, the possibilities suggested by an image than those less proficient. Listeners, it appears, also use the lack of visual support to refine understanding: spoken words that are taken to be misunderstood when not backed with a confirmatory graphic.
Hinder macrostructure development

*Visual elements may confuse or hinder interpretation.*

Because constructively responsive comprehenders often make mistakes when they pursue an overall understanding of a text (Pressley & Afflerbach, 1995, p. 39), they continually revise their understanding of a narrative in the process of developing a coherent macrostructure. It is not surprising, then, that numerous instances of revised interpretation among listeners were uncovered. Indeed, video researchers (e.g., Gunter, 1987; Grimes, 1990; Rubin, 1995b) warn that the mismatch between visual and spoken elements, particularly in newscasts, may potentially confuse listeners. Beyond that warning however, little research exists in the second language literature that details the processes of listener confusion while attending to videotext.

To distinguish moments of confusion from efforts of continual revision made during the development of tentative macrostructure, analysis in this section focused on instances in which the listener self-reported confusion (e.g., “I’m confused; I don’t know”) at times when attention was directed specifically to visual elements. Confusion, in this view, is an awareness that an existing macrostructure must be altered to make sense of new information. Alison’s interpretation of the camera movement as an attack by animals serves as an illustration of confusion. As defined by this criteria, confusion was not a frequent occurrence; close inspection of the verbal reports revealed only a handful of occurrences. Note that the inability of the less proficient listeners (Alison, Brenda and Denise) to understand Videotext Three can be largely attributed to its difficulty both in terms of required background knowledge and specialised vocabulary.

More so than the other listeners, Brenda was frequently confused by elements of the visual narrative. While attending to Videotext One, for example, Brenda noted that visuals elements often helped her but they also influenced her to “read more into it that is maybe not there” (text unit 51). Three factors contributed to her confusion: a
general mistrust of images, a difficulty in utilising images to further develop macrostructure and competition for cognitive resources.

Unlike listeners who used images largely to guide their understanding, Brenda did not trust the visual narrative to serve her as a foundation for macrostructure development. She often dismissed images, or was otherwise hesitant to give them importance, as she went about constructing an interpretation. During initial interactions with Videotext Two, for example, Brenda stated that the story was about an “elderly person who was hit in the head by a ball of some sort and died rather suddenly” (text unit 180). Images, at this point, appear to have helped her to reinforce an understanding of the reporter. When she advances the clip, however, she hears that there were three people with broken bones involved. Brenda pauses on the image of a wrecked automobile. Suddenly faced with an unexpected sight, her comments in Table 4-26 show that she revises her earlier version of the story.

### Table 4-26
**Unexpected image confuses**

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Frame G38, Videotext 2" /></td>
<td>So it’s three women broke their bones somehow—that was found. I don’t know what connection it has with this. I don’t know whether ... it was in a car or what? Maybe it was. Must have been in a car. (laughs) And maybe I’m just saying that because I can see it. (laughs) (Brenda, text unit 192)</td>
</tr>
</tbody>
</table>

Clearly, Brenda understands that the image of the wrecked automobile is central to the story. In an awkward moment of reflection, however, she is hesitant to acknowledge its influence on her understanding. As she explains, she is wary about
being misled by the sight of the automobile as well as other images in that section:

Well in this case it could have tricked me. Uhm maybe I was relying on them a bit too much uh ... and I suddenly stopped and thought ’is it connected or not’ and just by seeing that car ... At first I didn’t connect, you see, at first I didn’t connect the women with the broken bones with the car. And then when I saw the car I thought ‘oh well maybe they—’ it’s to do with the car accident and if you go back to the actual initial headline then ... it said something about uhm a car so ... (Brenda, text unit 204)

Faced with two sources of information, Brenda had to quickly assess which source was more reliable to base an interpretation. Here, confusion results at the lack of trust between visual and verbal narratives. Perhaps because she thought that she was able to understand the audiotrack reasonably well (discovering that bones were broken), she feels that the visual narrative is not to be fully trusted. At the same time, however, she can not dismiss the powerful image of the wrecked car. She initially doesn’t relate the image to her developing macrostructure, but a recall of the initial headline leads her to conclude that wrecked car may be central to the overall story. The need to suddenly realign her macrostructure to accommodate the unexpected images made Brenda display a continued wariness about utilising information available in the visual narrative.

At a subsequent pause in Table 4-27, Brenda became confused when she could not establish a link between the actions of the eyewitness, background images and the earlier view of the wrecked automobile.
Table 4-27
Unclear link among images

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame G66, Videotext 2</td>
<td>Uhh ... I don’t know with this one, actually. I mean it seems to me even though there’s a lot of pictures and attention to where—what has happened, I still feel confused with this ... I don’t see the connection of the car and this bush. I can’t see the connection. I don’t know how the story’s connected which means I haven’t understood it. So I can’t connect it together, I mean with her standing before and pointing out to an area. I don’t see what it’s got to do with this. So ... yeah I feel confused, basically. (Brenda, text unit 233)</td>
</tr>
</tbody>
</table>

In Table 4-27, Brenda seems unable to integrate the diverse images in any meaningful way; her confusion is the result of having a macrostructure so underdeveloped that it provides no cohesive framework in which to place more images.

Without a way to ground interpretation, Brenda finds it difficult to evaluate the relative importance of presented information. More so than other listeners, she mentioned that two sources of information overwhelmed her cognitive resources. As she continues to work to the end of Videotext Two (Frames G66-G82), she admits that her summary is confused because “when I hear I think ‘yes yes yes’ and then I lose it” (text unit 241). To explain her problems with understanding, she signals that a competition for her attentional resources in that “maybe I was busy looking at what they were doing and not so much taking in what they were saying” (text unit 243). Oddly, however, she then states that she can not recall any images:

Uhm ... actually it’s funny I can’t really remember what I just saw. Isn’t that weird? I can’t remember exactly what I just saw now—saw then. So that’s weird. I don’t know how much the picture—I don’t know. (Brenda, text unit 247)
Clearly, a number of Brenda’s difficulties revolve around limitations in the capacity of her working memory and may hinder the development of macrostructure.

Rather than see headlines as a point of departure for initial macrostructure development, Brenda viewed them as potential sources of confusion that competed for her attentional resources. Throughout her interactions, she was repeatedly apprehensive about looking at the headlines for too long. During the studio-based introduction of Videotext Three (Frames A0-A20), she makes a conscious effort not to attend to written text:

Well I felt as if I really didn’t understand anything of that. ... I felt this time I didn’t look at the—I didn’t want to look at the kanji. I just tried to concentrate on what he was saying—looking at his mouth. And then I did glance down on the kanji and then I thought ‘oh’ it just looked overwhelming and so I just went back to what he was saying. And something about Nara-ken that’s all I got. (Brenda, text unit 272)

In this instance, Brenda monitors the announcer’s mouth in order to focus on a verbal input. Her quick evaluation of the written text confirms her apprehensions that the headline is too complicated. Why didn’t she pause the digital videotext and take the time to read it? She states that she did not pause because she thought that the visual narrative would soon show something comprehensible. Here, she had anticipated a scene that did not appear and was momentarily confused. Unfortunately, her tactic of attending solely to audio elements also did not work because of difficulties with the vocabulary.

Another way a visual element may confuse a listener comes from a need to quickly evaluate a detail for relevance or importance. When Catherine sees the small roadside sign shown in Table 4-28, for example, she notes it may contain important information and realises that she has missed a chance to read it properly.
Catherine did not anticipate the sign and passes it too quickly during her initial viewing to make proper sense of it. Nonetheless, the small detail has bothered Catherine enough that she revisits it as she explains the reason is that before it was irritating me because I didn’t pick it up and it was sort of like ... infringing upon my other activities. But now that I know that I can ignore it. It doesn’t matter. (Catherine, text unit 112)

Catherine’s comments highlight how an inability to place a detail into a larger context may be an irritant in the process of macrostructure development. Judged to be of possible importance, an unsolved point found in a visual narrative may detract cognitive resources away from more profitable sources of information.

In any discussion of confusion, concerns for tradecraft and technical quality must also be addressed. If it appears to be unmotivated or strange, camera movement confuses listeners. Note that one way videographers can employ camera movement is to shift perspective (Arijon, 1976; Armes, 1988). In Videotext Two, the ‘point of view’ changes abruptly from that of an observer (‘third person’) to a participant (‘first person’) in frames G22-G34. For her part, Denise attempts to relate the movement to an earlier display of the number ‘eighty’ in Table 4-29.
Table 4-29  
The influence of tradecraft in confusion

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Frame G28, Videotext 2" /></td>
<td>Well, I’m a bit confused because I was sort of was trying to concentrate on the Japanese below when I sort of I lost the first bit but—it’s almost like the camera is following in the path of some people. There may be eighty people that have run through here or maybe eighty—something like that. But it doesn’t really make sense. Why would they be filming that? But the movement suggests that they are following a line or path ... I’m a bit confused. But it has given me more direction anyway and the movement suggests that there has been movement beforehand and they are following a path. (Denise, text unit 151)</td>
</tr>
<tr>
<td><img src="image" alt="Frame G30, Videotext 2" /></td>
<td></td>
</tr>
</tbody>
</table>

Again, Denise signals how attention to one element (in this case, written text) may reduce attention to other potential sources of information and promote confusion. During this segment she must also explain the camera movement and account for the number ‘eighty’ that was just seen previously. She tenders an explanation that fits both of these points, but her background knowledge relating to the structure of this text type quickly puts doubts on these suppositions. Interestingly, camera movement remains the strongest element in need of explanation by the end. To justify its presence she gives the simplest interpretation: there was movement and it follows a path. Denise’s simplistic version may provide an indication that listeners may retreat to the least controversial (that is, the most factual) view of a visual narrative when confused.
Finally, the *absence* of an expected image from a visual narrative may promote confusion. Unsure of what ‘gateball’ could mean throughout Videotext Two, Denise admits that she is unable to understand the news broadcast because “there was no image of the game at all so I was lost” (Denise, text unit 297). The absence of any visual indication that ‘gateball’ is indeed a sport prevents Denise from constraining possible interpretations of the often-repeated word and causes insecurity as she goes about developing an overall macrostructure. Unlike Catherine who was able to distinguish between those elements which are relevant and those which are not (“I know what I can happily ignore” in text units 143-144), the less proficient listener prolongs a tentative understanding of the videotext until the ‘meaning’ of an element can be either confirmed or revised. In this case, Denise was unable to actually confirm that ‘gateball’ is a sport and, as a result, her macrostructure development was hindered.

**Provide little assistance**

*At times, listeners report that visual elements add little to an interpretation.*

From time to time, listeners reported that visual elements did little to assist comprehension. Comments related to the ‘talking head’ of the studio announcer were found to be particularly unhelpful, as Alison indicates when she says “I still don’t know what it’s about so the picture doesn’t help” (section of text unit 244). Other listeners, too, reported that the image of the newscaster helped them very little.

Some images only make sense when they can be seen to relate to an overall macrostructure. Until then, however, they have little meaning on their own. Listeners expect that images eventually will come to make sense. Alison’s comments at Frame G24 in Videotext Two (which shows the trampled fencing) demonstrate how images may initially make little contribution but eventually will be put into place.
I’m still not sure about the place. So it hasn’t really helped yet. But once they ... if I keep on watching more and more I think I’ll start to understand a bit. But at this stage it’s still—I can’t really fit in the story and the pictures together. (Alison, text unit 166)

There are other instances in which listeners were unable to explain an image or put it into a meaningful context. Perhaps because her frustration with Videotext Three, Brenda remained tentative throughout in developing a macrostructure. Her reaction in Table 4-30 to the repetition of a scene at the end of the clip (first shown in Frame A24) illustrates a frustration with an inability to make sense of the images she sees before her.

**Table 4-30**

**Little contribution**

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame A102, Videotext 3</td>
<td>R: How did seeing the images in this final section affect your comprehension? B: Well it didn’t really. Uhm ... I suppose seeing the people that were gathered around obviously brings home the fact that there’s something that’s been discovered and everyone is perhaps quite mystified or whatever. That’s all really ... I wish I knew what the hell I was really looking at. (Brenda, text unit 317)</td>
</tr>
</tbody>
</table>

Although the image helps to support a weak macrostructure in that it “obviously brings home the fact that there’s something that’s been discovered and everyone is quite mystified”, Brenda finds the repeated image (first seen in Frame A24) reinforces her sense of frustration with the difficult videotext. Clearly, she is unable to integrate the scene into more sophisticated interpretation and, in this sense, it contributes little to her understanding.
For Catherine, images are closely attended only when they are directly relevant to an interpretation or when they provide novel information. Images that are expected, for example, are not really required for additional ‘support’ of a macrostructure. After reading the headline in Videotext One, Catherine states that “knew they would be talking about rubbish and a lot of money so I didn’t really need to see the conveyor belt or rubbish churning through it” (Catherine, partial text unit 12). For her, the only part of the visual narrative that was useful was sight of piles of money which simply “reinforces just how much money it was” in the story (Catherine, partial text unit 12).

On occasion, headlines were also dismissed as a potential source of information. It appears that listeners make a conscious choice whether or not to expend the effort to decode a caption depending on its perceived relative importance. In Videotext Three, for example, respondents did not bother to read a caption below a speaker in an office filled with books (frame A82): each respondent immediately inferred that the speaker was an expert in this context. Beyond that, listeners sensed that knowing his title, name and position was superfluous to the level of macrostructure development required.

During her first pause at the end of the studio introduction in Videotext Two, Catherine remarks that the visuals so far have done little to help her because “he’s just a talking head and that doesn’t help you to understand” (text unit 31). Perhaps because of her advanced proficiency, Catherine dismissed the camera movement that had so affected other listeners:

... I assume from the interesting camera dash earlier that was the path that the car took careering through the field. That was a bit unnecessary, I thought (laughs) ... (Catherine, partial section of text unit 39)

Catherine’s comments here highlight the point that variations in tradecraft affect participants in differing ways. In this pilot study, the lower to intermediate proficient
listeners were generally sensitive to differences in shot types and the manner in which the visual narrative was constructed. With some exception, the most proficient listener relied firmly on the aural narrative for understanding.

Summary

The purpose of the pilot study was to explore the role of the researcher in the conduct of verbal reports, the appropriacy of the selected news broadcasts for upper intermediate listeners, the possibility of videotext segmentation and the ‘constructively responsive’ framework of comprehension behaviour proposed by Pressley and Afflerbach (1995). Briefly, the results for the first three of these concerns can be summarised as follows:

1) Immediately retrospective verbal reports can be profitably used for the study of digital videotext comprehension, but it is recommended that the researcher be much less intrusive;

2) The selected videotexts are at an appropriate level for upper intermediate listeners, although it is noted that Videotext Three may present a number of challenges; and

3) There is no clear basis on which to segment authentic videotext and it is recommended that they remain unaltered.

In regards to the fourth concern, it was obvious that the listeners can be considered constructively responsive comprehenders much in the same way as Pressley and Afflerbach’s (1995) readers: they were opportunistic, concerned with achieving an overall understanding before attending to detail and exploited clues made available to them as they went about trying to understand the videotexts.

Some trends regarding the role of visual elements in listening comprehension behaviour can be identified on the basis of the pilot study. The low proficient listener, Denise, was generally unable to decode the audio track and so relied primarily upon the visual narrative to construct understanding. The most proficient listener, on the other hand, generally ignored visual elements in favour of the aural
narrative as she went about making sense of the news broadcasts. The intermediate listeners wavered between these two profiles. When understanding is tentative, for example, they utilised visual elements as a foundation for macrostructure development. Once they confirmed a point of interpretation, however, they increasingly directed their cognitive resources to the decoding of the aural narrative.

After describing an individual case, seven categories regarding the influence of visual elements on listener behaviour were created. These included text type identification, macrostructure initiation, macrostructure generation, confirmation of interpretation, a refinement or constraint of an interpretation, hindered development and, finally, little contribution to meaning. Although Pressley and Afflerbach’s (1995) analysis provided a conceptual framework, the use of only four sets of verbal report data in this pilot study warrants the need for much further development.

As a reminder of the complexity of describing videotext comprehension, consider Catherine’s response to a question about the role visual elements in her interpretations:

Well, I guess in different ways for different things in different sort of times. As I said earlier it sometimes distracted me when I didn’t need—it was like a red herring—when I didn’t need to know something but because it was there I needed to know—or wanted to know—what it said or what it meant. Sometimes they are unnecessary as you can sort of follow the rest of the story by words alone as is common in TV they sort of need the visuals to fill up something—they just can’t show you a blank screen. But sometimes it was very useful like—I really needed to see the name of the temple written down as I would have never guessed the *kanji* were like that. (Catherine; text unit 166)

In a sense, Catherine’s comments highlight the three roles that visual elements play: they can be distracting, unnecessary or very useful. Certainly, listeners remain constantly aware of these shifting roles. They adjust their interpretation of visual elements in accordance to their understanding of the spoken words, written text, background knowledge and an assessment of information needs at the time.
With the pilot study completed, the investigation can more tightly focus on the examination of the role of visual elements in listening comprehension. To achieve refinement of the preliminary framework, however, two distinct phases of interaction need be considered. First, because listeners appear to change their use of visual elements as they go from an initial to a repeated viewing of videotext, one phase of the study must consider the role of visual elements during initial front-to-back comprehension. Analysis of verbal reports from this set of initial interactions can be used to refine the categories already proposed in the pilot study.

As listeners complete one pass through the videotext, the main study affords an opportunity to investigate listener responses to video-based task demands. To investigate task responses, listeners can be directed to answer series of items and allowed to recurse over the videotexts in any way they wish. Analysis of the commentary can be then used to illuminate the ways in which visual elements are integrated into the processes of listening task comprehension.

This chapter has presented the purposes, conduct and results of the pilot study and has resulted in establishing a tentative framework of video-mediated listening comprehension. The purpose of the next chapter is to investigate the viability of this framework. To achieve this aim, Chapter Five first constrains the investigation to concern only front-to-back initial comprehension, and then describes the participants, procedures and analysis used to examine the tentative model.
Chapter Five: Front-to-back initial comprehension behaviour

The purpose of this chapter is to examine the behaviour of listeners during an initial front-to-back exposure to digitised news broadcasts. Although comprehension processes may not necessarily move along sequential, linear patterns (Pressley & Afflerbach, 1995), an understanding of front-to-back behaviour would illuminate key factors which influence listening attending to visual media. In light of the limitations of verbal reports methodologies reported in previous chapters, this chapter first begins with a description of the participants and the data collection procedures. Following that, data selection and reliability procedures are described. The third section of the chapter builds upon, with an aim to improve, the seven-part framework of comprehension that was first laid out in the pilot study. To conclude, the summarises the framework and discusses central issues to do with the comprehension of complex digital videotexts.

Data collection

In this section of the chapter, the participants, instruments and procedures used to collect data for the study are described.

Participants

As intended, participants were recruited from students enrolled in second semester upper-intermediate Japanese classes. The class met three hours a week and was co-taught by Kevin and Fumiko. Students in this class listened to digital videotext individually for one hour or more each week in the CALL classroom.

The recruitment of students began in the fourth week of the semester. The first step in the process was to distribute a letter to students that asked for participation in the
investigation (Appendix A). Secondly, the researcher visited the class to explain the purpose of the research and the procedures for data collection. Students willing to participate then met with the researcher briefly after class and arranged individual appointments. Verbal report sessions began in the sixth week of the semester and were completed by the end of the seventh week.

Before actual verbal reporting began, students were asked to fill out a brief background survey (Appendix G). The results were tabulated in Table 5-1.

<table>
<thead>
<tr>
<th>Name</th>
<th>Year at Uni</th>
<th>Years of study in high school</th>
<th>Outside interactions with Japanese (5=often; 0=not at all)</th>
<th>Weeks travelled in Japan</th>
<th>Years lived in Japan</th>
<th>How important is it for you to learn Japanese? (5=very important; 1=not at all)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abby</td>
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<td>5</td>
<td>5</td>
<td>0</td>
<td>1</td>
<td>5</td>
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<td>Melisa</td>
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<td>Peter</td>
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<td>0</td>
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<td>0</td>
<td>1</td>
<td>5</td>
</tr>
</tbody>
</table>
A summary of the background survey provides a profile of the participants. The majority of students were in their final year of study at the university. On average, students had studied Japanese at the high school level for two years, with one student reporting five years of previous tuition. Five of the twelve wrote that they frequently interacted with Japanese people, and media such as movies, outside of class time. Not surprisingly, each of these students also reported that learning Japanese was “very important” to them.

Because of the importance of knowing the cultural context in which a language is spoken, the total time spent in a host country may be indicative of proficiency (Kramsch & McConnell-Ginet, 1992). With two exceptions, all participants had visited Japan. Four reported that they had lived there for a year or more on student or cultural exchange programs.

**Data collection procedures**

Procedures for data collection in the main study were based on those used, and refined, in the pilot study. At the beginning of each session, the purpose of the investigation was explained and questions regarding procedures were answered. Each participant in the study completed a University ethics consent form and received a small fee for participation. (Appendix A).

Before the start of Videotext One, participants were instructed how to manipulate a trial videotext and reminded to speak as much as possible each time they paused. In addition, each participant heard a playback of their comments made during interactions with the trial videotext. At the end of the training, the researcher reminded participants that they would need to speak as much as possible whenever they paused.

Each session was conducted in the same manner. As with the pilot study, a participant began the clip and was prompted to begin commentary. Participants were
directed to play the videotext once through without going back and to talk freely each pause. The researcher sat slightly behind each participant to minimise eye contact and reduce the influence of nonverbal cues. As a way to minimise verbal interruptions from the researcher, a printed summary of key points from the training session was displayed to the right of the monitor. The prompt reminded participants that they 1) could stop the videotext whenever they wished; 2) to talk as much as possible immediately after each pause; and 3) to summarise, explain, describe and predict as much as possible without attempting to edit any thoughts.

At the completion of a front-to-back initial pass, participants were directed to summarise each videotext as much as possible. From that point, the researcher handed a printed copy of the open-ended tasks to participants (Appendix G) and instructed them to use the videotext in any way they wished to answer the questions. The same procedures were repeated for each participant and each videotext.

Turning away from the computer, a face-to-face post-sessional interview was conducted using the post-sessional semi-structured interview schedule (Appendix G). Each interview lasted approximately ten minutes. Finally, at the end of each session, participants were told not to discuss any aspect of the study with classmates. Throughout the entire series of data collection sessions, no participants reported that they had seen the selected videotexts beforehand, became uncomfortable with the procedures or experienced difficulty in manipulating the videotexts.

Data processing and rater reliability

Following data collection, the first challenge that arose was to delimit the data set in a principled manner. The key concern was to make the data set reflect a spread of comments across the videotexts yet provide a focal point for intensive analysis. In response to this concern, a three-part decision was made: 1) for one-quarter of the participants, comments on each videotext would be transcribed; 2) for one videotext,
each of the participants’ comments would be transcribed and 3) the post-sessional interviews of all participants would be transcribed.

Exclusion, and inclusion, of which data samples to analyse intensely were made on the basis of the data itself. After a close review of both the verbal reports and task completion rates, it was decided to fully transcribe the comments of three participants (Abby, Sandra and Lauren, or 25% of the dataset). These specific listeners were selected because of their rich and complete verbal reports; other listeners, perhaps because of their lower proficiency rates as indicated by the task completion, did not provide much sparser verbal reports.

To provide a basis on which to select a focal videotext for the study, post-sessional interview comments regarding text difficulty were summarised in Table 5-2.
### Table 5-2
Post-sessional comments on videotext difficulty

<table>
<thead>
<tr>
<th>Participant</th>
<th>Of the three videotexts, which one was the most difficult? Why?</th>
<th>Which videotext was the easiest? Why?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abby</td>
<td>V3: Obscure topic; uncommon vocabulary</td>
<td>V1: Clear pictures back up ‘everyday’ words</td>
</tr>
<tr>
<td>Sandra</td>
<td>V3: Difficult vocabulary, fast speech, unfamiliar topic, can’t work out topic through pictures</td>
<td>V1: Easy vocabulary, lots of \textit{kanji}, reasonable speed</td>
</tr>
<tr>
<td>Chin</td>
<td>V3: Reporter spoke fast, limited knowledge of vocabulary, difficult \textit{kanji}</td>
<td>V1: Pictures provided many clues, \textit{kanji} not difficult</td>
</tr>
<tr>
<td>Li-ping</td>
<td>V3: Unfamiliar topic, confusing names and locations (but the most interesting)</td>
<td>V1: Topic area of recycling recently studied in class; narrative plausible and likely</td>
</tr>
<tr>
<td>Cara</td>
<td>V3: Lack of knowledge about ancient Japanese history</td>
<td>V2: Transparent structure; tradecraft cues</td>
</tr>
<tr>
<td>Gwen</td>
<td>V3: Unfamiliar vocabulary, very difficult \textit{kanji} (but helpful pictures)</td>
<td>V1: Studied recycling recently in class; familiar vocabulary, easy \textit{kanji}, good visual narrative structure</td>
</tr>
<tr>
<td>Lauren</td>
<td>V3: Difficult introduction; \textit{kanji} unhelpful; vocabulary, historical topic</td>
<td>V1: Recently studied recycling, ‘straightforward’ narrative; logical structure</td>
</tr>
<tr>
<td>Wayne</td>
<td>V2: Mystifying; couldn’t work out ‘getobaru’; too many unfamiliar words</td>
<td>V1: ‘An easier story to tell’; main story in the visuals which helped a lot</td>
</tr>
<tr>
<td>Melisa</td>
<td>V3: Historical topic</td>
<td>V2: Logical structure; familiar vocabulary; lots of summary</td>
</tr>
<tr>
<td>Trisha</td>
<td>V2: Don’t know ‘getobaru’; difficult accent</td>
<td>V1: Visuals very good; headline organised the topic; visual and verbal elements matched</td>
</tr>
<tr>
<td>Helen</td>
<td>V3: Historical topic; difficult grammatical structures; \textit{kanji} in headline</td>
<td>V1: Studied related topic of recycling in class; lots of written text; familiar vocabulary</td>
</tr>
<tr>
<td>Peter</td>
<td>V3: Sophisticated cultural topic too difficult</td>
<td>V1 or V2: ‘About equal in easiness’</td>
</tr>
</tbody>
</table>
Examination of the post-sessional comments in Table 5-2 shows that, like pilot study participants, most listeners thought Videotext One was the easiest to understand. Among the reasons listeners gave for to account for this perception included recent exposure to videotext on recycling, the ‘logic’ of the visual narrative structure, the feeling that visual and aural narrative elements often matched, a use of familiar vocabulary and an ease of decoding onscreen headlines. Again, as with the pilot study, participants found Videotext Three to be the most challenging. They stated that the videotext was difficult because it concerned a historical topic, employed difficult kanji in headlines, contained a large amount of unfamiliar vocabulary and appeared to have a frequent mismatch between visual and aural narrative structures.

In line with pilot study results, Videotext Two once again occupied the middle ground of perceived text difficulty. Interestingly, Table 5-2 shows that Videotext Two was thought to be both the most difficult (Wayne and Trisha) and the easiest (Cara and Melisa) text to understand. In this case, perceptions of difficulty were the result of unfamiliarity with the Japanese sport of gateball; as for perceptions of ease, a ‘logical’ visual structure and frequent summaries of audiotext were given as key reasons. For the purposes of the present study, Videotext Two was chosen to be the focal point of investigation because it provokes range of responses yet appears to be within the ‘window of engagement’ (Kozma, 1991) for the majority of participants.

Preliminary coding revealed that verbal reports in the main study differed significantly from those gathered in the pilot study. In general, commentary related to initial viewing of the videotext does not appear to be as rich and complete as the data gathered in the pilot study. Perhaps greater participant familiarity with digital videotext, a reduction in overt researcher intrusions during commentary or the anticipation of the listening comprehension tasks (in that students knew they would be working on the videotext further) may explain the differences in data sets.
Fortunately, the trebling of participant numbers permitted a wider variety of individual behaviours and provided a solid basis for continued analysis.

Both intra-rater and inter-rater reliability procedures were conducted to assure analytical reliability. Based on methods set out by Lundeberg (1987), the researcher recoded five verbal reports (approximately 40% of the dataset) for a second time after a two-week break in analysis. An intra-rater reliability score, calculated by dividing the number of matches over the total number of identifications, was .89. This level of consistency is considered acceptable by research methodologists (Hatch & Lazaraton, 1990; Miles & Huberman, 1994).

The procedures for examining inter-rater reliability involved a colleague who was unfamiliar with the study. During an individual training session, the colleague was trained to use the seven-part framework. At this time questions were resolved concerning category definitions and analysis. The colleague then independently coded four complete verbal reports, or a total of 30% of the dataset. Using the formula presented in Miles and Huberman (1994, p. 64) in which the total number of agreements are divided by the total number of ratings, inter-rater reliability was calculated to be .83.

Despite achieving a defensible reliability indice, it should be noted that two of the categories were troublesome. The category ‘Contrain, or refine, interpretation’ and ‘Hinder macrostructure development’ were the most difficult for the colleague to consistently ascertain. The reasons given for difficulties with these two categories focused on the difficulty of locating specific instances. As the colleague was not as familiar with the data set as the researcher, an incidence of ‘constraint’ for example was challenging to code. Was the constraint due to a lack of background knowledge on the part of the participant, or on the lack of deep understanding by the second rater? Similarly, the colleague was challenged to locate clear instances of ‘hindered development’. To minimise further problems, the researcher clarified definitions.
Front-to-back initial comprehension behaviour

The preliminary framework set out in the pilot study served as the basis for analysing front-to-back initial comprehension behaviour. Of course, comprehension of a text may not take place in a linear, sequential order (Pressley & Afflerbach, 1995) but they are set out this way to both facilitate data analysis and an understanding of the processes involved. To effectively utilise the seven pilot categories, the researcher implemented additional procedures throughout the analysis of the main study data set. In the most important of these, the role of the aural narrative in the comprehension process was given more prominence. The need for this arose because extended analysis revealed that listeners accessed both visual and verbal sources in their construction of the videotext. It was hoped that an greater acknowledgement of the influence of the aural narrative would lead to a stronger interpretation of the relative importance of the visual narrative at successive stages of videotext interaction was attempted.

To display and specify the contribution of a particular source, a table that lists the specific instances of participant commentary by text unit was made for each category. In these tables, three columns are presented: images, written text and audiotext. Finally, each categorisation concludes with a brief listing and summary of the observed behaviours.

Identify text type

Listeners utilise visual elements to identify text type.

As with participants in the pilot study, listeners immediately identified the videotexts as NHK news broadcasts. Identification occurred within the first few seconds of viewing and, notably, before the start of the aural narrative. Table 5-3 lists the locations of participant comments that relate to the identification of text type for Videotext Two. For ease of identification, a brief descriptor has been placed after its corresponding text unit.
As shown in Table 5-3, 11 of the 12 (91%) listeners clearly identified text type (‘news broadcast’) and specific production (‘NHK’) immediately upon sighting the static Frame G0. The participants’ ability to quickly identify text type, it appears, is the result of familiarity with the specific broadcast. Each participant has extensive previous experience with NHK news broadcasts as a result of frequent class use that is backed, in some cases, with living in Japan. The extent of this exposure may explain Helen’s comment that she recognised the newsreader because he narrated Videotext One in the earlier part of the protocol session. At no point in Videotext One does the announcer actually appear on the screen. As shown in Table 5-4, Frame G0 displays the Japanese announcer sitting in a news studio. Note that a semi-transparent NHK logo (a ‘watermark’) is visible at the top left of the screen.
As exemplified in Table 5-4, text type is identified through recognition of the news announcer. Listeners may also attend to particular features of the image, including the 1) the news studio itself (as indicated by Abby) or 2) the ‘watermark’ logo display (Trisha) as they determine text type.

Because of their familiarity with the text type, several listeners predicted particular nuances of the broadcasts. Chin, for example, expected the news announcer to behave in a formal manner. Lauren noted that the reader is likely use “polite language” and recalled that she had previous difficulties with similar NHK news broadcasts. Peter identified the videotext specifically as the *overseas edition* of an NHK news production.
Abby’s interaction illustrates a common initial reaction to the newscasts. First, she commented that she was unable to predict the upcoming story on the available images (she had “no clues”) but made an effort to identify the producer (“it’s NHK”). She then noted that the central image was “obviously a news presenter” and expected a headline to appear soon.

Analysis of the verbal reports indicates that text type identification is an incidental, not primary, goal of the listeners at the start of the comprehension process. Nonetheless, the proper identification of a text type can help listeners make predictions about an upcoming videotext and its structure (Rost, 1990; van Dijk & Kintsch, 1983).

Following the style of Pressley and Afflerbach (1995), a simple listing of observed behaviours may help to define the category of text type identification:

1. Occurs within seconds of an initial viewing
2. Successful identification based on previous experience
   A. With the text type
   B. With the specific production (NHK) in class and/or Japan
3. Identification may be further confirmed by
   A. Consciously attending to genre specific visual elements (e.g., news studio, producer logo)
   B. Recall of a particular news reader
4. Once identification is made listeners
   A. Make no further comment
   B. Anticipate difficulties previously experienced with the text type
   C. Predict the register of the speaker

At this point of the data analysis, the majority of listeners have said that they know that Videotext Two is an NHK news broadcast but, as expected, they can not yet make any predictions about the story.
Initiate macrostructure

Listeners may utilise decoded written text to form an initial macrostructure.

As set out in the pilot framework, the second stage of comprehension during an initial exposure to videotext consists of participant initiation of macrostructure. Within this early stage, participants strive to establish a tentative overall framework that may help to guide their subsequent efforts of understanding.

Only comments made in relation to the initial viewing of Frames G0-G14 were examined to refine this category. During these fourteen seconds of videotext, the dominant image is the news announcer speaking while seated in a studio. A headline appears four seconds from the start of the clip and remains centered on the bottom of the screen for eight seconds (Frames G4-G12). Translated, the headline reads “Four people injured in car crash at gateball field”. The list of participant comments in Table 5-5 indicates that successful decoding of the headline is the central visual element used to initiate macrostructure in Videotext Two.
Table 5-5
Sources of initial macrostructure formation by text unit, Videotext Two

<table>
<thead>
<tr>
<th>Participant</th>
<th>Image</th>
<th>Written text</th>
<th>Aural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abby</td>
<td>81: headline</td>
<td>81: key words</td>
<td></td>
</tr>
<tr>
<td>Sandra</td>
<td>127: headline</td>
<td>125: key words</td>
<td></td>
</tr>
<tr>
<td>Chin</td>
<td>15: headline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Li-ping</td>
<td>37: unsure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cara</td>
<td>8: headline</td>
<td>8: key words</td>
<td></td>
</tr>
<tr>
<td>Gwen</td>
<td>5: headline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lauren</td>
<td>61: face</td>
<td>58: headline</td>
<td>58: key words</td>
</tr>
<tr>
<td>Wayne</td>
<td>5: headline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melisa</td>
<td>7: headline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trisha</td>
<td>6: headline</td>
<td>8: ‘getobaru’</td>
<td></td>
</tr>
<tr>
<td>Helen</td>
<td>8: headline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter</td>
<td>8: headline</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Already utilised in the stage of text type identification, summary comments in Table 5-5 indicate that participants found little additional use of the image of the news announcer that still dominates the screen. Only Lauren attempts to draw additional clues from news announcers in a close examination in which she tries to “use his facial expressions to pick up words” (Lauren, text unit 61). Not surprisingly, the source provided no further assistance to her comprehension efforts at this stage of development.

Clearly, it is the headline that serves as the central basis for initial macrostructure formation. An excerpt from Abby’s post-sessional comments exemplifies the importance that participants place on decoding headlines:
It really backs up, it gives me a framework for my understanding for what the guy is saying. That’s important because it’s easy just to get bogged down. Just the fact that he’s spouting a lot of Japanese at you ... it’s really hard to pick out the key words sometimes. So if you have the key points in the *kanji* you can much more easily identify what is being said ... (Abby, partial text unit 311)

Abby’s comments point to an expected sequence of attention to distinct videotext elements. Because decoded written text is such a powerful *advance organiser*, she reads the headline before directing cognitive resources to the aural narrative.

As listed in Table 5-5, only five of the twelve listeners indicate that they consciously attend to the aural narrative within this stage of their comprehension process. The summary of sources listed in the table indicate that the early stages of macrostructure development are dominated by attention to visual elements. Attendance to audiotext, at this point, is largely sporadic.

Sandra’s comments provide an exception to the attempt to keep attention to visual and aural narratives separate. She states that she is able to attend to both the headline and audiotext at the same time. In doing this, she discovers that information available in the announcer’s words is in conflict with that in the headline:

> I think it says four people died? I think he said one person died but here [pointing to the screen] its ‘four people’ then ‘death’. So I’m not quite sure what it means. But the problem is I don’t know what gateball is … (Sandra, text unit 127)

Despite picking up the discrepancy between what the announcer says and what the headline states, Sandra ignores the implications of this disjuncture in the course of her early macrostructure development. Sandra focuses her concerns on the unknown: what is gateball? Soon, an understanding of the word within the context of the story becomes her “biggest problem” (Sandra, text unit 133) at this stage of initial macrostructure formation.

Many other listeners encountered the same problem in initial macrostructure formation: despite an ability to decode the word ‘*getobaru*’, they found it imperative
to assign an appropriate level of significance to the word within the context of their emerging understandings. Comments from three listeners in Table 5-6 provide an illustration of this early stumbling block:

**Table 5-6**

**Examples of online headline decoding: Videotext Two**

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame G4, Videotext 2</td>
<td>‘Ge-to-ba-ru’ … ‘ba ni kuruma yon nin’. Well this is ‘shinda’. No, ‘shin’. And this is—in Chinese it’s ‘to injure’ or ‘to have a wound’ so I think at this place ‘getobaru’ there was a car accident and four people were killed or injured. (Gwen, text unit 5)</td>
</tr>
<tr>
<td>[Headline] Getobaru jo ni kuruma yo-nin shisho</td>
<td>I normally try to read these as much as possible. ‘Gateball place’ … okay, so ‘gateball’. I don’t know what that is. Maybe it’s a sporting field or something. It’s like a place. Four people, I guess, it’s four people died but I don’t know that last character. But the second last character means ‘die’ and I guess it’s a car, a vehicle, of some description because of the ‘car’ character so ... (Melisa, text unit 7)</td>
</tr>
<tr>
<td>Four people injured in car crash at gateball field</td>
<td>Okay, <em>kanji</em> and <em>katakana</em> have just appeared on the screen ... What’s that saying? (reads the screen) “In a gateball place four people died in a car”. I don’t know what ‘gateball’ is—is it a game? I’m not sure ... (Trisha, partial text unit 6)</td>
</tr>
</tbody>
</table>

As noted, the primary focus of each participant in the study during the first pause of the digital videotext was to decode the headline. Gwen’s behaviour at this point is typical: because the word ‘getobaru’ is unfamiliar to her, she directs a lot of effort towards its reading. In her particular case, she sounded out each individual syllable of the *katakana* word. Like the others, she understands each syllable and is able to form them into a single word. The challenge remains, however, to place the word into a meaningful context. Although Melisa does not sound out each syllable, she
signals her concerns about the meaning of ‘getobaru’ by repeating the word several times. Trisha simply asks herself out loud what the word could mean.

In each instance, it is apparent that listeners attempt to establish the meaning of ‘getobaru’ as soon as possible. They see the word as a significant part of the overall narrative. Perhaps because of the association of the base stem ‘baru’ (ball) to sports, many listeners associate the word sport or game. Other listeners, such as Gwen, see ‘gateball’ as a place or location of the accident. To strengthen the initial macrostructure, ‘gateball’ as a concept requires a determination of its relationship to the accident involving four people. As shown in the following category, failure to generate an appropriate explanation for ‘gateball’ and place it into an appropriate perspective weakens initial macrostructure formation that adversely affects overall understanding.

As an initial macrostructure matures, listeners begin making forward elaborations about the videotext as a whole. An identification of a text type and knowledge of its conventions helps to structure such inferences (van Dijk, 1989). An examination of participant predictions made at the pause on Frame G4 (which displays the newsreader and headline) shows the extent to which listeners make forward elaborations at this early stage of macrostructure development:

Uhm, there’ll be location shots to set the scene for us and probably some file pictures of whatever it is that happens at a gateball stadium place and uhm maybe some pictures of the injured people’s families, something like that. (Abby, text unit 85)

Maybe they’ll go on to show the accident scene or something like that. And maybe then they might talk about like death tolls on roads, or something like that. That would be my guess. (Melisa, partial section of text unit 9)

Well, basically they will just show the scene of the accident, show—report how it occurred, what time, when. They’ll probably show the people involved and probably ambulance or police or something and maybe the injured people and maybe showing going into the ambulance, going to the hospital … (Gwen; text unit 11)
In the excerpts above, note that listeners for the most part emphasise what is likely to occur in the *visual narrative*. On speculation, elements of the visual narrative structure figure prominently in predictions because they provide a strong set of ‘signposts’ that help guide the initial stages of macrostructure development. In a sense, visual elements signal the ‘highlights’ of the news story and the aural narrative then fill in its details. At this stage, details are not as important to understand as the main points are.

On the basis of the verbal reports, a catalog of initial macrostructure development behaviours can be summarised as follows:

1. Based on knowledge of NHK news broadcasts, anticipate the display of a headline
2. When the headline appears
   A. Pause immediately and carefully decode
   B. Optionally, decode the headline automatically without pausing
3. Attempt to support decoding by
   A. Attendance to facial features
   B. Identification of key words or phrases in the aural narrative that match those in the headline
   C. Ignoring aural narrative to conserve cognitive resources
   D. If information in the written text does not match with what is understood from the aural narrative, ignore the implications of the mismatch in favour of attendance to larger pressing issues
4. If unable to fully decode, then
   A. Attempt to develop tentative macrostructure based on the identification of other written words
   B. Increase attendance to the aural narrative, especially key words and phrases
   C. Begin to panic and express frustration
   D. Consciously relax in anticipation of later clarification during recursion
5. If no decoding is possible, skim the visual narrative structure to construct macrostructure.
Before continuing, a summary of the features common to initial macrostructure development among listeners may be helpful. Largely through a successful decoding of the headline and sporadic attention to key words in the aural narrative, listeners have formed three central ideas at this point during interactions with Videotext Two: 1) there has been a car accident 2) four people were injured and 3) the unknown word ‘getobaru’ is likely to a game or perhaps the location of the accident. The central challenge for the majority of listeners was to ascertain the significance of ‘gatobaru’ within the context of the overall narrative. Notably, listeners made predictions that focused largely on the elements found in the visual narrative structure in an indication of the prominent role visual elements play in early stages of macrostructure development.

**Generate tentative hypotheses related to initial macrostructure**

*Listeners may utilise visual elements to generate a number of tentative hypotheses.*

As with Pressley and Afflerbach’s (1995) constructively responsive readers who “understand the tentativeness of early expectations about meaning” (p. 39), listeners attending to videotext realise that initial macrostructures are in immediate need of development. As proposed in the pilot study, one way listeners go about strengthening an initial macrostructure is to generate several hypotheses that seek to explain the presence or significance of elements within the videotext.

To refine this category, the role of inferences within hypothesis generation was introduced. It is acknowledged through reviews of theoretical perspectives that processes involved in inferencing that are very complicated (cf. Graesser & Britton, 1996; Graesser & Zwaan, 1995; Kintsch, 1993; Trabasso & Suh, 1993) and thus beyond the scope of the present investigation. The following discussion, it is understood, provides only a sparse view of complex inferential processes.
Inferencing, of course, takes place throughout second language listening processes (Rost, 1990). Buck (1990, p. 279) found that listeners use three main types of inferences: 1) necessary inferences, required to interpret a narrative; 2) elaborative inferences, which need not be made but are evoked to ‘colour in’ a story and; 3) compensatory inferences, used to make up for a lack of linguistic knowledge. The set of directional inference functions drawn from van den Broek, Fletcher and Risden (1993) strengthens Buck’s typology. Based on native reading comprehension, van den Broek et al. (1993) propose a model of inferences as the result of stimulation by a focal statement. Once provoked, inferences proceed in one of three directions. Backward inferences, which serve to link a focal statement to earlier events, provide coherence in the process of understanding. Such inferences are exemplified in the resolution of an anaphoric references (e.g., ‘The boy ate the ice cream and it tasted great’ in which ‘it’ can be understood in place of ‘ice cream’). Focal statements can also evoke a forward elaboration in which a comprehender anticipates information yet to occur in the text (e.g., ‘Years of eating ice cream made the boy different’ and the comprehender may think the boy has become fat). Orthogonal elaborations occur when the focal statement stimulates background knowledge to an event or idea not necessarily salient to the present narrative (e.g., ‘Hearing about the boy with the ice cream reminds me of an event in my childhood’). For the purposes of refining understanding of tentative hypothesis generation in the present study, the concept of focal elements of videotext (whether images, written text or parts of the aural narrative) serves as a means to pinpoint the source of conscious inference generation.

Finally, to focus analysis of hypothesis generation, only comments that relate specifically to Frames G16-G36 are used in the ensuing discussion. Analysis is focused on what listeners do in relation to a specific concern: What is gateball? The visual narrative displayed in these twenty seconds (Frames G16-G36) begin with an establishment shot of the gateball field, and then go to a series of medium close-up shots that show a crumpled fence. Following those two scenes, camera movement is
used to mimic the path of a runaway automobile as it heads over the gateball field and through to some trees. Note that this twenty second segment ends before the image of a wrecked car appears in Frame G38. Once they see the actual damaged car, listeners confirm a macrostructure. Confirmation is discussed in detail later in the discussion below. To begin the analysis, instances of hypotheses generation were identified and categorised by image, written text, aural elements in Table 5-7.
<table>
<thead>
<tr>
<th>Participant</th>
<th>Images</th>
<th>Written text</th>
<th>Aural elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sandra</td>
<td>149: Inami-san dead</td>
<td></td>
<td>135, 142: old people indicates lawn bowls</td>
</tr>
<tr>
<td>Chin</td>
<td>32: ‘doesn’t tell me much’</td>
<td>29: ‘basically reading text’</td>
<td>31: ‘listening no problem’; 33: ‘listen to bits; only known ones picked up’</td>
</tr>
<tr>
<td>Li-ping</td>
<td>37: ‘shibo’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gwen</td>
<td>17: ‘damage’</td>
<td>21: ‘kanji plus pictures’</td>
<td>17: details</td>
</tr>
<tr>
<td>Lauren</td>
<td>63: ‘car’ has gone through field (G26)</td>
<td>64: ‘kanji means old person so ‘proves’ gateball a croquet game</td>
<td>62: key words; 63: old people so croquet; 66: ‘listening’</td>
</tr>
<tr>
<td>Melisa</td>
<td>15: sees fence, no inference</td>
<td>18: ‘shibo’</td>
<td>15: ‘hearing’; 18: ‘one or three people’</td>
</tr>
<tr>
<td>Trisha</td>
<td>17: ‘more clues by looking’</td>
<td>13: ‘shibo’</td>
<td>22: ‘wasn’t listening’</td>
</tr>
<tr>
<td>Helen</td>
<td>10: ‘main source is looking’</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
As predictions made at the end of the introductory segment (Frames G0-G14) suggested, the majority of listeners expected to see visual elements that would support an initial macrostructure. Most listeners, for example, expected to view an element that would clarify the word ‘gateball’ and show that a car accident had indeed taken place. The visual narrative of Frames G16-G36, however, is not so easily interpreted. Immediately following the studio setting, for example, Videotext Two presents an establishing shot (Frame G16) of the a dusty plot of land. Is it a playing field? No sports equipment in visible. In the upper right of the frame kanji text appears. Following that, a series of medium close-up shots are shown that focus on a crumpled cyclone fence lying on the ground (Frames G18-G24). During these eight seconds, the visual and aural narratives do not match: images of the fence are shown while a voice-over reporter speaks about the background details of the accident. From there, the camera movement mimics a car crashing through a wooded field.

Analysis of Table 5-7 reveals that the role of visual elements for hypothesis generation moves along continuum of listener behaviours that can be roughly divided in one of three ways: 1) as a central source of information; 2) as secondary source for listeners who prefer to attend mainly to aural elements; or 3) as a sporadic, and unfocused, source of information.

For listeners near the end of the spectrum who preferred to attend primarily to the visual narrative structure for hypotheses generation (e.g., Cara, Trisha, and Helen), the aural track provided little assistance in the further development of macrostructure. Listeners in this group tended to ignore spoken words during an initial pass, and some preferred to ‘skim’ the digital videotext quickly during an initial pass. Comments from Helen provide an insight into this style of comprehension behaviour:

... when I go through it the first time I try to use the words— the words that are written down on the bottom and the actual visual prompts. And then just when I have a real idea of what’s going on,
and then the next time I go through it I actually listen to the words ... If I pick one up here and there then I’ll think ‘ah, right’ but my main source is trying to see what’s going on. (Helen, partial section of text units 8 and 10)

As Helen explains, minimal effort is directed to “actually listen to the words” in favour of attending to written text and other “visual prompts”. As if flipping through a book before reading, Helen quickly skims the visual narrative structure to form an overall impression of the text. To Helen, the digital videotext is a flowing, recursive medium that can be accessed later at selected sections if closer inspection is needed.

During her initial pass, Trisha did not ‘skim’ as much but preferred to examine visual elements more closely than Helen. More than any other participant, Trisha utilised the visual narrative structure to generate a large number of inferences. Her comments relating to the trampled fence to illustrate her style of interaction with the videotext:

... And just like the footage I saw before, there’s grass and then there’s these fences like ‘Little House on the Prairie’ style so it’s a pretty professional one. And they’ve just been knocked down and then there’s this barb wire. It’s all ripped up so it looks like there’s been something that ran over it—like maybe like a car! (Trisha, partial text unit 15)

Prompted by a single set of images, Trisha evokes backward, orthogonal and forward elaborations to build her initial macrostructure. First, Trisha makes the connection that the fence must be located near the gateball field. She then makes a cynical comment about the rural setting through comparison to the American television drama ‘Little House on the Prairie’, perhaps indicating that the site is quaint or unsophisticated. Trisha notes, however, that footage is “pretty professional” much like Rubin’s (1995a) listeners who evaluated the production values of videotext within their comprehension processes. Finally, Trisha makes the forward elaboration that something powerful, like a car, must have knocked down the fencing.
Akin to Denise in the pilot study, listeners who attended primarily to the visual narrative reacted strongly to the vigorous camera movement in Frames G28-G36. Comments from Cara in Table 5-8 show the influence of tradecraft within hypothesis generation.

### Table 5-8

**Tradecraft in hypothesis generation**

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="caption" alt="Frame G30, Videotext Two" /></td>
<td>C: Oh, and now they’ve got the camera running. (laughs) So I guess something happened. (laughs) And they are going to try to—yeah, and they’ve got the characters for ‘death’. Alright, they are going through the people that died. It looks like a car—it looks to me like a car crashed into the ‘getobaru’ place, the ground, and killed some old people.</td>
</tr>
</tbody>
</table>
| SHIBO: Inami Tochiro san (80) & DEAD: Inami Tochiro san (80) | R: And how are you able to arrive at that?  
C: Funnily enough, from that camera thing because like they tend to run with the camera in news reports when something happens. (Cara; text units 28-30) |

Spurred obviously by the camera movement, Cara jokes that finally “something happened” in the otherwise dull news story. Combined with her reading of ‘shibo’ (death), Cara now forms a stronger hypothesis of what may have occurred: “it looks to me like a car crashed into the ‘getobaru’ place, the ground, and killed some old people.” At this point in the visual narrative no image of a car has yet been seen; Cara’s prediction comes only as a result of close attention to production techniques. Post-sessional comments help further explain how tradecraft can be utilised for hypothesis generation:

... especially the technique of running with the camera. Because you just know that when they do that you just know there is something,
some physical action has happened, or is happening. And so, yeah, there’s a lot, I think there’s a lot that you don’t even pick up consciously. But yeah, there’s a lot of conventions in journalism which sort of really help with understanding (Cara, text unit 122)

Perhaps the least proficient participant in the main study, Peter was another listener who primarily used visual elements to generate an understanding of the videotext. Peter’s comments regarding features of tradecraft show that a sensitivity to these aspects of production may be very valuable for hypotheses generation. Perhaps it comes as no surprise that Peter, the owner of a video production company, is particularly attuned to tradecraft:

... And then someone walked with—the camera tracked forwards to a spot. Now I assume that some people had been found dead near this game. That is what I thought to start off with, near a spot because you often see on Japanese news broadcasts a body which had been found near a rice paddy or something. So I thought bodies had been found next to that place. But then the camera tracked forward and there appeared to be marks on the ground and that suggested to me that a car had gone through and I had thought then that it was the occupants of the car that were dead ... (Peter, partial section of text unit 9)

Note that Peter employs the somewhat technical term ‘tracked forwards’ to explain his understanding. He then compares it to previous instances of the same text type to evaluate the possibility of his interpretation, and finds concludes that it well may be plausible. He talks about the movement of the camera one more time (‘tracked forward’) and then notices ‘marks on the ground’ that point to the possibility of a car. From there, he concludes that death must have occurred. Clearly, attendance to tradecraft and a focus on visual details served to support his hypotheses well.

Like other participants in the study, each of these listeners came upon this section with expectations of seeing an automobile accident. Neither attended closely to the aural track. Comments from Cara and Peter may challenge the findings of videotext researchers (Wetzel et al., 1994) that tradecraft may not be consciously integrated into macrostructure development. Both listeners attended to camera movement to create a number of complex inferences.
Within the establishing shot (G16) a caption is embedded in the upper right hand corner which “Odawara-shi Tochigi-ken” (Odawara City, Tochigi Prefecture). Most participants made an effort to read this kanji but few could decode the unusual place name. Most listeners quickly concluded that the kanji simply referred to location and that this information was not needed at this stage of macrostructure development. Beyond this, most listeners made no further effort to decode the kanji during this initial pass through the videotext.

More so than the kanji itself, however, variations in the appearance of written text may also signal the relative importance of an idea to listeners. The second appearance of written text in Frames G16-G36 comes when the caption ‘DEAD: Inami Tochiro-san (80)’ appears in the middle of Frames 30-36. Again, the majority of listeners were able to read the kanji for ‘dead’ and made no particular effort to read the victim’s name. Notably, the kanji for death (‘shibo’) appears in red and a larger font size. It comes ahead of other characters on the screen. Post-sessional comments from Helen illustrate the emphasised written text itself influenced her hypothesis generation:

... in the car crash they had ‘shibo’ at the end of the block and circled so I knew that ‘shibo’ (death) was the huge topic, the main topic of what the rest of it was about. And then from that I sort of tried to piece together the rest of the kanji of what I knew and what I knew the whole context was about. It was about ‘death’. (Helen, partial section of text unit 111)

Some listeners (e.g., Abby, Sandra, Lauren, and Chin) reported on numerous occasions that visual elements did little to further their understanding of the videotext. For these listeners, aural elements took precedence over the visual narrative as a primary source of information.

As Abby attends to the first frames of this section (Frames G16-G20), she makes a note of time and location details. She also admits that she is still unsure about ‘gateball’ and what its significance could be within the story. For Abby, then, devoid of any orientating principle, the “picture looks like some sort of garden or park or
something like that so I’m a bit mystified” (Abby, text unit 89). Earlier, she had admitted that ‘pictures don’t help much’ in her understanding. At Frame 30, however, she hears ‘otoshi-yori’ (old people) and infers that this concept is somehow tied to the concept ‘gateball’. With this association based entirely on the aural track, she evokes an elaborative inference at this point to conclude that gateball must be a sport similar to croquet (text unit 96). Through her verbal report in this section, Abby makes no comments regarding the eight seconds of images that display the trampled fence.

More than any other participant, Sandra concentrates almost exclusively on aural elements to generate hypotheses. She prefers attending to aural elements, she said, for fear of becoming distracted by either visual elements or unknown vocabulary words that she hears:

You spend too much time worry about the vocab that you don’t understand so you miss the vocab that you do understand. So like when I first watched the thing I try and block it out and just try to pick out vocab I do know. But even then you get distracted. (Sandra, partial text unit 151)

Earlier in her commentary (text units 136-142), Sandra too made use of the word ‘otoshi-yori’ (old people) to infer that the gateball is a sport similar to lawn bowls. Again, like Abby, there are no comments in her report which relate to the trampled fence or other key visual elements.

The behaviour of listeners who attend primarily to aural elements illustrates how visual elements may be used to ‘support’ comprehension processes. Somewhat proficient in aural decoding, such listeners appear to first seek clues within the aural narrative that help them resolve a central challenge. In this case, determining both the meaning and significance of gateball to the overall narrative was a major impediment to continued development. These listeners used bridging inferences to associate ‘old people’ with a sport and came up with gateball being similar to either lawn bowls or croquet. Notably, those listeners who attended primarily to the visual narrative did
not resolve the challenge; rather, they examined the entire videotext before coming to some sort of hypothesis regarding its potential significance or meaning.

A third group of listeners (e.g., Melisa, Wayne, and Gwen) appear to have no particular preference and attend to either the visual or aural elements as they generate hypotheses. At times, they appear to be unable to make inferences based on potential information in the videotext. Rather, it seems as if they are passive viewers and simply report what is displayed in front of them. Melisa’s comments about the fencing exemplifies this type of behaviour:

Hearing the place name and hearing that it’s at that gateball place again. And also from the visual aspects like it looks like a bit further back it looks like a fence had been knocked down and here again it looks like a fence has been knocked down. So, yeah, that’s what I know. (Melisa, text unit 15)

Clearly, Melisa’s comprehension processes at this point are limited to a level of simple description. In a way she personifies the way a passive comprehender might act. To be fair, however, listeners who appear to be passive may have 1) made inferences automatically and were unable to report them; 2) made the inferences consciously but did not report them; or 3) decided not to expend the effort to integrate inferences they may have made into the larger initial macrostructure. Despite these possibilities, clearly the lack of conscious hypothesis generation negatively affects efforts towards overall comprehension of the videotext.

At one point in the videotext (Frames G30-G36) information is presented in the aural narrative that conflicts with what was presented in the studio introduction. The information is misleading to some participants. Melisa, originally oriented to the idea that four persons had been injured together, becomes confused when she comes to understand from the aural narrative that just one person has died:

They said something before about—they split the people up with one person and three people. Uhm ... maybe three people, or maybe one person, maybe only one person was driving and three people were on the ground or something and it came in. Because also the guy—this person looks pretty old. I don’t know if he would be
driving that much as well, but I don’t know. And yeah, that first character means ‘dead’ so they are going through the names of the people. (Melisa, partial section of text unit 18)

Listeners, particularly those who draw information sporadically from both aural and visual sources, adjust their initial supposition when they realise that information provided by written text and aural narrative do not fully correspond to previously understood information. Melisa, for example, infers that a list of names recalls several persons who have died. She finds later that only one name is shown and at that point monitors her comprehension and corrects a “misunderstanding that there were four people but it’s like three and one sort of” (text unit 23). At the end of her initial viewing, however, Melisa once again indicates that she thinks that three people were killed (text unit 38).

Wayne provides a case study of a passive comprehender. Throughout his verbal report Wayne is unable to determine the significance of gateball and appears to lack any clear way to resolve this shortcoming. His inability to place gateball within the context of the narrative thwarts his efforts to generate hypotheses and thus his macrostructure remains weak. Repeatedly, he states that he does not yet understand what ‘gateball’ is. He perceives the word to be critical to understanding the entire videotext. His concern about the meaning of ‘gateball’, for example, overshadows any sense that the gist of the story relates to a fatal car accident. Table 5-9 shows Wayne’s behaviour as he draws on any source of information to make progress.
Table 5-9
Example opportunistic behaviour, Videotext Two

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame G30, Videotext 2</td>
<td>They’re giving names and ages or the name and age of some specific person. And I can see the kanji for ‘dead’ there. That helps a bit. It’s obviously out in a suspicious looking kind of location. (laughs) (Wayne, partial section of text unit 10)</td>
</tr>
</tbody>
</table>

As illustrated in the excerpt, Wayne provides interpretation of the caption text that appears in Frame G30. Because of camera movement, Frame G30 is out of focus and poorly lit. Wayne appears to associate his reading of the kanji character for ‘death’ within the visual context provided by the frame, leading him to conclude that the area is “suspicious looking”. By doing this, he generates a bridging inference between the text and its visual context: Are gateball and death somehow related? Wayne laughs at the thought, and temporarily abandons this line of reasoning in subsequent commentary (text unit 17). When he continues, however, he seeks any source of information that may somehow provide a link between ‘gateball’ and ‘death. No elements appear that strengthen the connection. By the end of his initial viewing, Wayne realises that he has been unable to develop much of his initial macrostructure (text unit 33).

Once text type is identified and an initial macrostructure formed, listeners pursue further macrostructure development through the generation of hypotheses. Interpretations of are not made at random and generally fit within the boundaries of an initial understanding. Hypotheses are the result of complex inferential processes that include forward, backward and orthogonal elaborations. One part of videotext comprehension at this stage, it appears, consists of continuos online monitoring of
visual elements for their worth in assisting emerging understanding. Analysis reveals that some listeners rely almost solely on visual elements to drive inference generation; for others, aural elements are the primary source of hypotheses. A third group of listeners draw sporadically on any available source of information. Such listeners, it appears, may be sidetracked by spurious detail, unresolved challenges in the videotext or by the failure to form a strong initial macrostructure from the outset.

For those who prefer the visual narrative, some attend closely to images and others choose to skim the videotext during an initial pass. Listeners who favour the aural track, on the other hand, generally ignore visual information and remain focused on key spoken words and phrases to generate hypotheses.

Throughout an initial pass, the listeners remained alert for any information that may pertain to an unresolved, or troublesome, point of comprehension which blocks macrostructure development. In this section of Videotext Two, resolution of the word ‘gateball’ presented a challenge to a number of listeners. To resolve this challenge, listeners searched for spoken words, written text and images for clues that would improve their understanding of the narrative. Images which do not seemingly contribute to a macrostructure (in Videotext Two, for example, eight seconds of medium close-up shots of the trampled fence) were viewed rather passively. With some exception, most listeners do not expend the effort to interpret what an image, or series of images, may ‘mean’ unless such an image satisfies an immediate need. Similarly, listeners only select spoken words that are deemed salient and ignore those not sufficiently understood to be of immediate use.

Written text occupies a similar role within hypotheses generation. When not perceived as necessary (as in the case of the caption indicating the location of the accident), respondents did not bother to decode the written text. Typographically prominent captions signal their importance and strongly influence macrostructure development. As shown, several listeners needed to make sense of the word ‘death’
in context and were forced to reconsider some of the points of their emerging understanding in the light of this information.

There is evidence to show that some respondents consciously attend to aspects of tradecraft as a guide to interpretation. Somewhat bizarre or unusual camera movements (e.g., shots of a ‘car’ moving through a field) evoke the strongest reaction. As with participants in the pilot study, however, aspects of tradecraft may contribute to confusion for some listeners, and this is discussed in more detail later in the analysis.

A summary of behaviours related to hypothesis generation provides a clear outline of the category:

1. Determine a central concern (e.g., gateball is unknown) that impedes further macrostructure development
2. Anticipate the appearance of visual elements that will provide information related to the central concern
3. Search the visual narrative for clues related to major concern (e.g., gateball)
4. Form inferences related to the central concern, but if no useful clues appear in the visual narrative
   A. Heighten the level of concern and scrutiny
   B. Increase attention to aural narrative
   C. Reset goals and decide that the concern is not central after all
5. Once sufficient decoding is attained, generate tentative macrostructures
   A. Expand hypotheses through inferential processes, largely focusing on elements of visual narrative structure
   B. Maintain interest in words decoded but not yet understood (e.g., ‘getobaru’) and attempt to assign significance
6. Skim quickly through visual narrative
   A. Consciously ignore aural narrative for the first time
   B. Make no strong effort to develop macrostructure
   C. Make only tentative hypotheses and expect to revise
7. Concentrate on aural elements because visual elements are
A. Distracting
B. Of little help

8. Proceed with no particular goal in mind
   A. Make few conscious inferences from either source

9. Evaluate written text as solid basis for development
   A. Evaluate the written text on size, location, and potential ease of understanding
   B. If needed, pause and decode
   C. If unneeded, minimise effort needed to decode

10. If information from any source potentially alters initial macrostructure
    A. Put potential alterations on hold and wait for further evidence
    B. Adjust initial macrostructure in light of new information
    C. Re-energise monitoring efforts

Before continuing the analysis, a review of the central hypotheses held among participants may be helpful. At this point in Videotext Two, many participants are still uncertain about 1) the number of persons involved in the accident; 2) whether or not it was actually a car that caused the accident and 3) what the word gateball means specifically and 4) the relationship of gateball to the accident.

**Confirm interpretation**

*Listeners may utilise visual elements to confirm an emerging interpretation.*

It was proposed in the pilot study framework that one role of visual elements is to help listeners confirm that a particular word, phrase or tentative hypothesis aligns with an overall macrostructure. To refine this category, comments related to Frames G38-G48 are used to focus the analysis. Visually, these ten seconds of the videotext are dominated by images of wrecked automobile being readied for towing. The segment features six seconds of a medium close-up shot of wire fencing wrapped
around the right front tyre of the damaged vehicle. During the aural narrative, the
reporter finishes his description of how the accident occurred. He also names the
victim and speaks about the gateball club activities. Table 5-10 provides a list of text
units at which listeners confirmed aspects of their initial macrostructure.

Table 5-10
Instances of confirmation by text unit, Videotext Two

<table>
<thead>
<tr>
<th>Participant</th>
<th>Images</th>
<th>Written text</th>
<th>Aural elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abby</td>
<td>101: wreck</td>
<td>98, 113, 125</td>
<td>100</td>
</tr>
<tr>
<td>Sandra</td>
<td></td>
<td>142, 149, 169</td>
<td>131, 167</td>
</tr>
<tr>
<td>Chin</td>
<td></td>
<td>29</td>
<td>24, 32, 33</td>
</tr>
<tr>
<td>Li-ping</td>
<td>58: wreck</td>
<td>37, 86</td>
<td>71</td>
</tr>
<tr>
<td>Cara</td>
<td></td>
<td>53</td>
<td></td>
</tr>
<tr>
<td>Gwen</td>
<td></td>
<td></td>
<td>29</td>
</tr>
<tr>
<td>Lauren</td>
<td>67: wreck</td>
<td></td>
<td>67: ‘club’</td>
</tr>
<tr>
<td>Wayne</td>
<td></td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>Melisa</td>
<td></td>
<td>32, 36</td>
<td></td>
</tr>
<tr>
<td>Trisha</td>
<td>22: wreck</td>
<td>13, 23</td>
<td></td>
</tr>
<tr>
<td>Helen</td>
<td>14: wreck</td>
<td>8</td>
<td></td>
</tr>
</tbody>
</table>

Clearly, the series of shots which picture the tow truck preparing to move the
wreckage is the central set of images used to confirm macrostructure. Table 5-11
provides examples of listeners’ reactions to the site of the wreckage.
Based on comments in Table 5-11, it appears that listeners rely on backward elaborations in order to utilise a visual element in confirmatory manner. Abby’s statement that “I knew that they had a car involved because of the first—the very first heading had a car in it” exemplifies the need to draw on previous information as a way to explain a present image. The same image helps to align other videotext elements within a listener’s macrostructure, as illustrated by Abby’s statement...

<table>
<thead>
<tr>
<th>Representative image</th>
<th>Corresponding comments</th>
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</thead>
<tbody>
<tr>
<td>Frame G38, Videotext 2 [caption: DEAD Inami Tochiro-san (80)]</td>
<td>Oh, okay! Righty-o! We have a car! That’s good actually, I knew that they had a car involved because of the first—the very first heading had a car in it. And now I can figure out why they were first showing pictures of trees and so on. (Abby; text unit 101).</td>
</tr>
<tr>
<td>Frame G48, Videotext 2</td>
<td>Uhm, well now that I know that—the pictures actually have the cars with their barbwire on it. Maybe the car is actually went through the barbwire fence. Which is what they’ve shown previously. (Chin; partial section of text unit 42)</td>
</tr>
</tbody>
</table>

| Frame G48, Videotext 2 | Yep, there’s the car. So that’s been smashing through something ... Okay, well they just said who the driver was. And they showed that bit of wire. That’s why they filmed the wire because they were showing the wire caught up in the car. (Cara; text units 35 and 36) |
| Frame G48, Videotext 2 | Oh there it is. There’s that smashed up car. Yeah. Oh, there it is. There’s that smashed up car. ... I wasn’t listening, but yeah, that is obviously the car that ran over the grass and over the fence and probably killed the eighty year old person. (Trisha; text units 20 and 22) |
| Frame G48, Videotext 2 | Well, now I know it is about a car crash. (Helen, partial section of text unit 20) |
“And now I can figure out why they were first showing pictures of trees and so on” and in Cara’s remark that “That’s why they filmed the wire because they were showing the wire caught up in the car”. Post-sessional comments from Abby shed further light on the use of backward elaborations:

... with the second news clip the view of the crashed car reminded me that there was a car involved at all which I did know at the start and had been disregarding. It put me back on track that there had been an accident. It’s the sort of thing which a Japanese person would have known from the start but I sort of missed it ... (Abby; partial section of text unit 313)

In this instance, note that the image puts Abby “back on track” and causes her to refocus her understanding that the videotext is centrally about an accident. Again, one aspect of confirmation is that of alignment: previously seen elements now ‘make sense’ within the overall context of the visual narrative.

The image of the wreckage played more than a sole confirmatory function for some listeners. Sandra, for example, used the visual element to both confirm and generate ancillary hypotheses:

And they showed a crashed car on the screen so I guess it must have been the car that ran into the lawn bowl centre but I don’t know if it was done on purpose or was an accident. I don’t understand if it was an accident and if the people would have been injured but again I don’t understand why you would want to crash a car into a lawn bowls centre. (Sandra, partial text unit 149)

In the early part of her comments, Sandra speculates that the wrecked car is responsible for problems at the gateball field, and her phrase “it must have been the car” indicates a confirmatory function. From that point, she employs the same visual element to speculate whether the incident was caused intentionally or the result of an accident. In this case, the single image has made Sandra think both of what happened previously (a backward elaboration) and what may happen in upcoming sections of the videotext (a forward elaboration).

Not all participants, however, placed the images of the wrecked car into a confirmatory role. Some listeners, it appeared, were still at a ‘hypotheses
generation’ stage of initial macrostructure development and thus employ the image to perform that function at this time. Melisa, for example, makes comments that suggest that a listener not ‘primed’ to integrate the image into a larger macrostructure (through backward elaborations and subsequent alignment) will see such an image in a rather passive manner:

The main source now is probably listening. Yeah, the car they are showing doesn’t really show me much compared to what they are saying I don’t think, but maybe they will talk about the damage to the car or something in the next part. (Melisa, partial text unit 89)

Once again, Melisa comes across as somewhat ‘passive listener’ just as she had during her earlier interactions with the videotext. Although the possibility exists that she feels that she does not need to her confirm understanding, it is important to realise that a visual element can only take on a confirmatory function when a listener has developed an adequate macrostructure. Otherwise, it seems, visual elements continue to perform a hypothesis generation role within the overall listening comprehension process.

Significantly, the various reactions to the image of the wrecked automobile highlight the multiple interpretations that visual elements evoke. For some participants, the wreckage is a clear signal that the narrative primarily concerns a car accident; others take little from the image (again, Melisa exemplifies passive viewing) and a third is unable to assign significance to the image within her developing framework and so keeps open tentative possibilities. Further, Wayne (text unit 12) remains fixed on the idea that ‘gateball’ is central to the narrative and does not mention that the wreckage has appeared at all on screen. Putting limitations of verbal reports aside for the moment (he may have forgotten or been unable to verbalise his thoughts), this type of behaviour suggests that an overwhelming concern to attend to an unresolved problem may prevent a listener from capitalising on potentially significant visual elements.
Analysis found that written text was used little in confirmation. That is, text, once decoded, was not employed to evoke backward elaborations and align previously seen or heard elements of videotext. Rather, as stated previously, written text is better conceptualised as fulfilling the role of initial macrostructure or hypothesis generation.

The confirmatory role aural elements play within macrostructure development is easiest to detect amongst participants who made frequent pauses while interacting with the digital videotext. As with the behaviour of Denise during the pilot study, a few participants stopped the digital videotext whenever a word or phrase was recognised. Gwen, for example, paused the clip sixteen times while interacting with the clip the first time. (By contrast, Helen and Cara preferred skimming the visual narrative structure in as little as four brief pauses.) In Gwen’s case, the effect of the pauses served to ‘stitch together’ aspects of macrostructure. At her eighth pause, for example, Gwen utilised the aural narrative to confirm what she had just seen in the caption:

Yeah, ‘shibo shimashita’. He died.
(Gwen, text unit 29)

Gwen’s pause to highlight the spoken phrase can be seen as being confirmatory in that the phrase had immediate relevance to an anticipated element (she had just seen the written text), activated a backward elaboration and assisted with macrostructure development. With some exception, analysis of the verbal reports pointed to the possibility that aural elements play a weaker confirmatory role in comprehension than do visual elements: the frequent pauses that allow a listener to focus on specific aural elements tended to be driven more for a need to address local, immediate textual concerns than to align a number elements within an overall macrostructure.

In summary, once a listener forms an initial macrostructure and generates tentative hypotheses, visual elements then take on a confirmatory function that seeks to strengthen and align earlier hypotheses with the overall interpretation of the
narrative. The sighting of the wrecked automobile in Videotext Two, for example, evokes the strongest reaction amongst listeners to affirm that the narrative centrally concerns a car accident. The image of the crashed car, coupled with the close-up shot of its right tyre intermingled with sections of fence, provides confirmatory evidence to the listeners that their macrostructure development is ‘on the right track’ to an overall correct version of the videotext. Based on verbal reports, the confirmatory role of visual elements can be characterised as follows:

1. Releases anticipations primed by elements at an earlier stage (‘Oh, there it is’);
2. Evokes an immediate and passionate response, followed by a sense of relief (‘Oh okay! Righty-o!’);
3. Activates backward elaborations that focus on points previously unresolved in the visual narrative (‘that’s why they filmed the wire’);
4. Focuses on an aspect of macrostructure, as opposed to continued hypothesis generation (‘now I know it is about a car accident’);
5. Strengthens a previously formed tentative hypothesis (‘There’s that smashed car’).

In advance of further discussion, a summary of what the majority of listeners understand at this point in the analysis may be helpful. For the most part, listeners have understood that a car accident has taken place. For the most part, they are unsure about details regarding the driver, the number of people injured and how many have died. Some listeners are still concerned about the significance of the word ‘gateball’ in their macrostructure; for the moment, however, many others have placed this concern on hold in the hopes that information found at a later section will help resolve it.
Constrain, or refine, interpretation

The presence of a visual element may help the listener narrow an interpretation from amongst other plausible meanings.

The presence of a visual element may help a listener refine a word, phrase or tentative hypothesis as they continue to build an initial macrostructure. To develop this category, the transcribed comments made by three of the most proficient participants (Abby, Sandra and Lauren) in relation to Videotexts One and Three were used. Comments made during interactions with Videotext Two alone provided no evidence pertaining to the role of refinement. Indeed, a thorough search of participant transcripts found that refinement is relatively a rare activity during an initial pass. Lauren, for example, did not mention using any elements within this capacity.

A selection of comments from Abby, however, provides a strong example of how a listener may use images to refine understanding. First, consider her comments related to differences in displayed money in Frames M24-M34 of Videotext One:

The picture was very helpful because it cued me that the clip was actually shifting onto the money themselves to talk about the actual notes, uhm, and there was the word ‘satsu’ which means ‘note’ anyway so that was a good indication and uh, what else? Yeah, when it started to talk about the non-damaged notes it focused in on a particular chunk of money so obviously it was sitting there apart from the all the others ... (Abby, partial text unit 28)

In this instance, it appears as if Abby is using the visual narrative to support her understanding of the key word ‘satsu’ (note) from the aural narrative. But within this example of support, Abby attends to tradecraft and notices the focal point of the camera (which goes from a medium wide to a close-up shot) to further distinguish the difference between the two piles of money. For Abby, there is ‘obviously’ a nuance here that she is able to pick up and refine understanding. As she advances the clip, her understanding of the aural narrative and sensitivity to tradecraft confirms this distinction:
Okay they’re still talking about the damaged notes and the undamaged notes and again they’ve told a certain portion were damaged and why they were damaged ... And once again the fact that they panned across from one neat-looking pile of notes to a fairly ‘scrunched-up-looking’ pile of notes sort of backed up what I was hearing as far as that was concerned. (Abby, partial text unit 33)

Based on these two instances, ‘refinement’ appears to be a way of adding detail to a developing macrostructure. By distinguishing the differences in the notes, they also “back up” her understanding and thus can also be considered an aspect of confirmation.

A third example of refinement from Abby comes just after she attends to six seconds of Videotext Three, Frames A30-A36:

Well they’re showing pictures of obviously what has been found so ... that’s helping me to refine my idea of what the word ‘ishigaki’ means which is what they’ve discovered. And obviously the ‘ishi’ in ‘ishigaki’ does refer to stone because they’re showing you big pictures of stones so that’s helping and it is something that has been buried and it’s not just a small little tiny item. It’s something like a ruin of a building or something like that because they are panning right across this whole big hole and they’re giving specifications like something like two meters and big and small and different levels and stuff. So that’s helping me, yeah, to narrow down what my picture is of what they’ve discovered. (Abby, text unit 187)

The visual narrative structure of Frames A30-A36 is rather simple: medium-wide shots look down upon a two meter ditch and then move to similar shots that display the top of several thick stones. Strong contrasts in lighting, as a result of using direct sunlight to videotape deep pits, obscure the clarity of the images.

In her comments, Abby clearly states that she uses this set of images to “refine my idea” of a particular word: in addition, however, she explains that she uses these elements in combination with other influences as a way of developing her macrostructure. By the end, however, she repeats the sense of refinement in that the images have helped “narrow down what my picture is”, or constrain, the concept of the discovery. Refinement, in this case, can be considered in light of behaviour in which the listener focuses on a particular key element to exclude the other
interpretations that may exist in the non-notational symbol system. After this comment, for example, Abby has refined her understanding of ‘ishigaki’ to be nothing else than a large stone.

The only clear example of the use of aural elements to refine macrostructure comes from Sandra. Once again, her comments relate to the images of the piles of money in Videotext One:

... and they divided it up into two—or four lots and obviously different, you know, amounts. And some are ripped and some are not ripped because they said ‘yaberete inai’ and because I knew ‘yabureru’ which is ‘ripped’ and at the end he said something about ‘majiette ita’ which I think is something like ‘mixed up’ or ’mixed in’ with the rubbish. (Sandra, partial text unit 23)

As with previous videotexts, Sandra prefers the aural track of Videotext Three to base comprehension. Here, ‘refinement’ comes as the result of two words being understood in context: Sandra makes a bridging inference between them to conclude there are differences between the two stacks.

As listeners seek to refine or constrain a developing macrostructure, visual elements

1. Rely partially on listener sensitivity to tradecraft, particularly in regards to focal points, shot types or camera movement from one element to another;

2. Are evoked when a listener is concerned with distinguishing certain aspects of a visual element from those elements which are similar;

3. Apply to word level, as opposed to macrostructure level, distinctions;

4. Are relatively uncommon during an initial front-to-back passage through a news broadcast.

At this point, it may be useful to note that most listeners have come to develop a relatively strong macrostructure. With the exception of Li-ping and Peter, each participant knows that an accident has occurred near a gateball field and that three players or so have been killed or injured. The majority of participants have passed through approximately two-thirds of the news broadcast at this stage of their initial front-to-back viewing.
Hinder macrostructure development

Visual elements may confuse or hinder interpretation.

On occasion, the presence of a visual element hinders macrostructure development. In first language reading comprehension, problematic understanding can be attributed to text characteristics, listener characteristics or the interaction between textbase and reader (Pressley & Afflerbach, 1995, p. 66). The same factors can account for difficulties in listening (Rubin, 1994), especially for those attending to authentic news broadcasts, when the dual coding of information may act as a barrier to comprehension by placing high demands on limited cognitive resources (Grimes, 1993; Gunter, 1987; Schwartz, 1992; Kirby, 1993, Rubin, 1995b).

As Spivey (1997, pp. 56-78) points out, however, mistakes are often made on the way to understanding. From a constructivist perspective of comprehension processes, misunderstandings are expected and can be characterised as adjustments in the development of an emerging macrostructure. As such, they can not be considered a hindrance. To separate these distinctions during the analysis, comments that related to the ongoing development of a tentative macrostructure (e.g., not knowing what gateball is or, for example, “overall coherence is a bit dodgy” (Abby, text unit 105)) were ignored. Only those incidents where listeners specifically self-reported that they were experiencing problems with the videotext were closely examined. The problems are listed in Table 5-12.
Table 5-12

Incidents of hindered macrostructure development

<table>
<thead>
<tr>
<th>Participant</th>
<th>Images</th>
<th>Written text</th>
<th>Aural elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abby</td>
<td>100, 108, 122: unclear of what they are</td>
<td></td>
<td>115, 122: dialect</td>
</tr>
<tr>
<td>Sandra</td>
<td>169: people in field?</td>
<td>127, 157, 161: needs to disambiguate when realises that text not match what was heard</td>
<td>133, 144: too fast; 151, names are distracting; 164: dialect</td>
</tr>
<tr>
<td>Chin</td>
<td>40, 63: have three people been thrown under the trees?</td>
<td>68: who is the driver?</td>
<td>21, 34, 61, 68: speed; 53, 54: dialect; 42, 69: vocabulary</td>
</tr>
<tr>
<td>Cara</td>
<td>19: zoom?; 48: body language</td>
<td>48: distracting written text</td>
<td>44: dialect</td>
</tr>
<tr>
<td>Gwen</td>
<td>40: people in trees?</td>
<td>35: difficulties in decoding</td>
<td></td>
</tr>
<tr>
<td>Lauren</td>
<td>60, 61: facial expression difficult to interpret</td>
<td></td>
<td>68: vocabulary; 73: dialect; 77: right, not left?</td>
</tr>
<tr>
<td>Wayne</td>
<td>10: a suspicious location?</td>
<td>12: distracting written text</td>
<td>6, 14, 17: speed, vocabulary; 26: dialect</td>
</tr>
<tr>
<td>Melisa</td>
<td></td>
<td>36: is there another death?</td>
<td>15, 23: vocabulary</td>
</tr>
<tr>
<td>Trisha</td>
<td></td>
<td></td>
<td>25: dialect; 27: misheard word</td>
</tr>
<tr>
<td>Helen</td>
<td></td>
<td></td>
<td>16, vocabulary; 23, dialect</td>
</tr>
</tbody>
</table>

Once the problems were identified and set out, Table 5-12 showed that most listeners reported problems to do with aural elements, particularly the dialect of the elderly witness (Frames G50-G64). By far, images and headlines were a less prominent source of confusion.
At the completion of a front-to-back initial viewing, the researcher asked each listener to summarise the entire clip as completely as possible. Table 5-13 presents key points of these summaries to give a general indication as to where listeners may have gone amiss in macrostructure development.

Table 5-13

<table>
<thead>
<tr>
<th>Participant</th>
<th>Key points of initial summaries</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abby</td>
<td>Four elderly gateball players ran into a tree; one died. Why was there an arrest?</td>
</tr>
<tr>
<td>Sandra</td>
<td>Driver missed a curve and ran into gateball players; one or two died. Driver charged and questioned.</td>
</tr>
<tr>
<td>Chin</td>
<td>Car hit a ‘gate barrier’; one person died on the tree and three others went below the tree. A 69-year-old driver was injured.</td>
</tr>
<tr>
<td>Cara</td>
<td>69-year-old gateball player drove through field and killed four.</td>
</tr>
<tr>
<td>Gwen</td>
<td>Players returning from gateball game had car accident when hit wiring; 80 year old passenger died, 69 year old injured.</td>
</tr>
<tr>
<td>Lauren</td>
<td>Car accident at gateball club killed four people; a driver was arrested OR a person in the car was taken in for questioning.</td>
</tr>
<tr>
<td>Wayne</td>
<td>There has been an accident and some people were killed.</td>
</tr>
<tr>
<td>Melisa</td>
<td>Car veered off road to kill three.</td>
</tr>
<tr>
<td>Trisha</td>
<td>Four in car were injured, including an 80-year-old; the car rolled near trees.</td>
</tr>
<tr>
<td>Helen</td>
<td>Car ran off road into gateball players, three died; an 80-year-old died from head injuries.</td>
</tr>
</tbody>
</table>

Four key points of mistaken interpretation can be drawn From Table 5-13. The first of these centers on how many were injured or killed. Cara and Lauren, for example, think that four people were killed. Trisha feels that there were no deaths and that four were injured. Recall that the headline at the beginning of Videotext Two (Frames G2-G12) stated ‘Four injured in gateball field’. Despite the appearance of
this headline, however, it is reported in the aural narrative (during a voice-over of Frames G8-G12, and again over Frames G30-G34) that one person has died and three are injured. Clearly, the headline served as such a powerful advance organiser that information which counters it, including a caption for death (Frames G30-G38) beside a singular name, was discounted.

A second point of confusion came as the result of assigning too much importance to a visual element and its corresponding tradecraft. Three listeners (Abby, Chin and Trisha) each thought that the tree (Frames G32-G36) played a prominent role in the accident. Recall that when the tree is shown that the camera mimics the movement of the crashing vehicle. Chin, in particular, inferred from these actions that the vehicle hit the tree to kill one person and that the other three people were thrown behind in the bushes (text unit 40). Because the tree is never mentioned in the aural narrative, these mistaken interpretations come as a result of the visual narrative.

The third point of confusion centers on the status of the 69-year-old. Is he a gateball player, a passenger in the car, does he have injuries or has he been arrested? Note that confusion about this individual comes despite the display of a caption that reads ‘ARRESTED Driver of the small car, a 69-year-old male’. A similar description of the driver comes in the aural narrative.

Finally, several listeners were unsure of the status of the injured players. Gwen, for example, inferred that the accident occurred as players were returning from a game of gateball. Among these passengers, she hypothesised, were an 80-year-old and a 69-year-old. Trisha reached a similar conclusion, and thought that passengers were injured as the car rolled into the trees. Note that there is no mention of passengers in the aural text. On speculation, perhaps the use of the point of view of the driver in Frames G30-G36 (in which crashing of the vehicle is re-enacted) accounts for the generation of these orthogonal inferences.
In addition to the four points above that relate to overall summaries, verbal reports corresponding to the final sections of Videotext Two provide further basis for discussion of specific details.

As expected, listeners stated that the elderly woman’s dialect in Frames G52-G82 was very difficult to understand. Many of them expressed their concern about dialect before they actually heard her speak; from sight, they inferred that she would speak in a non-standard manner. When they played the sound, the majority of participants reported that they were not able to understand the aural narrative. Nonetheless, listeners utilised the accompanying caption, the visual narrative and what they could from the spoken text to conclude that 1) the woman was a witness to the accident; 2) she was a rural inhabitants; and 3) she had no injuries herself. Most importantly, however, each of the listeners eventually realised that the witness’ testimony made little contribution to the story. With this realisation, the strong dialect became a temporary, rather than significant, hindrance to continued macrostructure development.

Inefficient decoding of written text, particularly in the case of *kanji* characters, was cited as key source of frustration and thus . If written text is not decoded efficiently, of course, the attempted effort uses up valuable attentional resources and thus hinders further understanding. Comments from Abby and Sandra, made while attending to Videotext Three, illustrate this problem. First, consider what Abby has to say as she first sees the headline in the studio introduction (Frame A4):

Well, I try and—often it is hard to read the bits along the bottom without missing a whole chunk of what they are saying because the *kanji* is sometimes difficult. So I try not to read too much. I just glance and see what I can get from the glancing and then listen to what he’s saying and figure out the rest of it through what he’s saying because it’s always related. And, yeah, I try to listen as much as I can. It’s very tempting just to switch off and read the—the headings and watch the images ... (Abby, partial text unit 303)

In Abby’s comments, note that she frequently encounters the problem of attempting
to read and listen at the same time. From experience with videotext, it appears she has developed a strategy in which she reads just a bit then devotes the bulk of her cognitive resources to the aural track. In this way, she uses what she hears to help understand the written text and not vice versa. Because of the effort required for this, Abby must consciously decide to attend to the spoken narrative and avoid the temptation to “switch off” and focus on what she considers to be less demanding reading and watching activities.

Sandra, viewing Frames A24-228, first looks at the caption, then attends to the aural narrative in an effort to appraise the value of the written text:

> The words that came up just here (points to the upper right hand corner) I tried to look at and couldn’t. I panicked again. And I tried to figure out like what he was saying and trying to attach it to the words that came up on the screen and they didn’t match or I didn’t think they matched so I panicked again. And then I saw ‘Nara-ken’ up here and it didn’t seem very significant and it was a waste of my time reading that. (Sandra; text unit 245)

What is notable about Sandra’s comments is that, like Catherine in the pilot study, she makes a choice to first assess the potential value of an element before she decides whether or not to expend further effort to properly decoding it. If the element is perceived to be of little immediate benefit, the written text is ignored. By doing this, potential impediments to macrostructure development caused by decoding unneeded information is minimised.

Finally, comments made by Helen in a post-sessional interview illustrate how visual elements may hinder a listener’s development of macrostructure:

> Because an image can be interpreted in several different ways and by taking the wrong interpretation it throws you off line. And so when the next piece comes up you either construe it in either the same way you construed the one before or you realise that the one before was wrong. And then you get all confused because you thought why wasn’t it about garbage collection and the cost of it but rather about finding money about it. (Helen, text unit 114)

Helen’s observation touches on a potential problem listeners face when attending to digital videotext: they may be mistakenly ‘led up the garden path’ to a wrong
understanding of a videotext through a series of incorrect inferences based on the visual narrative structure. Because interpretation is not restricted in non-notational symbol systems (Salomon, 1979), images can be “interpreted in several different ways” as Helen remarks. An emerging hypothesis, perhaps weak from the start, can then go further off-track when a listener attempts to integrate disparate visual elements into a coherent whole.

Listeners are aware of the potential of visual elements to mislead them. Post-sessional comments from Li-ping indicates that she would have preferred to have only the aural narrative presented for Videotext Two:

> With the second one maybe I’d understand it, I’d have a better comprehension if I listen to it directly from the audio tape ... Because I got confused with the—I thought it had something to do with the sport that caused the injury rather than the car. (Li-ping, partial text units 199-201)

Pressley and Afflerbach (1995) write about the behaviour of readers faced with conflicting information:

> ... contradictions produce a number of reactions, from simply continuing to read, confident that all will become clear later, to abandoning the current overall interpretation in pursuit of one that will be consistent with all of the information encountered in the text so far. (Pressley & Afflerbach, 1995, p. 73-74)

Listeners know that if they attend to the visual narrative first, more attention could be directed to the aural text later. Post-sessional comments from Lauren help explain how this strategy may be useful to listeners:

> ... And it’s often worthwhile just not listening to turn the sound down and go through it once and just watch the pictures, get a sense of what’s happening and read all the kanji and then go through it. You’ve already got a sense of what’s happening so you’re not trying to follow everything. That’s really useful. (Lauren, partial text unit 167)

Lauren’s comments explain one way visual elements may be used to form initial macrostructure. By turning down the sound, potential sources of confusion can be reduced.
To sum up, analysis of the verbal report data reveals that visual elements may be responsible for some inaccuracies in macrostructure development. Particularly in regards to tradecraft, some listeners reported that distracting, unmotivated or unusual camera techniques caused them to alter their interpretations of the videotext and to become confused. In the case of Videotext Two, tradecraft intended to mimic a car crash from the point of view of the driver led some listeners to assign undue prominence to a group of trees as a key cause of the accident. Regarding written text, two reasons for confusion surfaced during interactions with Videotext Two: 1) the inability to successfully decode written text and 2) the disparity between information presented in the headline and that reported at a later point in the narrative. There is evidence to suggest that written text is quickly assessed for its potential benefit. If deemed irrelevant, the effort to decode it is minimised. In general, however, it can be concluded that the difficulties associated with decoding the aural narrative outweighed the problems experienced regarding visual elements as a hindrance to macrostructure development.

**Provide little assistance**

*At times, listeners report that visual elements add little to the development of a macrostructure.*

One concept proposed in the preliminary framework was that images might occasionally provide little assistance to the listener. Not surprisingly, when Lauren for example perceives that the visual narrative is unhelpful, she attends more to the aural track:

... there was no help from pictures or anything else that I could get something. I really had to rely on listening. (Lauren, partial text unit 60)

Wayne shows how information available in written and aural narrative, not visual elements, worked together to support macrostructure development:
In the second one, if it was just the pictures alone, for example, I don’t think that I would have guessed that someone had died, or if it had been an accident. It looks slightly menacing there and eerie but the car wasn’t particularly smashed in or anything. Whereas reading some of the kanji, catching some of the words, you could tell some people had died and there had been an accident of some kind. That kind of thing. (Wayne, text unit 93)

Note that support results when two elements combine to foster understanding. Alone, the visual elements did not assist comprehension for Wayne. The co-occurrence of the kanji and spoken words, however, helped him to shape a macrostructure. Notably then, listener ‘support’ can be said to be created despite what is happening in other parts of the videotext (in this case, the images often evoked orthogonal inferences and incredibly, Wayne can not recall that the car was smashed). It appeared that Wayne ignored or minimised attending to visual elements which did not align with his emerging macrostructure; for him, then, such elements provided little assistance to comprehension.

More so than any other listener, Abby was constantly alert to the effectiveness of the visual narrative and reported a number of instances at which visual elements provided little assistance. At the start of Videotext Two, for example, she became frustrated when she saw that the images were too vague to be supportive:

... The pictures aren’t being particularly helpful. They’re not detailed at all. They’re just a big overview of the area sort of thing. I have to say yeah, they should—they have to narrow that down—the pictures—if there’s anything to narrow them down to. Quite possibly there isn’t yet. So ... it’s like an article or a news clip about some big accident and they can’t show you anything because it’s already happened so they show you file photos of the thing. (Abby; partial text unit 196)

Abby's comments draw attention to one of the limitations of news broadcasts: often, a complex event has already occurred before reporters arrive at the scene and so reporters must talk about a story to make it newsworthy (Green, 1969). To compensate for deficiencies in the visual narrative, the aural narrative takes on a greater relative importance because it is able to provide a level of detail not possible through visual elements (Graddol, 1994).
A study regarding the perception of news violence conducted by Paridaen (1991) lends support to Abby's reaction. Using three different news stories, Paridaen investigated whether the audiotrack itself or the visual narrative alone could carry the ‘violence’ of a murder story. Paridaen (1991) found that the “spoken narrative is responsible for the perception of violence” and that “pictures by themselves carried no significant meaning” (p. 11) when viewed without the context provided by the aural track.

Post-sessional comments from listeners reinforce the idea that visual elements may not necessarily always provide support listening comprehension. In a question about the influence of images Wayne, for example, responded that “… I was going to say they are the most important but there were quite a few moments where they would have been totally meaningless without being able to grab a few bits of vocab at the same time” (Wayne, partial text unit 91). Abby makes a similar comment:

They don’t help because they are too broad or they just don’t give you any detail at all about, yeah, they don’t sort of pick out an image and say ‘Okay this is what we are talking about’. It could be a vague scene or something like that and it’s like ‘that’s useless’ yeah. And most clips have a mixture of the two and they are both useful but with clips that are just broad based kind of scenes of landscapes or just a person sitting there talking it is really not particularly useful. (Abby, text unit 315)

As before, Abby repeats her observation that an image may be too vague to be of assistance, especially when video producers fail to match, or highlight, elements in the visual narrative to those in the corresponding aural narrative.

To summarise, some listeners report that visual elements provide little assistance to macrostructure development. Comments that relate to this aspect of video-mediated listening comprehension are infrequent, but are nonetheless notable in that they indicate that listeners constantly assess visual elements for their utility and relevance to an emerging macrostructure. If an element is not perceived as supportive, or does not cause noticeable difficulties, it may be automatically processed or judged to be of little assistance in the overall process of macrostructure development.
Summary

The intent of this chapter was to investigate the role of visual elements during front-to-back initial comprehension of videotexts. To do this, twelve upper intermediate listeners were directed to attend to videotexts and make immediately retrospective comments at each pause. The researcher prompted participants to predict, summarise or explain their comments throughout the process of verbal reporting.

Although verbal reports for three videotexts and post-sessional comments were recorded for each listener, the amount of data produced necessitated that the data set be limited in advance of analysis. Criteria for inclusion was based on proficiency level, the participants' perceived appropriacy of the videotexts and the saliency of post-sessional comments. Based on these points, it was decided to transcribe and analyse 1) all comments for three listeners who demonstrated the fewest difficulties and had the highest task completion rates; 2) all reports related to Videotext Two that was deemed to be the most appropriate by the listeners; and, 3) the post-sessional interview session of each participant.

Analysis of the data set was based on the preliminary framework set out in the pilot study. To refine analysis, only verbal reports taken during the listeners' first viewing of the videotexts were included. Inter-rater reliability for the analysis was calculated to be .83 and thus acceptable for the purposes of the study. Table 5-14 sets out the categories and each of their definitions.
Table 5-14

Summary of the role of visual elements during initial front-to-back comprehension

<table>
<thead>
<tr>
<th>Category name</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify text type</td>
<td><em>Listeners utilise visual elements to identify text type.</em></td>
</tr>
<tr>
<td>Initiate macrostructure</td>
<td><em>Listeners may utilise decoded written text to form an initial macrostructure.</em></td>
</tr>
<tr>
<td>Generate tentative hypotheses related to an initial macrostructure</td>
<td><em>Listeners may utilise visual elements to generate a number of tentative hypotheses.</em></td>
</tr>
<tr>
<td>Confirm interpretation</td>
<td><em>Listeners may utilise visual elements to confirm an emerging interpretation.</em></td>
</tr>
<tr>
<td>Constrain, or refine, an interpretation</td>
<td><em>The presence of a visual element may help the listener narrow an interpretation from amongst other plausible meanings.</em></td>
</tr>
<tr>
<td>Hinder macrostructure development</td>
<td><em>Visual elements may confuse or hinder interpretation.</em></td>
</tr>
<tr>
<td>Provide little assistance</td>
<td><em>At times, listeners report that visual elements add little to the development of a macrostructure.</em></td>
</tr>
</tbody>
</table>

The first of the seven categories was text type identification. Comments that formed this category were made when participants saw the first frame of the newscasts paused in advance of aural text being played. Given the participants' experience with similar texts with the site of the investigation, it was not surprising that most listeners quickly identified the videotexts as NHK Japanese news broadcasts. Of relevance to listening theorists, the use of videotext as a mode of presentation may cause text type identification to be a prominent and immediate feature of comprehension.
Headlines, in particular, were used by listeners to initiate macrostructure. Successful decoding of the hirigana, katakana and kanji characters was considered a top priority of the listeners in their initial viewing. Partial or unsuccessful decoding, particularly in the case of Videotext Three, slowed down initial macrostructure development.

As part of the development of a tentative understanding of a videotext, listeners utilise visual elements to help them generate macrostructure. Particularly in cases where the news broadcast begins with a lengthy studio introduction, listeners may not fully understand the early stages of an aural narrative and thus elements found in the visual narrative structure provide fertile ground for speculation about what may have occurred. Nonetheless, listeners are aware that their hypotheses remain tentative until elements appear which help to solidify a possible interpretation of the narrative as they understand it so far.

As understanding matures, visual elements take on a confirmatory role in the development of a listener's macrostructure. Images that are deemed salient to a macrostructure are integrated and help account for what is understood to be taking place in the aural narrative.

At the word level, visual elements may help listeners to constrain, or refine, an interpretation as they go about disambiguating a section of spoken narrative. To do this, however, listeners must be aware that an ambiguity exists and that special attention to particular visual elements may be useful. Not all listeners took advantage of this potential of the visual elements to help them.

On occasion, visual elements hinder macrostructure development. Unusual techniques of tradecraft, including camera movement and shifts in point of view, play a role in confusion by drawing undue attention to the otherwise marginal images. This was the case for three listeners who assigned prominence to the role of the trees as they summarised the accident reported in Videotext Two. Earlier, in the pilot
study, Alison had thought the camera movement indicated an attack of animals. The potential of visual elements to be confusing, however, is much less than that of poor decoding of written text or a weak understanding of the aural narrative in overall development of a macrostructure.

Although rare, a few instances were observed in the verbal reports to show that visual elements may provide little assistance to listeners if the images are deemed to be vague, unclear or irrelevant to an emerging understanding. The construction of news broadcasts themselves, in that they permit mismatches between the visual and verbal elements to occur, may contribute to a perception that not all visual elements are helpful. As part of their assessment, listeners attend more to aural elements at times they think the visual narrative is of little assistance.

The next chapter concerns the listener engagement with videotext in response to task demands. The analysis utilises the same set of verbal reports but at different point in time: following an initial viewing, participants were given a set of short answer tasks and directed to answer the questions any way they wished. Based on their resulting behaviour, a three-part framework is proposed and developed.
Chapter Six: Engagement with videotext in response to task demands

The purpose of this chapter is to explore the role of visual elements as listeners engage with videotext in response to task demands. So far, the study has concerned the online comprehension processes of learners as they attend to videotexts under situations that mimic those in a classroom situation. In this part of the investigation, attention turns to examining how the same students may interact with videotexts when presented a ‘co-text’ of simple tasks. The need for such investigation is motivated by the fact that little is known about candidate reactions to similar items in video-mediated language tests (Gruba, 1997). Knowledge of response to task demands, it is hoped, could be applied to improved design of assessment instruments.

The plan for this chapter is as follows: first, an explanation of task construction is presented; secondly, the procedures for data collection are briefly described; third, a quantitative analysis of the data is set out. The fourth section concentrates on qualitative data analysis. After proposing a framework for analysis, a series of individual listener profiles are analysed to examine task-directed search behaviour. The chapter concludes with a summary of the findings regarding the ways visual elements may influence responses to task demands.

Task definition and construction

For the purposes of the present study, a listening task is defined as a prompt designed to elicit the production of a response to elements presented in digital video media. A task demand is defined as the requirement to provide a brief response, in written form, to such prompts in either Japanese or English.

From the start of the task construction phase, guidelines regarding second language
classroom assessment were followed (Cohen, 1994, pp. 255-302; Genesee & Upshur, 1996, pp. 176-196). A thorough search of the literature related to computer-based and video-mediated tests of listening proficiency (e.g., Dunkel, 1991, 1992, 1996; Gruba, 1997; Thompson, 1995), however, found no guidelines specifically regarding the role of visual elements within listening comprehension assessment. Because of this, Weir’s (1993) advice for item construction was deemed to be the most prudent course for the present study: “In our present state of knowledge, the safest approach for teachers is to make test tasks approximate as closely as possible to the real-life behaviour(s) they wish to say something about” (p. 103). In addition, the way the Japanese course instructors (Kevin and Fumiko) said they designed tasks was taken into account:

... one of the kind of tasks we’d use would be just general listening ability so to listen to the video and then—watch the video and listen to and then—just generally jot down ah what they think the thing is about ... A second one would be to—in terms of the meaning of the video—would be to ask specific questions direct questions ... you know when are they talking about where are they talking about those kind of ‘wh’ questions. (Kevin, first interview, partial text unit 12)

... after first viewing I might give them a list of short questions. Just basic things like ‘who that person is’ or ‘what happened’ or ‘what was it’ things like that and have them fill in the questions and then show them [the video] again. (Fumiko, partial text unit 46)

Taking this lead from the instructors, journalists’ questions (e.g. ‘who, what, when, how’) were used as the basis of development. Short-answer tasks are the most suitable format for the present study for several reasons. First, open-ended short answer ‘wh’ questions are most likely similar to those posed to native speakers who listen to news broadcasts (Meinhoff, 1990; Rubin, 1995b). Secondly, such tasks mimic those most commonly used in the Japanese language classrooms at the site of investigation, and aligns with Milanovic’s (1991) advice to write questions in a way “reflective of the course students followed and the ways in which they put language to use” (p. 124). The use of tasks that are familiar to participants may minimise any reactions accorded to the appearance of ‘novel’ items (Brown, 1992; Dunkel, 1996).
Finally, open-ended questions provide a means to collect data without having to make strong *a priori* assumptions about listener behaviour (Berne, 1992; Buck, 1990).

In recognition of complexity of the listening process (Buck, 1990), Weir (1993) writes that "taxonomies of sub-skills have the state of hypotheses only, premised on what experience and opinion suggest are important" (p. 99). The lack of defensible taxonomies makes the job of drafting bandscales and writing test items very difficult (Brindley & Nunan, 1992). Extending his earlier study, Brindley (1997) investigated listening skills and item difficulty, because "we do not know if the skills claimed by the test developers to be being tested are in fact those being tested." (p. 65) Like others (Buck, 1992; Lumley, 1993), Brindley (1997) found little consistent agreement between judges on the perception of task skills. Because of this, Brindley concluded, that the more useful aspect of listening taxonomies is the assistance they can provide in post-sessional task analyses.

Because they delimit other possibilities, and thus serve as a pragmatic basis for task development, the four categories of listening tasks proposed by Dunkel et al. (1993, p. 186) were used to guide task construction. The first category includes orientation meanings, which include relationships, stated or implied settings of events, and the topic of the text. Detailed meanings of simple lexical meanings or single propositions form a second category. A third category is main ideas, which cover the principal propositions in sections of text. Finally, implications derived from textual elements that draw upon a listener's background knowledge and inferences are the basis for a fourth category. Table 6-1 lists the intended tasks purposes for each of the videotexts.
<table>
<thead>
<tr>
<th>Task</th>
<th>Videotext 1</th>
<th>Videotext 2</th>
<th>Videotext 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Main</td>
<td>Main</td>
<td>Main</td>
</tr>
<tr>
<td>2</td>
<td>Detail</td>
<td>Orientation</td>
<td>Detail</td>
</tr>
<tr>
<td>3</td>
<td>Detail</td>
<td>Detail</td>
<td>Detail</td>
</tr>
<tr>
<td>4</td>
<td>Detail</td>
<td>Detail</td>
<td>Detail</td>
</tr>
<tr>
<td>5</td>
<td>Detail</td>
<td>Detail</td>
<td>Implication</td>
</tr>
<tr>
<td>6</td>
<td>Orientation</td>
<td>Orientation</td>
<td>Detail</td>
</tr>
<tr>
<td>7</td>
<td>Detail</td>
<td>Implication</td>
<td>Orientation</td>
</tr>
<tr>
<td>8</td>
<td>Implication</td>
<td>Implication</td>
<td>Implication</td>
</tr>
</tbody>
</table>

The categories listed in Table 6-1 are useful in that they serve as a general guideline for task construction. A complete set of the tasks and their answers can be found in Appendix G.

**Procedures**

At the start of the session, participants were made aware that they would be directed to answer short-answer questions at the end of an initial front-to-back interaction. Accordingly, after viewing an entire videotext, each listener was given a printed set of eight tasks. From that point, each participant was allowed to interact freely with the videotext. Directed questions were asked only when a participant fell silent during a response. On occasion, listeners who displayed signs that they were particularly frustrated or unable to answer a question were encouraged to do their best. All responses were recorded on audiotape.

Immediately following the completion of all tasks, each listener participated in a semi-structured interview informed by experiences gained in the pilot study. Several questions were created for the post sessional semi-structured interview sessions that
sought to elicit comments related to three areas: 1) impressions of the videotexts 2) opinions regarding the use of digital video in Japanese language learning and 3) suggestions for improving the verbal report methodology (Appendix G).

**Quantitative analysis**

Both quantitative and qualitative methods of analysis were used to gain a perspective on responses to task demands. Quantitative data analysis began with the creation of the three-point rating scale seen in Table 6-2.

### Table 6-2

**Task rating schedule**

<table>
<thead>
<tr>
<th>Rating</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td><strong>not successful</strong>: the respondent was unable to provide a response or the response indicated little or no comprehension</td>
</tr>
<tr>
<td>1</td>
<td><strong>partially successful</strong>: the respondent was able to indicate a degree of comprehension, e.g. highlighting a key element</td>
</tr>
<tr>
<td>2</td>
<td><strong>largely successful</strong>: the respondent was able to provide a reasonably detailed, or complete, answer</td>
</tr>
</tbody>
</table>

The researcher used the scale to rate the responses. Using the same scale and procedures, a colleague was trained to rate and mark responses. Inter-rater reliability, calculated using Spearman Rho procedures, was estimated to be .92. To strengthen this reliability to total agreement on the final scores, the two raters discussed the items on which they disagreed until a combined rating was established. Based on this set of marks that reflect full agreement between the raters, simple descriptive statistical analysis formed the basis for ranking overall listener scores in Table 6-3.
Using Table 6-3 as a general indicator of listening proficiency, Abby, Sandra and Lauren were the most successful in answering the 24 items. Abby, for example, scored 43 out of 48 points to achieve 90% rate of success. By contrast, Peter scored 11 out of 48 points for a 23% success rate. The average listener received a score of 25 out of 48 points to achieve a 52% rate of successful task completion. To determine the relative difficulty of the task sets, descriptive statistics were calculated for scores related to each videotext in Table 6-4.

Table 6-4
Descriptive statistics of task scores

<table>
<thead>
<tr>
<th>Video</th>
<th>mean</th>
<th>SD</th>
<th>min.</th>
<th>max.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Video 1</td>
<td>8.67</td>
<td>3.87</td>
<td>3.00</td>
<td>16.00</td>
</tr>
<tr>
<td>Video 2</td>
<td>9.67</td>
<td>4.29</td>
<td>3.00</td>
<td>16.00</td>
</tr>
<tr>
<td>Video 3</td>
<td>6.33</td>
<td>2.46</td>
<td>2.00</td>
<td>11.00</td>
</tr>
<tr>
<td>Overall</td>
<td>24.67</td>
<td>9.33</td>
<td>11.00</td>
<td>43.00</td>
</tr>
</tbody>
</table>

n = 12
Surprisingly, the mean score in Table 6-4 indicates that tasks for Videotext Two were the least difficult for the listeners. To further examine this result, a repeated measures analysis of variance (one-way) procedure (Hatch & Lazaraton, 1991) was conducted and is displayed in Table 6-5.

### Table 6-5
ANOVA results

<table>
<thead>
<tr>
<th>Source</th>
<th>DF</th>
<th>SS</th>
<th>MS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respondents</td>
<td>11</td>
<td>318.89</td>
<td>28.99</td>
</tr>
<tr>
<td>Video</td>
<td>2</td>
<td>70.22</td>
<td>35.11</td>
</tr>
<tr>
<td>Error</td>
<td>22</td>
<td>115.11</td>
<td>5.23</td>
</tr>
<tr>
<td>Total</td>
<td>35</td>
<td>504.22</td>
<td></td>
</tr>
</tbody>
</table>

F (2,22) = 6.71, p < .01

The results of the ANOVA procedure indicate that there is a significant difference among the respondent’s performance on the three videotexts, pointing the possibility that the task set related to Videotext Two was indeed the least difficult to complete. To determine if there was a significant difference between task outcomes for Videotext One and Videotext Two, a post-hoc dependent t-test procedure was performed. The results of the t-test (t=1.02, df=11, p=0.33) indicate that the differences between the two videotexts were not significant.

The need to determine whether task completion success rates varied amongst the three videotexts was important in determining which comments to transcribe and analyse. If a videotext is too challenging or too simple, it may not provide a sufficiently strong basis on which to base an investigation of listening behaviour (O’Malley et al., 1989; Chamot, 1995). Recall that listeners perceived Videotext One to be the easiest of the three news broadcasts (see Table 4-1 in Chapter Four above). Despite of these perceptions, it has been found that scores for Videotext One do not differ greatly from those of Videotext Two. As an initial videotext, however, it can be argued that responses to Videotext One may be distorted by the listeners’ lack of
familiarity with procedures. For the sake of analytical continuity, Videotext Two will be used as the focal text for investigating response to task demands.

In total, eighteen sets of responses to task demands served as the basis for analysis in this section. The number of responses represents the same number of data sets that were used in the analysis of front-to-back initial comprehension. These include three sets each from Abby, Sandra and Lauren and one set from Videotext Two from each of the other nine listeners.

**Framework for qualitative analysis**

As with earlier stages of the investigation, the first step in the analysis of verbal report protocols consisted of building a preliminary coding framework. The sketch of responses to task demands in first language readers set out by Pressley and Afflerbach (1995, pp. 67-68) provided an initial basis for development. Features deemed not applicable to the present investigation (e.g., observations directly related to the reading of specific terms) were eliminated to create a ‘conceptually sparse’ point of departure that focused on the specific context and questions of this investigation (Miles & Huberman, 1994).

Patterned after cyclical style of qualitative data analysis conducted in previous sections, the researcher analysed the dataset until a coherent framework began to emerge. As the framework began to achieve viability, a colleague was asked to examine 30% of the dataset (five verbal reports) as a way to check the analysis. Inter-rater reliability, as calculated using the Miles and Huberman (1994, p. 64) formula, was .87.

Three distinct categories emerged from the recurrent analysis: 1) extensive pre-task review; 2) no immediate usage; and 3) search. Each of these categories is defined and described in further detail below.
Extensive pre-task review

After reading the task set, a listener may re-examine a significant portion of the videotext in an effort to solidify an overall macrostructure.

In accordance with the methodology of this investigation, each participant was directed to view the entire videotext before receiving a task set. Before attempting these tasks, some listeners initiated an extensive review of sections. Those actions that consisted of one-quarter to one-third of an entire news broadcast (ranging from 26 to 86 frames) were considered examples of extensive review. Closer analysis of task responses related to extensive review indicates that the behaviour occurs either 1) prior to the start of answering questions or 2) in the midst of responses to task demands. The motive for both types of reviews differs significantly, with the former unique to justify its own category. Those extensive reviews that occurred during the completion of a task set are described in the category to do with ‘search behaviour’ below.

Only two listeners, Sandra and Cara, initiated extensive reviews of a videotext prior to answering the tasks. Unfortunately, comments by Sandra of Videotext One reveal very little: during her re-examination of the news broadcast she did not speak about her actions. Despite prompts by the researcher for further explanation, Sandra proceeded to answer related items without comment (Sandra, text units 65-67). Limitations in methodology, including this type of behaviour, are discussed within the concluding chapter of this investigation.

Cara, then, is the only listener able to provide insight to pre-task extensive videotext review. Before responding to tasks, she said that she looked over Videotext Two because it “just sort of brings together everything that I saw” (text unit 67). Cara continues to explain that “if I listen to the whole thing once, just one time through you can not understand things that you hear but then you can understand them in context later on” (text unit 67). For Cara, the initiation of an extensive pre-task
review allows her to prepare for upcoming demands in two ways: first, the action allows Cara to further strengthen macrostructure so that she can conceived of the videotext as a unified whole; secondly, she feels that she is better prepared to attend to aural elements and thus fit the elements into a tentative macrostructure.

Other parts of Cara’s commentary suggest other reasons for undertaking extensive review. As she points out, another reason Cara feels a need to review the videotext has to do the stop-and-start nature of immediate introspection. Listening to the videotext once without interruptions may minimise possible misinterpretations caused by the cognitive demands of verbal report protocol itself.

A fourth reason Cara may undertake extensive review may be related to habit. In her post-sessional interview, she says that she usually plays the entire videotext and “sort of suspend comprehension until I’ve listened to it the whole first time” (text unit 69). Accustomed to ‘suspending comprehension’, Cara may use this action as a way to familiarise herself with the videotext in advance of further efforts to comprehend particular sections.

In the same interview, Cara explains that the absence of any particular task at the beginning of the session makes the overall comprehension exercise challenging because

I wasn’t looking for anything in particular when I was watching the news reports. And so yeah, I think often when you get the questions at the start you can understand, not more, but maybe more specifically rather than sort of—because it’s a bit hard when sometimes looking for the overall picture when you’re not sure what you should be zooming in on, and so, yeah. (Cara, text unit 124)

Note that Cara “wasn’t looking for anything in particular” and was unable to determine what she “should be zooming in on” illustrates the use of extensive review in the absence of a high a priori focus on task requirements. At this point, Cara recalls that she was unable to employ visual elements to help better attend to
salient aural features of videotext. Note too that, unlike other listeners in the study faced with similar demands, Cara does not utilise the printed task set as a means to guide her initial responses. The use of the task set for orientation is discussed in the ‘search’ category later in the chapter.

Though she did not initiate an extensive pre-task review during her reporting session, Lauren makes a related comment in her post-sessional interview:

... it’s often worthwhile just not listening to turn the sound down and go through it once and just watch the pictures, get a sense of what’s happening and read all the kanji and then go through it. You’ve already got a sense of what’s happening so you’re not trying to follow everything. That’s really useful. (Lauren, text unit 167)

Here, Lauren indicates that it is useful for listeners to first separate the visual elements, including written text, from aural narratives. Initial emphasis on the visual narrative, it appears, allows listeners to create a tentative macrostructure to ”get a sense of what’s happening” before confronting the challenge of aural narrative decoding. By freeing themselves from the chore of having to attend to both visual and aural elements at the same time, they may reduce the cognitive load necessary to decode a videotext in its entirety. Clearly, such listeners understand digital media well enough to take advantage of its technological aspects that enable such actions to occur.

On occasion, listeners initiate an extensive review prior to starting a task set. Online data on this aspect, however, is limited to the observation of a single listener. Nonetheless, post-sessional comments point to the possibility that such behaviour may be more prevalent amongst listeners when they are not under the structured conditions required for the present investigation.
No immediate usage

A listener may respond to a task without making immediate use of the videotext.

Particularly at the beginning of the task set, several listeners completed answers without accessing the videotext. Data analysis reveals two reasons that explains this approach to task demands.

Primarily, listeners did not access the videotext immediately because they felt they could answer tasks based on what they had previously understood and remembered. Particularly for tasks designed to elicit main idea, resources held in working memory are often sufficient to meet task demands. In the initial question of each task set, listeners were asked to state the main topic of the videotext. For most listeners, the question could be answered on the basis of the macrostructure they developed during their initial front-to-back viewing. Melisa’s comments illustrate a typical response:

Okay, so yeah, the main topic of the clip. Once again I’ll probably just generalise from what I saw the first time, so once again I’ll probably say it is about a car accident that has taken place and somebody veering off the road into a gateball field and killing three people on a gateball field. (Melisa, partial text unit 42)

Melisa knows a general description of the narrative is sufficient to satisfy task demands. Any effort to utilise the videotext is perceived as an inefficient, and perhaps unnecessary, use of time and cognitive resources.

An excerpt from Li-ping illustrates a how a listener can simply guess at an answer and not bother to access the videotext:

L: (reads Q4) ‘Where did it happen?’ At...at the ground, at the playground. (writes)
R: Can you be as specific as possible?
L: Uh...close to the road?
(Li-ping, text units 103-105)

Listeners also did not bother accessing the videotext if a section they had just seen
in the course of review for a preceding item contained information relevant to the current item. Such instances occurred when listeners had a low *a priori* focus and reviewed long or extensive sections of text. Often, the long section would display material relevant to two items. If the listener was able to understand the material and was aware that a second task could be answered, further videotext access was deemed unnecessary.

A second reason listeners did not make immediate use of the videotext lies in their ability to deduce answers from items related to one another in a given task set. The ability of test takers to exploit weaknesses in task design is a well-known phenomenon (Buck, 1990; Dunkel et al., 1993) and is foreshadowed in advice concerning item construction (Hambelton, 1984). A listener’s ability to deduce or infer answers from a written context may be minimised but can not be totally eliminated (Buck, 1991).

Helen explains how she utilises the written tasks to both assist with vocabulary comprehension and indicate the macrostructure development:

> When you are having problems trying to figure out what’s happening the questions help you because the questions usually go through the clip stage by stage so if you don’t know a word it could be in the question. It gives you a structure to the piece. (Helen, partial text unit 108)

In this comment, Helen illustrates ways previous experience with videotexts assists with macrostructure development. She may have used the written task set to limit the extent to which she conducted a lengthy review (as discussed in the previous section). Not all listeners used this potential resource, however. Recall Chin’s inability to locate information regarding the frequency of club meetings, for example, during an extensive review. If he was aware of the stage of videotext that corresponded, albeit roughly, to a task then why did he continue for a total of 52 seconds?
Other listeners, such as Peter, also used key words from the tasks to assist in the comprehension process:

So, okay—that time I looked at the writing there and it tells me that—I knew that she was a witness ... because there’s a question here that says ‘What did the witness say’. (laughs) But I think that probably I would have worked out that anyway. No, I wouldn’t have been sure of it. (Peter, text units 30-32)

In this instance, it appears that the task design allows Peter to utilise the printed items to guide, and confirm, his understanding of the macrostructure. Note that Peter relied on the task set in preference to elements that might indicate the elderly woman is a witness. On screen, visual elements that point to such an interpretation include a microphone, physical gestures, and a monologue presentation. To Peter, perhaps, such visual elements may not indicate that the woman is indeed a witness. Peter prefers to rely on clues from the task set itself over those available in the videotext as a basis for macrostructure development. He is not unique: in another example, Gwen notes that her “understanding was pretty basic” and the “questions sort of probed a bit further and they made me think more” (text unit 164). Trisha provides an additional insight to this behaviour:

R: How does seeing the comprehension questions after viewing it once influence your comprehension?

T: It was good. It sort of gives you a clearer picture of what’s going on. It sort of jogs your memory. It’s one thing to remember it by seeing it but when you write it down all the things you’ve observed and then you look at them as a group you think ‘Oh, this must be the story—this must be what is happening.’ (Trisha, text units 99-100)

In this comment, Trisha first highlights the role of the task set as an aid to macrostructure development in that the items give her “a clearer picture of what’s going on.” Initially, her understanding did not result in the development of a coherent macrostructure because she was unable to piece together the seemingly disparate visual elements of the videotext. The completed task set helped her to structure and confirm her tentative understanding: “This must be the story—this
must be what is happening.” Clearly, the task set provides not only pre-response clues of macrostructure (as in the case of Peter) but also assists comprehension during the response process (Gwen) and confirms the strength of responses upon completion (Trisha).

To summarise, listeners do not make immediate use of videotext for two reasons: 1) when they are able to draw sufficient resources from working memory or 2) when they are able make plausible inferences from the task set itself. Although such behaviour may promote inaccuracy, listeners gain efficiency during their engagement with videotext. In the majority of instances in which the videotext was not immediately accessed, the task at hand was designed to elicit ‘main’ or ‘orientation’ information. Some listeners may hold that inference from visual elements or the task set is sufficient in such cases. Items designed to elicit ‘detail’ or ‘implication’ information may require a deeper understanding of the aural elements and thus prompt a listener to use the videotext.

Search

*In response to a specific item set, the listener initiates a search for information related directly to task demands.*

By far, the vast majority responses to task demands consisted of a search for specific information. Search activity varies widely. During examination of the dataset, the complexity of search activities suggested that there was a need to lay preliminary groundwork prior to further analysis. Accordingly, a four-part framework that describes such activities in terms of 1) degree of focus, 2) length of segmentation, 3) direction and 4) point of access was created.

Immediately following task evaluation, data suggests that listeners set either a high or a low *degree of focus prior* to attempting a task demand. Establishing focus allows a listener to maximise search efficiency. High *a priori* focus occurs when a
listener has a strong sense of where task-relevant information can be found in the videotext. Thus, listeners who have the ability to access a videotext at a specific, predetermined point and then quickly find information exhibit such behaviour.

Gwen provides an example of a highly focused move. As she reads task eight, she non-sequentially advances Videotext Two in a single move from Frame G18 to Frame G72:

(reads task eight) ‘How will the investigation continue?’ Let’s see. That’s at the back. (Gwen text unit 118)

Frame G72 displays people scouring the gateball field for clues to the automobile accident. The ability to demonstrate high focus, then, comes from quickly locating the point in the videotext that task relevant information occurs. The visual elements help provide a map, or structure, on which listeners can efficiently manoeuvre through a particular videotext.

Though listeners can utilise knowledge of a visual narrative structure to pinpoint task-relevant aural information, they may not then be successful in decoding the accompanying aural track. Lauren comments on the frustration of knowing where information is located and not being able to decode it:

I can understand where it is so I know that obviously in there they tell you what evidence helps it. And it’s definitely the same or together with something. But because I don’t know the words I’ll never know. And I can tell right now that no matter how many times I listen to it, I don’t know those words and so I won’t be able to pick it up. (Lauren, partial text unit 164)

At this point, Lauren is attempting to answer a question that asks how the archaeological find is dated. Although she succeeds in finding task-relevant information and is sure that "they tell you what evidence helps it", she says "no matter how many times I listen to it" that she will not be able to understand it. Recursion over the images to help with aural decoding in such cases is a fruitless activity.
By contrast, low *a priori* focus occurs when a listener has weak understanding of the visual and aural narrative structures. Listeners who start with a low focused search initiate an interaction almost at random and expend their effort looking for any information which may relate to the task at hand. Low focused searches are likely to require more effort than those that are highly focused, and manifest themselves in false starts, self-doubts or, as discussed above, by extensive reviews of the videotext. Melisa provides an example of a low focused search for a task:

(reads Q5) ‘How often do the club members meet?’ I’ll probably, I might just try and listen to the whole thing again for that because I don’t remember anything like that. (Melisa, partial text unit 62)

Adjustments in focus during a search, if required, consist either of widening a search by increasing the number of frames accessed (thus widening segment length) or by reducing the number of frames needed (which thus shortens the length). Segmentation length, then, is a term that refers to the number of frames a listener moves from an initial pause to a final pause. Analyses of these lengths helps to determine if a listener initially responds to a task demand with either a high or a low degree of focus. In this study, segmentation lengths are defined as ‘short’ if they last from 0-4 frames, ‘medium’ if they consist of 4-12 frames and ‘long’ if they are between 12 to 24 frames. If a listener exceeded viewing 24 frames, which would account from one-quarter to one-third of an entire videotext, the review was classified as ‘extensive’. This system of classification, grounded in the data set itself, allows for a determination of the role of segmentation length during listener engagement with task demands.

A third proposed characteristic of search behaviour is based on the *number of times* a segment is viewed. The frequency of viewing a particular segment varies from one to six times in the dataset. Multiple recursions may indicate difficulty with an item; conversely, single viewings may point to items that can be answered with relative ease. Zero viewings, as in cases where listeners do not make immediate use of the
videotext, may also indicate those items which are less challenging, irrelevant or judged as too difficult to be undertaken. For the sake of argument, note that the any digital medium can be played backwards. In the case of digitised authentic newscasts, however, movement backwards does not allow the aural track to be played properly.

Technically, it can be argued that digital videotext is essentially a linear medium, especially for the display of narratives originally created for television broadcast or analogue videotape. Without specific re-purposing, authentic broadcast news does not contain hypertext or any other non-linear programming that allows a user to move from a studio introduction, for example, directly to a final shot. In practice, however, a fast movement of the digital medium allows listeners to set their own point of access within the narrative. In the case of a sequential point of access, the listener advances the videotext forward and then may recurse over this segment again. In instances of non-sequential access, the listener advances very quickly over a large section of videotext in a single fluid motion with the intent of finding information that may be several scenes away either backward or forward from an original point of departure. Lauren, for example, moves from Frame G12 to Frame G0 without a pause to answer the fourth item in the task set (text unit 89). Non-sequential movements, perhaps, are similar to flipping through sections of book without reading any specific information.

Profiles of listener engagement with videotext

To illustrate the viability of the proposed four-part framework, seven individual listener profiles were analysed. This selection of verbal reports was based on the advice that the best way to inform an analysis is to look for contrasts among participants (Miles & Huberman, 1994, p. 254). Accordingly, the following participants were selected: Abby and Sandra, who attained the highest scores and were some of the most articulate participants; Gwen, Melisa and Helen, who
represent listeners identified at the intermediate level and; Chin and Peter, both of whom scored at the lower end of overall results. To afford consistency and brevity, comments from Abby are examined in detail for Videotext One and less so in the other two videotexts. Conversely, responses from Sandra for the first two videotexts are briefly examined until a concentrated treatment of Videotext Three is made. Analysis of the final five participant responses relate only to Videotext Two.

Table 6-6 shows the pattern of Abby’s responses to task demands on features of a priori level of focus, length of segmentation, frequency of recursion, access and sources of difficulty.
Table 6-6
Responses to Videotext One task set, Abby

<table>
<thead>
<tr>
<th>Task number + purpose</th>
<th>A priori level of focus</th>
<th>Segment length</th>
<th>Recursion</th>
<th>Access</th>
<th>Key source of difficulty</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Main (What is the main topic)</td>
<td>high</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>no use of videotext; relies on working memory</td>
</tr>
<tr>
<td>2) Detail (Where was it found?)</td>
<td>high</td>
<td>short</td>
<td>2</td>
<td>seq.</td>
<td>locating two specific words</td>
</tr>
<tr>
<td>3) Detail (Who found it?)</td>
<td>high</td>
<td>short</td>
<td>2</td>
<td>seq.</td>
<td>unclear task demands; identifying relevant words</td>
</tr>
<tr>
<td>4) Detail (Where did he find it?)</td>
<td>high</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>no use of videotext;</td>
</tr>
<tr>
<td>5a) Detail (Exactly how much was found?)</td>
<td>low</td>
<td>long</td>
<td>2</td>
<td>non-seq.</td>
<td>locating relevant information</td>
</tr>
<tr>
<td>5b) Detail (Exactly how much was found?)</td>
<td>high</td>
<td>short</td>
<td>3</td>
<td>seq.</td>
<td>focusing on and decoding specific phrases</td>
</tr>
<tr>
<td>6) Orientation (What appears to be a problem with part of the find?)</td>
<td>high</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>no use of videotext; ‘I know that because ... there were some damaged notes’ (text unit 72)</td>
</tr>
<tr>
<td>7) Detail (When was the find collected?)</td>
<td>high</td>
<td>short</td>
<td>4</td>
<td>non-seq.</td>
<td>accesses incorrect section of videotext and finds vague answer</td>
</tr>
<tr>
<td>8) Implications (How will the investigation continue?)</td>
<td>high</td>
<td>medium</td>
<td>2</td>
<td>non-seq.</td>
<td>needs to find exact sentence where answer is located</td>
</tr>
</tbody>
</table>
At her start of the task set, Table 6-6 indicates that Abby makes no immediate use of Videotext One. She answers the first item from memory. To obtain the detail required for the second task, however, she advances the clip in a series of focused and short recursive moves:

Chiba. I’ll get to the city part to find what city. (moves the video clip) It was about—I can probably match it up with the picture—about there.

**NHK: M8 ‘Nishiogawa-cho—’**

*(Nishiogawa-district -)*

[stops, recurses the videotext]

**NHK: M6-M8 ‘mitsukattta wa Choshi-shi Nishiogawa-cho’**

*(found at Choshi City in the Nishiogawa district)*

Choshi-shi. [writes answer to task two] There’s probably something about the town as well. [recurses videotext slightly]

**NHK: M8 ‘Choshi-shi Nishiogawa-cho’**

*(Choshi City in the Nishiogawa district)*

Nishigawa-cho. [writes answer to task three]

*(Abby, text units 52-55)*

In this excerpt, Abby exhibits a high *a priori* focus in task-response. Here, a strong knowledge of the visual narrative structure appears to be a key factor in her behaviour. She initiates the search for task-relevant information based on visual elements because she "can probably match it up with the picture." Note that Frames M6 through M12 display a conveyor belt moving a load of rubbish. These images themselves provide no direct clues on which Abby can formulate and answer to tasks two and there: clearly, there is no correspondence between what is shown and what is said. Her response to task demands nonetheless consisted of series of highly focused moves during which she focused particularly the aural track. What then is the role of visual elements in this instance? Abby used the visual elements,
not for their information potential, but rather as boundary markers to demarcate relevant sections of videotext. As shown in her high degree of focus, she knows what to look for and how to find it. Abby uses visual signposts to make her recursions as efficient as she can as she goes over aural phrases to tease out words and confirms task-relevant information. She works the visual and aural elements in tandem to create an efficient method for finding and confirming task-relevant information. In this case, exact names (‘Choshi City, Nishiogawa District’) are located and repeated as she makes a complete answer to the tasks.

As she continues, Abby encounters the fourth task that asks her to state where the employee found the money. Paused at Frame M14 after six seconds of seeing a conveyor belt littered with rubbish, she makes no use further use of videotext before writing an answer. She explains that the relevant information “mostly came from the picture” and adds that “it is an English word so it jumps out at you” (text unit 63). Abby is clearly making reference to the Japanese phrase ‘beruta conubeya’ (conveyor belt) which, to a trained ear, can be heard as an English loan word. In this instance, the visual element is of primary importance to Abby as the aural element takes on a confirmatory role.

Abby appears to lose a strong a priori focus in the middle of the task set as she makes five recursions before answering the fifth task. The question asks listeners to state the exact amount of money found at the rubbish collection site. Although she recalls an approximate figure, she is unsure where to find the specific amount. Abby abruptly pauses her first move (“Oh, here we go” in text unit 64) when she locates a task-relevant phrase. She then initiates an eighteen-second review and claims she wasn’t listening (text unit 67). If indeed she wasn’t attending to the aural track, it is likely that she was paying attention to the visual elements during the extensive review. By the third recursion, Abby locates a key task-relevant phrase (‘yon hyaku ju mai’ or ‘four hundred thousand yen’ in text unit 68) that provides a key to the answer. She then uses two subsequent recursions of two to four seconds each to
further decode and confirm the particular numerical phrases.

Abby makes no use of the videotext to respond to the sixth question. The question asks her what is flawed with the money; she answers without hesitation that a machine has damaged the stacks of currency. Her response is confident but, more importantly, efficient. Listeners make no use of the videotext when they are able to answer a question through memory resources or inference from the task set.

To answer the seventh item concerning when the find was collected, Abby makes a non-sequential move from her pause at Frame M32 to the very beginning of Videotext One. The move indicates that Abby believes task-relevant information is likely to be found in the introduction of the new broadcast. The move indicates that Abby relies on her knowledge of the text type in preference to that of task set construction; if she had followed the logic of the task set, she would have initiated a sequential advance to find the information. In this particular videotext, the required information can indeed be found near the end of the narrative. During her exploration of the introductory section, Abby makes four recursions. Because of the paucity of task-relevant information in this section, she becomes frustrated. Her response to this task here is telling in that the technical capability of the digital medium to be non-sequentially accessed has become a hindrance, not an aid, to successful task completion. Because listeners using digital media have the ability to access any point of a videotext, they are faced with the need to constantly reassess where task-relevant information is likely to be found. In Abby’s case, her decision to search the introduction has led her to mistakenly choose an information-poor, and ultimately unsatisfying, section of the news broadcast.

The final question of Videotext One asks listeners to state how the investigation will continue. For this task, Abby exhibits a low a priori focus in that she appears not to know where the task-relevant information is located. To start, she makes a non-sequential move from Frame M14 to M36 and pauses on images that depict stacks
of money. Although she may have used these visual elements as to guide her search for task-relevant aural elements, Abby finds as she advances the videotext to Frame M44 that the section provides nothing useful. Carefully, she then initiates a series of short sequential advances until she comes to the word for ‘police’. Abby pauses here and, through an orthogonal inference, answers that the police are likely to continue the investigation.

As she responds to Videotext Two, Abby alters her style of search behaviour. Clearly, the narrative of this videotext is not as transparent. To start the task set, Abby reviews the studio introduction two times (Frames G0-G8, then Frames G0-G12) and reacts strongly to an improved understanding of the macrostructure:

> Oh, okay! I think I get it now! I think possibly that the car that was pictured was driven by the guy who was arrested ... Oh, that makes much more sense. Okay — now I can move on. (Abby, partial text unit 133)

In this instance, Abby places her understanding of the aural narrative this time within the tentative macrostructure developed during the initial viewing. Her repeated viewings have helped her to better understand the videotext as a whole. Bolstered by a stronger macrostructure from this point onwards, Abby initiates a series of highly focused, recursive, short moves to answer the first four tasks. She utilises elements of the visual narrative structure to assist the efficiency of her moves. Searching for task-relevant information concerned with the frequency of gateball club meetings, for example, she states that the spoken words would appear somewhere “around where there’s the crashed car” (text unit 147). She then advances the clip until the damaged automobile appears and then attends closely to the aural track. It is not until Abby confronts the seventh task (which asks how the accident occurred) that she is unsure of her next move. As she advances to Frames G66-G76, she makes an effort to orient herself:

> I don’t know what I’m supposed to be listening to. First you’ve got to find out if you’re on the right bit before you actually listen to
As indicated by this comment, Abby starts with low *a priori* focus but knows that it is efficient to find “the right bit” before making any decoding effort. The comment also indicates that Abby makes a distinction between two aspects of the task response process for items that provoke a low *a priori* focus. First, it is necessary to survey a probable section of the videotext to locate any possible task-relevant clues; secondly, once clues are located, it is necessary to “actually listen to” the aural track. The stages may be short-circuited if a task can be answered through available memory resources or if the exact location of information is already known. In addition, the stages may not be initiated if the listener decides not to attempt a response to a particular item.

To complete the present task, Abby initiates focused, short-segmented moves through Frames G66-G74. Note that the visual elements during these eight seconds does not correspond to the voiceover: as the visual track shows the witness indicating the point in the field where the car may have hit and then cuts to people looking about the field, the reporter describes how the vehicle missed a curve in the road. Abby recurses over these frames three times and attends closely to the aural narrative. At end of the third recursion, she understands and reacts strongly:

> Oh, I get it! There’s a road with a sharp right turn in it and the car just missed the turn and went straight ahead. (Abby, partial text unit 159).

In this instance, Abby comprehends how the accident occurred only after repeating the verbal narrative several times. The sole function of visual elements, if any, was to serve as boundary markers for a section that contained task-relevant information.

Videotext Three was the most difficult for every listener, including Abby. Again, she alters her search behaviour to meet the challenges of this specific videotext. At the start, she begins with a style of search that is highly focused, recursive, and short segmented. When she runs into trouble, however, she modifies this approach
dramatically. Although she remains highly focused, she no longer recurses the videotext while at the same time extends her advances to longer and longer (12+ frames) segments of videotext. For the first time, Abby skips an item when she is unable to answer it immediately in the hope that additional interactions will reveal and clarify previous task-relevant information. This behaviour occurs in the case of item two. After initially ignoring the task (‘Who found the site?’), Abby writes an answer when she discovers that the phrase ‘education committee’ is repeated in the second introductory section of the videotext. Eventually, the repetition of the phrase initiated a backward elaboration in time that helped her to link the information to the unfinished task.

Overall, Abby’s success with the listening tasks is partially the result of being able to remain focused on the task at hand. She also adjusts her strategies constantly to fit new challenges. When confronted by difficulty of Videotext Three, for example, she markedly increased length of segmentation and the number of times she non-sequentially accessed the videotext. Despite this potentially confusing style of search, she never lost sight of the immediate demands and went astray. In post-sessional comments, Abby explains how task focus and the ability to recurse the digital medium formed a powerful combination for her:

[The tasks were] fine because I could keep going back, back and forth through the video. I would have had quite a bit of trouble answering them if I would not have been able to do that ... [the tasks] picked up details that I hadn’t particularly kept in my head ... They were sufficiently narrowed down, sort of narrow so that you could say ‘I know exactly where that person said that’ and go on and find it then listen to it again and write it down. (Abby, partial text units 317-320)

In these comments, note that Abby relates task demands to the technology at hand: the questions are “fine” because she is able to review the videotext until she is able to formulate an answer. Without this capability, she admits the task would have been much more difficult if a non-recursive medium was used as a mode of presentation. Further, she points out how the tasks themselves highlighted aspects of detail that
she may have well missed. In addition, Abby utilised the tasks to narrow searches and thus make her efforts more efficient.

As Abby is aware in authentic news broadcasts, the visual elements may or may not have any corresponding meaning to accompanying aural elements. When they do not match, Abby appears to use the visual elements to signpost that task-relevant information is at hand. Once the signposts are established, they are then used as boundary markers to demarcate task-relevant sections that, in turn, make her searches more efficient. She is thus able to remain on-task. Partially then, Abby’s success with the task demands lies in her consistent use of short, focused and recursive segmentation. An integral part of her efficient segmentation lies in the use of visual elements as signposts and boundary markers.

Another aspect of Abby’s success can partially be attributed to an ability to differentiate between the role of visual elements as content (‘what they portray’) and as signposts and boundary markers (‘their use in segmenting videotext’). For instances in which the visual and aural elements matched, Abby was able to link them to each other and led to her to achieve a greater comprehension. This happened, for example, when she saw the differences in the quality of damaged and undamaged notes in Videotext One (Frames M30-M38): “Yeah, when it started to talk about the non-damaged notes it focused in on a certain—a particular chunk of money so obviously it was sitting there apart from the all the others.” (Abby, partial text unit 27). The majority of listeners did not make this connection. At times elements did not match, Abby ignored the visual elements and attended to the aural track in short segments. For these cases, the visual elements took on the role of bookmarking sections and assisted in search efficiency.

Turning to the listener who achieved the second highest task completion rate, analysis suggests that Sandra attends so closely to aural elements that she virtually ignores those available in the visual narrative. By and large, she sees the role of
visual elements as signposts and makes little, if any, use of their potential to convey task-relevant information.

As noted in earlier discussion, Sandra’s first response to Videotext One is to initiate an extensive review of the entire videotext. Following that lengthy recursion, however, she answers questions two and three with information drawn solely from memory. She makes no use of the videotext for both the tasks. Item three asks listeners to identify who found the money. Sandra admits that the task is unexpected and difficult, and that she was able to arrive at an answer by “listening to it a million times” (text unit 89). Sandra responds with a style that can be characterised as low focused, short-segmented, frequently recursed and non-sequential. For the remainder of the items in this set, her search behaviour consists of long segments that employ an equal mix of forward and recursive direction within a linear pattern. Her occasional recursions clarify details.

Perhaps because she realises the task requires only that she state the main idea, Sandra answers item one of Videotext Two without use of the videotext. To answer the second question, she reviews the studio introduction (Frames G0-G14) and unexpectedly discovers that it is full of detail:

I just realised that there’s a lot of clues in here. (laughs) Which I didn’t notice in the beginning—I don’t know why—maybe I was concentrating too much on gateball. (Sandra, text unit 177)

The realisation that there is a rich lode of information in the section causes Sandra to alter her previous macrostructure and shakes her confidence:

... in the beginning I thought it might be a bike that—I don’t know why I thought it was a bike. Maybe it was some vandal who did it. I didn’t tell you that, did I? (Sandra, text unit 179)

The realisation that she had perhaps misunderstood the videotext affects the rest of Sandra’s search behaviour: she initiates five reviews of the introductory section using both long and short segments before answering items two and three. Sandra
responds to the fourth task by two short four-frame recursions at the start of the videotext. By this point, she has examined sections of the first fourteen seconds of the news broadcasts a total of nine times.

Sandra is still paused within the introductory section when she read question five aloud. She is surprised by the demands of the task: “‘How often do the club members meet?’ Did they say that?” (text unit 194). To answer this question, she initiates a tenth review of the introductory section. She pauses when she finds information relevant to item three at Frame G18. As she continues, she recurses over four seconds of videotext at a time and pauses to confirm each phrase that she encounters (e.g., “I’m not quite sure what this is but I’ll try again” at text unit 200). She advances eight seconds only to pause again when she realises there is information previously missed (“I didn’t hear that the first time” at text unit 202). Throughout this short series of sequential advances, Sandra takes every opportunity to strengthen her macrostructure by filling in missing information and making backward elaborations. Still in pursuit of the fifth task, Sandra makes an eighteen second advancement and pauses at a key phrase:

Okay. ‘Shu ni yon kai hodo’ (about four times a week). I was just trying to listen for ‘the time’ so ... (writes). So, four times in a week. I’m not quite sure what ‘hodo’ means after ‘shu ni yon kai hodo’—‘at least four times a week? Or ‘about’? I’ll just write ‘about four times a week’. Yep, and I still don’t understand if the name of the person is the same (Sandra, text unit 203)

Visually, the videotext offers no indication that the gateball club exists or that its members meet four times a week. Sandra is not concerned by this lack of task-relevant visual information as she attends closely to aural elements. In this case, she waits to hear the phrase ‘the time’ before making a pause. Unknown words, such as ‘hodo’ (‘approximately’ or ‘about’), are decoded through aural context. Importantly, throughout the total forty-two second advancement to find the phrase, Sandra has remained on task. Note that she has also ascertained the limits of her understanding (e.g., the name of the person). Nonetheless, it is important to note that
she has made no comments during this series of moves that refer to available visual elements. Her entire search behaviour is tied to the decoding and confirmation of aural phrases; her pauses relate exclusively to these phrases and not to images, shot types, edit points or any other elements of tradecraft.

Sandra completes the next three tasks by making extensive and sequential advances through Videotext Two. As her development of the macrostructure matures, her pauses become less frequent, she recurses fewer times and the length of segmentation increases. At these later stages of the task set, Sandra makes greater use of logical inferences based on her macrostructure than the videotext itself. Throughout the whole of Videotext Two, however, it would appear that Sandra’s careful style of search has functioned largely to compensate for a weak initial macrostructure. She gained confidence and developed a stronger macrostructure through short advances and frequent recursions that often served to confirm the meaning of key words and phrases. Note that Sandra minimised, or even ignored, the use of visual elements in Videotext Two as a way to guide her understanding.

As with other listeners, the third videotext challenged Sandra a great deal. Unlike others, however, she found the Videotext Three “the most difficult but also the most interesting” (partial text unit 368). Sandra’s interest in ancient Japanese history, it appears, motivates and drives her search behaviour during this final session. Table 6-7 provides a detailed profile of Sandra’s responses to the task demands of Videotext Three.
Table 6-7  
Responses to Videotext Three task set, Sandra

<table>
<thead>
<tr>
<th>Task number + purpose</th>
<th>A priori focus</th>
<th>Segment length</th>
<th>Total viewings</th>
<th>Access</th>
<th>Key source of difficulty (or information)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Main (What is the main topic?)</td>
<td>high</td>
<td>medium (12 secs.)</td>
<td>1</td>
<td>seq.</td>
<td>decodes kanji headline after attending to the studio announcer</td>
</tr>
<tr>
<td>2) Detail (Who found the site?)</td>
<td>low</td>
<td>extensive (28 secs.)</td>
<td>1</td>
<td>seq.</td>
<td>decodes a key phrase</td>
</tr>
<tr>
<td>3) Detail (Who originally built the site?)</td>
<td>low</td>
<td>extensive (34 secs.); medium</td>
<td>2</td>
<td>seq.; non-seq.</td>
<td>unsure where to locate key information; returns to Frame A0 to medium</td>
</tr>
<tr>
<td>4) Detail (What evidence helps to date the find?)</td>
<td>low</td>
<td>extensive (32 secs.); short</td>
<td>2</td>
<td>seq.</td>
<td>uncertainty prompts extensive listening, then short segment for confirmation</td>
</tr>
<tr>
<td>5) Implications (Where is the 2nd site located?)</td>
<td>low</td>
<td>long (24 secs.)</td>
<td>1</td>
<td>seq.</td>
<td>came upon a phrase indicating direction and stopped,</td>
</tr>
<tr>
<td>6) Detail (What is the name of the book?)</td>
<td>high</td>
<td>short (4 secs.)</td>
<td>1</td>
<td>seq.</td>
<td>locates, hears and decodes book cover quickly</td>
</tr>
<tr>
<td>7) Orientation (What information does the book provide?)</td>
<td>low</td>
<td>extensive (26 secs.)</td>
<td>1</td>
<td>seq.</td>
<td>understands the key section of aural narrative</td>
</tr>
<tr>
<td>8) Implications (What is the final speaker looking forward to?)</td>
<td>low</td>
<td>no use</td>
<td>none</td>
<td>none</td>
<td>following extensive review, answers by memory</td>
</tr>
</tbody>
</table>

During her initial pass through Videotext Three, Sandra said that “it was mainly the
picture that helped me” (text unit 245). She also said that she looked at “what is on the screen because I don’t understand what they are saying” and this was because she was “trying to figure it out just by the picture” (text unit 277). In contrast to this initial reliance on visual elements however, Sandra makes little, if any, use of the visual elements during this subsequent pass in which she responds to task demands. Again, for this phase of interaction, Sandra attends almost exclusively to essential phrases coupled with occasional confirmatory recursions as she goes about answering the questions.

Following her review of the studio introduction, Sandra realises that she is now better able to understand the kanji headline and uses it to establish the main topic. Close attention to the narrator’s spoken words assists her decoding process:

> When I had time to read this bit last time it was after I had heard what he had said so I didn’t get a chance to hear him say it again just to—you know—because I wouldn’t have been able to read the kanji by myself I would just have to go back and see who found it. (Sandra, text unit 302)

Before initiating this action, Sandra had primed herself to attend closely to the studio announcer’s spoken words. Because she is familiar with the text type, she knows the main topic in a news broadcast is likely to be amongst the first sentences. In addition, she knows through experience that difficult written kanji phrases will also likely appear early in the studio introduction. These phrases, as she knows, often appear in the form of a headline within NHK news broadcasts. Accordingly, then, when a headline does appear in Videotext Three, she makes a strong effort to relate the aural elements to the written text and thus determine the main topic. Sandra clearly realises that headlines are a rich source of information. Interestingly, Sandra also indicates that she has an alternative strategy “to go back and see who found it” if her attempts to decode the kanji within the aural context were to be unsuccessful. If that were the case, Sandra had prepared herself to attend more closely to visual elements. Note that this is her secondary, and unnecessary, strategy to identify the
main topic.

For the second question, Sandra uses a similar approach. This time, however, she attends exclusively to the aural elements. As before, she makes an extensive advance of the videotext (28 seconds) and stays alert for key words or phrases. At the subsequent pause, she explains how she arrived at the answer:

> Just by ‘koyoiku inkai’ [education committee] cause I knew ‘inkai’ [committee] so I was listening for what came before ‘inkai’.
> (Sandra, text unit 305)

Satisfied with her understanding, Sandra does not narrow the search or replay frames to confirm her answer to the second task.

For the third and fourth tasks, Sandra begins with an extensive review and then recurses using a medium or short segmentation to check details. Clearly, the extensive review in both cases provides an overview of task-relevant sections. The reasons for recursion, however, vary slightly. For task three which asks who built the site, Sandra accesses the videotext non-sequentially (she moves from Frame A54 to Frame A0). She then fills in a point missed during the lengthy review: “I don’t know which emperor so I’ve got to go back and find his name” (text unit 315).

During a recursion related to the fourth task, Sandra has again readied herself to attend to particular information related to dating the find:

> I was just listening for ‘what evidence’ because I hadn’t heard it before. And they were just saying ‘the thing they found together with it helped to date the find’. Like they said because of that they found out that it was from ‘Asuka jidai’. I didn’t know what it was.
> (Sandra, text unit 318)

Having confirmed that the information is present in the videotext, Sandra nonetheless remains unsure of how it may fit into an overall macrostructure. She asks the researcher ‘Can I just write out a very general answer?’ (partial text unit 319). Note that Sandra has made no reference to visual elements during the course of her advances and recursions over Frames A12 to A44.

For the fifth question, Sandra abandons the strategy of anticipating key phrases and
simply copies down a phrase: “They said ‘higashi e’ [from the east] which I hadn’t heard the first time so ... (writes Q5) three hundred meters east” (text unit 323). Fatigues may account for her cursory behaviour. As she finishes the remaining tasks, Sandra initiates a series of long segmentations from which she is unable to glean much information. She eventually comes to the realisation that a thorough understanding the videotext would take considerable effort:

It’s something you would have to listen to a million times before you—even then you’d need a dictionary before you really got it. (Sandra, partial text unit 332)

Comments Sandra made during her post-sessional interview help explain how the tasks themselves might have influenced her response behaviour:

... I didn’t understand [Videotext Three] anyway but also there were some questions that I didn’t realise—like they mentioned things that I hadn’t realised had happened. Like, uhm, ... ‘what evidence helps to date the find’ and things like that. I hadn’t realised that they had said anything about that. So, yeah, that was pretty hard ... But the first one was really easy, just follow along. (Sandra, text unit 380-382)

In contrast to being able to “just follow along”, Sandra is confronted with unexpected task demands as she makes her way through the task set for the remaining videotexts. She admits that her original macrostructure could not account for the required information and thus conducts an extensive review, and confirmation, to create a response. Note, however, that Sandra does not break a pattern of sequential accessing in light of the unexpected demand: the ordered task set appears now to have a greater influence on her response behaviour.

As a general pattern of response, Sandra frequently used either long or extensive advances in Videotext Three. A weak macrostructure may account for this style of search behaviour. Throughout the task response process, Sandra exhibited a low a priori level of focus that was characterised by her inability to locate specific information with any ease. Notably, her summary of the videotext (text unit 340) was devoid of detail and coherent structure.
To summarise, Sandra’s behaviour varied in accordance to the strength of initial macrostructure, her subsequent growth in understanding if a narrative, her interest in the topic at hand and her continual assessment of the success at task completion. Such a profile aligns with the ‘constructively responsive’ readers of Pressley and Afflerbach (1995).

The most notable feature of Sandra’s behaviour lies in her virtual dismissal of visual elements as a factor in videotext comprehension. With the exception of written text, she made few references to the visual elements. Nonetheless, recall that Sandra is second only to Abby in the rate of task completion. Unlike Abby, it would appear that her success is based almost solely on the decoding of the aural narrative. Note that her decoding abilities were facilitated by digitisation of the news broadcasts: once digitised, the videotexts are able to be precisely advanced and recursed. For Sandra, the technology of the medium outweighs its visual features.

Analysis of the next three protocols are representative of listeners who achieved an intermediate score on the task set and relate only to Videotext Two. Gwen is the first of these three intermediate listeners to be closely examined. During her interactions with Videotext Two, Gwen responded to task demands with a style of search that consisted of a series of highly focused, short segmented moves. Nearly always, Gwen advanced and recursed in equal measure. Each time, her moves were sequential. In the course of responding to the eight tasks, Gwen paused the videotext thirty-four times. This rate of pausing was the highest amongst all the participants. Of these pauses, nineteen were advances and fifteen were recursions. Gwen’s overall response strategy, it appears, is slow and methodical: she focuses on one task at a time, then advances and recurses the videotext in short segments. By doing this, she eventually locates a task-relevant aural element in accordance to the task set at hand. Gwen’s strategy is to break sentences into phrases and then decode them one word at a time:
Gwen's approach is to gain detailed coverage at the expense of efficiency. By advancing in small segments, recursing, and advancing once again, Gwen creates a tight pattern of interactions that leave little room for misinterpretation. If she identifies a potential misinterpretation, she isolates the words that are unknown (such as 'hanete'—‘to fall down’) and utilises what she does know to form as complete a picture as possible.

In addition, Gwen relies on knowledge of Japanese sentence structure, for example, to figure out the location of the accident at the gateball field. In a series of five short
sequential pauses (text units 65-75), she listens closely to the word that occurs
between the particle ‘de’ (at) and the word ‘shi’ (city) to determine the response to
item four (‘Where did it happen?’). In this instance, her ability to tease out the
correct answer is clearly based on a knowledge of the structure of the utterances.
For Gwen, listening comprehension for the first five tasks is the result of methodical
de-construction of the aural narrative structure.

Despite applying the same intensive segmentation as she responds to question six,
Gwen becomes less sure of her ability to decode aural elements after numerous
recursions fail to provide any clues to understanding. At this point, she is unable to
understand the witness’ rural accent. Aware of the futility of further recursions,
Gwen makes inferences from the segment’s visual elements:

G: She was surprised. I think she saw the accident. Because she’s pointing, so I assume she saw the accident.

R: And what’s your main source of understanding for that?

G: All her actions. And maybe it was—yeah, basically—it was, yeah, basically. Because she’s a member of the club we’ll say she played with him so she must have been nearby as well. So I think she saw the accident. Plus she’s uninjured. So she’s definitely not a participant in the accident. (Gwen, text units 97-99)

In this instance, Gwen infers that the elderly is a witness because 1) she is pointing,
2) she is likely to be a member of the club who played with the victims and 3) she is
not injured and therefore could not be a victim herself. Visual elements are the
foundation for each of these inferences. Note that Gwen only relied on the visual
narrative for information when attempts of aural decoding became futile. It would
appear that this option is dispreferred as it is utilised only as a last resort.

When Gwen comes to the seventh question that asks her to describe how the
accident occurred, she combines a clue drawn from a partial decoding of the aural
track with a key visual element to construct an answer. To begin, she utilises her
preferred style of advancing the videotext in short increments, attending to the aural
track and recursing over essential phrases. In this instance she recurses three times until she isolates and identifies the word ‘migi’ (the right) from the aural narrative. Aware of her inability to make further decodings, however, she focuses her attention on the visual elements and makes an orthogonal inference:

G: Maybe on the left ... maybe he veered off the road?

R: And why do you say that?

G: I don’t know. (laughs) Something about the left. And he’s in the bushes so I assume—I mean everyone’s in the bushes so I assume that he—ah, and also the car hit the wire. Where was the wire? Let me see. (moves the digital clip from Frame G78 to Frame G18 in a single move) Is that the wire? Oh, so it happened on the left side of the road. (pause) But I don’t see how much damage a bit of wire can cause. (pause) Maybe he hit some logs.

R: And then what is your main source of understanding this time?

G: The pictures. (laughs) They’re good. (Gwen text units 112-116)

Note that Gwen has misunderstood the Japanese word for ‘right’ (migi) and interpreted it as the word for ‘left’. Nonetheless, with this mistaken definition in her mind, she seeks additional evidence from the visual narrative to confirm her developing understanding. To do this, she moves the digital clip non-sequentially in a single move from Frame G78 to Frame G18. The move, illustrated in Table 6-8, demonstrates how a listener can manipulate a digitised videotext to explore the possible connection between one image and another.
### Table 6-8
**Gwen, Videotext Two; Move at text unit 114**

<table>
<thead>
<tr>
<th>Initial position</th>
<th>After the non-sequential move</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frame G78, Videotext Two</td>
<td>Frame G18, Videotext Two</td>
</tr>
</tbody>
</table>

Once focused on Frame G18, Gwen reconfirms the existence of wire in the story. Noting that the wire falls to the left of the shot, she also re-enforces her (mistaken) interpretation of the word ‘migi’ as ‘left’. The wire, however, does not seem to Gwen to be a likely cause of the extensive damage to the automobile. To explain the damage, she makes an orthogonal elaboration to infer that logs have caused the damage. Note that logs are indeed shown within Frame G18. Re-enforced during her non-sequential move, the logs form the basis of Gwen’s incorrect explanation regarding how the accident occurred. As illustrated in this instance, one role of visual elements is to provide plausible support for hypotheses generated in circumstances where poor aural decoding precludes further macrostructure development. Here, though, the ‘support’ leads Gwen ‘up the garden path’ as she mistakenly proposes the accident was caused when the driver hit these logs. As discussed during an examination of initial front-to-back comprehension in the previous chapter, visual elements may occasionally hinder macrostructure development.

To complete the task set, Gwen makes a non-sequential move to Frame G78 that returns her to the end of the videotext. She listens to the final sentence one time and
answers that the police will continue the accident investigation.

The second intermediate listener to be profiled is Helen. Upon receipt of the questions for Videotext Two, Helen answers as many items as she can without making any immediate use of the videotext. After attempting this strategy, however, she realises that she can not recall sections with sufficient detail needed to continue such an approach. Table 6-9 sets out her patterns of interaction.
Table 6-9
Responses to Videotext Two task set, Helen

<table>
<thead>
<tr>
<th>Task purpose (actual item)</th>
<th>A priori level of focus</th>
<th>Segment length</th>
<th>Number of reviews</th>
<th>Access</th>
<th>Key source of difficulty (or information)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1) Main</td>
<td>high</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>No use of videotext</td>
</tr>
<tr>
<td>(What is the main topic?)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2) Orientation</td>
<td>high</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>No use of videotext</td>
</tr>
<tr>
<td>(What happened?)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3) Detail</td>
<td>low</td>
<td>medium + short</td>
<td>4 seq.</td>
<td></td>
<td>No use of videotext initially, then checks response</td>
</tr>
<tr>
<td>(When did it happen?)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4) Detail</td>
<td>low</td>
<td>short</td>
<td>3 seq.</td>
<td></td>
<td>Information contained in first spoken phrase (G0-G2)</td>
</tr>
<tr>
<td>(Where did it happen?)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5) Detail</td>
<td>low</td>
<td>extensive, medium, short</td>
<td>3 seq.</td>
<td></td>
<td>Extensive review (28 secs) then shorter segments</td>
</tr>
<tr>
<td>(How often do club members meet?)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6) Orientation</td>
<td>high</td>
<td>long (18 secs), medium</td>
<td>3 seq.</td>
<td></td>
<td>Reviews entire segment and then narrows to focus on specifics</td>
</tr>
<tr>
<td>(What did the witness say?)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7) Implication</td>
<td>high</td>
<td>long (24 secs)</td>
<td>3 seq.</td>
<td></td>
<td>Examines long segments three times</td>
</tr>
<tr>
<td>(How did it happen?)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8) Implication</td>
<td>high</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>No further use of videotext following the preceding series of review</td>
</tr>
<tr>
<td>(How will the investigation proceed?)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Close examination of Table 6-8 shows that Helen does not maintain a consistent search pattern in response to task demands. Rather, she prefers to vary pace, segmentation and point of access to locate specific information needed for each
particular task. The most striking feature of Helen’s interactions is her frequent use of recursions. With the exception of three items answered with no immediate use of the videotext, Helen recurses three to four times for each item. In response to question four (‘Where did it happen?’) for example, Helen moves back and forth over a two second segment because “it usually takes me a bit to get the place names” (text unit 54). Frequent repetition is clearly an important videotext comprehension strategy for Helen.

Helen’s efficiency in repetition demonstrates the use of visual elements to bookmark task-relevant sections. The correct response to item three, for example, requires listeners to state the time of the accident. Helen answers the question immediately based on what she can recall from her initial front-to-back passage. Upon reflection, however, she remembers that there was a section of aural narrative that contained an exact time phrase “I think they said something about ‘hour’ and it was around lunchtime, I think” (text unit 58). Prompted by her recollection, she initiates a careful search for the particular phrase from her last pause at Frame G12. In the next three recursions, she repeats frames G10-G16 in increasingly shorter and shorter segmentations. Eventually, hones in on the phrase she the specific phrase that she needs ‘kyo gogo ni ji han’ (this afternoon at two thirty) and repeats it to herself (text unit 61). Helen’s careful task response here shows that her concern for visual elements is secondary to the aural text, but nonetheless she is able to use the visual elements to pinpoint where to stop and start the videotext.

Helen responds to the next few items, however, in quite a different manner. In the succeeding tasks, she shifts from short recursions to extensive reviews. Before answering question five (‘How often do club members meet?’), for example, she runs the videotext for twenty-eight seconds. The extensive review refreshes connections in her mind between images of fencing, the wrecked automobile and people (text unit 62):

The reason I thought that—that car and the people are connected is
that the people were playing behind a wire fence and there’s a big wire stuck in the car (laughs) so obviously the car has been where the people were … And then I got how the eighty-year-old died was from the pictures down at the bottom of the screen because it says the name and the age and that they died. (Helen, partial text unit 62)

Note that the basis for Helen's backward elaborations is the key image of the fence. It is the fence that, in her mind, brings together the players and the damaged car. Fencing is the only common visual element shown throughout the extensive review. Because the fencing is shown in two places, Helen infers that they therefore must somehow be tied together. In one scene, the fence is knocked to the ground; in a later scene, it is wrapped around an automobile tyre. Additionally, Helen infers that death has occurred from another visual source: a kanji caption displaying the name of the deceased man appears for eight seconds at the bottom of Frames G30-G38. Note that she misunderstands the actual caption slightly in her remark that "they died" and not just one man. This misunderstanding shows up later as Helen tries to untangle the number of people who are injured in the accident.

Following the initial extensive review, Helen initiates a twelve-second review of Frames G34-G46. Here, she finally locates the task-relevant information relating to the frequency of club meetings. In a third recursion, she narrows her search to a single four-second section and goes over the task-relevant phrase ‘Shu ni yon kai hodo’ (‘about four times a week’).

Helen's response to question six (‘What did the witness say?’) proceeds in a similar fashion. First, she refreshes her macrostructure by initiating an extensive review. She then utilises a medium length segment to locate task-relevant information. Finally, she uses a short recursion to confirm her understanding of the phrase.

For the final two items, Helen again alters her response pattern. Knowledge of how news broadcasts are constructed influences the location of her search:

(reads Q7) ‘So how did it happen?’ Well I guess that’s from her explanation, but maybe they’ll go into it again because they often do that in Australia, then explain it and then go on. (Helen, partial text unit 77)
Because Helen expects the off-camera reporter to summarise the event, she ignores the relatively long and complex witness account (Frames G50-G64) in favour of reviewing successive segments of the videotext (Frames G64-G80) a total of three times. Her reasons for the recursions appear to be two-fold: first, she appears less certain of being correct and seeks to make only general responses to final tasks; secondly, she is aware of how both the task set and videotext narrative are constructed. Accordingly, she decides to examine only the final sections for task-relevant information. Helen’s third distinctive style of response behaviour emerges in this section: as opposed to the use of short recursions or extensive reviews, she advances the videotext in sequential medium length segments to find answers.

To summarise, one pattern that pervades Helen's overall behaviour in her response to task demands starts with her decision to attack the task set as a whole entity as opposed to a series of singular, and perhaps, unrelated questions. As a result of this orientation to the task set, she advances through the videotext and looks for information related to two or three items at a time. Extensive reviews are utilised when a priori focus is low and there is a perceived need to strengthen macrostructure before attending to detail. As discussed, the role of visual elements varies during Helen’s engagement with the videotext. In her initial extensive reviews, they serve as a basis for forward, backward or orthogonal elaborations. Within a second medium length segmentation, Helen employs visual elements to establish the boundaries of task-relevant information. Once established, Helen stays within them as she increasingly focuses on specific aural phrases that eventually confirm her interpretation of the question.

Melisa is a third listener who scored within the intermediate level of the participant group. She makes no immediate use of the videotext at the start of the task set because, as she explains, she can easily describe the main topic of the news
broadcast. The second question asks listeners to state what happened. Melisa comments that much of the narrative could be relevant to such a question. Because of this, she says that she is unsure where to locate task-specific information. Her comments highlight the difficulty of making initial search decisions:

‘What happened?’ I probably would just go back [still paused at G82]—I don’t know exactly which part I should probably be listening to because I think a lot of it covers ‘what happened’. Uhm...actually, I think towards the end of what she was saying ... and I think afterwards they sort of said something about ... I heard ‘right’ so I guess he sort of veered off to the right or something. So I’ll probably listen to the end part next. (Melisa, text unit 44)

As she begins to search for information that will confirm her hypothesis, Melisa initiates a low focused search. She begins from the middle of the videotext (Frames G34-G60) and begins to review the witness testimony. Melisa quickly encounters difficulties (‘I think it’s her dialect as well that I just don’t understand', in text unit 45) and advances just beyond this unproductive section to frames G64-G70. Here, she finds the word she was looking for ‘migi’ (the right). Because she regards the word as a possible clue, she constrains her search from the eight initial frames to just four. She recurses over the phrase and has some difficulty with it:

I couldn’t catch – there’s ‘migi ni’ something ‘doru’ or ‘doro’. So I would guess that it’s the road on the right and he’s veered off. And by the look of it he’s sort of veered right across and through there (Melisa, text unit 48)

Note that only when she realises that she is having problems with the aural phrase that she utilises the images as a confirmation of her understanding. Before this, the visual elements were secondary to her concern for finding the word ‘migi’ that she had recalled may be a possible clue to the accident. When she first found the phrase, the visual elements served to help her constrain the search. Not until a subsequent pass were they used to help her form a response.

Following these series of searches near the end of the videotext, Melisa realises that she has gone beyond sections that are needed to answer the third question. To
refocus, she reads the entire task set and redirects her efforts:

‘So when did it happen?’ [question three] Oh, they probably said this up at the start. They say it at the start so I’ll go back to the start. (Melisa, text unit 58)

Here, familiarity with the structure of news broadcasts leads Melisa to try searching the introductory segment for task-relevant information. Melisa returns to the very start of the videotext (Frame G0) and initiates a series of short, sequential advances to pinpoint aural phrases related to questions three and four. To do this, she utilises only the first sentence of the aural narrative that is found Frames G0-G6. The fifth question prompts Melisa to initiate an extensive pre-task review:

‘How often do club members meet?’ [question five] I’ll probably—I might just try to listen to the whole thing again because I don’t remember anything like that. (Melisa, partial text unit 62)

Without a specific focus, Melisa allows the videotext to run forty-four seconds (Frames G0-G44) until stopping it exactly at the task-relevant phrase. She then quickly recurses over the two-second segment that contains the aural phrase and explains that she “was mainly trying to concentrate for ‘kai’ - the ‘times’ or ‘weekly’ - or something like that” (partial text unit 66). In her Melisa anticipation this term, it is clear that she ignored the visual narrative during this search and regarded it as a secondary source of information.

For item six (‘What did the witness say?’), Melisa employs a short, highly focused and sequential style of searching. Like others, she has difficulty understanding the non-standard accent of the rural speaker and this may account for her cautious behaviour. Beyond that section, Melisa uses long, unfocused searches in an attempts to answer question eight (‘How will the investigation proceed?’). After three recursions, however, she admits “I honestly really don’t know the last question” (text unit 77). Repetition of the aural narrative was found to be unproductive.

Throughout her variations in response behaviour, Melisa did not use the visual
elements in any significant way (beyond simple bookmarking) to bolster her overall understanding of the videotext. Consistently, aural elements were the focus of her attention. Notably, Melisa did not demonstrate a particularly strong ability to decode spoken Japanese and yet she minimised her attention to visual elements. Why would she do this? It would appear at first that such behaviour is counterproductive because she does not seem to have taken advantage of the full potential of the audio-visual medium. Looking beyond her immediately introspective verbal report however, Melisa talks about the role of visual elements in her post-sessional interview. In the first excerpt, she singles out Videotext Two as the least difficult:

Because I think the structure of it just as much as anything. Like the way they showed it all you could sort of work out what had happened—the car, the characters on the screen and things like that sort of pointed to it. (Melisa, partial text unit 93)

In this comment, Melisa recognises the order of presentation, or structure, of visual elements contribute to being able to “work out what had happened” through inferences. She discusses the role of key visual elements in a second excerpt:

I think in the second clip the fences, the knocked down fences and everything made you realise what had happened like when they were talking about the gateball and things like and you could kind of see how the car had kind of gone and ... also the people and where they were standing and where they were pointing to and things like that. That really helped there. The last one I wouldn’t have understood if there hadn’t been any pictures (laughs) at all, so the pictures and the stones and everything I wouldn’t have realised it at all. (Melisa, partial text unit 103)

Like Helen, it is interesting to note that Melisa singles out the fencing as an image that is critical to understanding the overall visual narrative. Repeated images, therefore, must have a stronger influence on listeners than those visual elements that are seen only one time. In the third videotext, there are several repeated images of stones and Melisa specifically mentions them as an essential visual element that contributed to understanding.

To summarise, Melisa signals the possibility that listeners remain aware of the
overall visual narrative structure equally as much as single visual elements in their comprehension process. In addition, both Melisa and Helen indicate that repeated images play a strong role in a listener’s course of inferencing, particularly in the way they serve to strengthen the coherence of a visual narrative structure. In Videotext Two, fencing is shown at the start of the location shots (G16). The fencing then occupies eight seconds of medium wide shots (G18-G24) and later appears wrapped around the tyre of the car in both medium wide (G40-G42) and close-up shots (G44-G46). The prevalence of the fencing in several sections of the videotext may account for its frequent usage in inferences throughout the listeners’ verbal reports.

To complete the profiles of response behaviour, the verbal reports of two listeners who scored at the lowest end of the task set were analysed. Chin and Peter were selected to represent the listeners at this level. The analysis begins with a summary of Chin’s responses to the Videotext Two task set in Table 6-10.
<table>
<thead>
<tr>
<th>Task purpose (actual item)</th>
<th>A priori level of focus</th>
<th>Segment length</th>
<th>Recursion</th>
<th>Access</th>
<th>Key source of difficulty (or information)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Main (What is the main topic?)</td>
<td>high</td>
<td>short</td>
<td>1</td>
<td>seq.</td>
<td>reads headline</td>
</tr>
<tr>
<td>2) Orientation (What happened?)</td>
<td>high</td>
<td>long</td>
<td>1</td>
<td>seq.</td>
<td>listens to entire introductory (studio) segment</td>
</tr>
<tr>
<td>3) Detail (When did it happen?)</td>
<td>high</td>
<td>short</td>
<td>2</td>
<td>seq.</td>
<td>is able to find specific information quickly; repeats to confirm</td>
</tr>
<tr>
<td>4) Detail (Where did it happen?)</td>
<td>high</td>
<td>short</td>
<td>1</td>
<td>seq.</td>
<td>reviews previous segment for information related to Q4</td>
</tr>
<tr>
<td>5) Detail (How often do club members meet?)</td>
<td>low</td>
<td>long (14 secs.); extensive (52 secs.)</td>
<td>1</td>
<td></td>
<td>surprised by task demand; searches for relevant phrases; gives up and can not produce an answer</td>
</tr>
<tr>
<td>6) Orientation (What did the witness say?)</td>
<td>low</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>no use of videotext; unsure of answer and writes no response</td>
</tr>
<tr>
<td>7) Implication (How did it happen?)</td>
<td>low</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>no use of videotext; unsure of answer; generalises</td>
</tr>
<tr>
<td>8) Implication (How will the investigation proceed?)</td>
<td>low</td>
<td>extensive review (32 secs); then long</td>
<td>2</td>
<td>seq.</td>
<td>wide search then narrowed by 10 seconds; unsure so responds with generalisation</td>
</tr>
</tbody>
</table>
Perhaps because he did not develop a strong macrostructure during his initial front-to-back pass through the videotext, Chin uses a cautious approach in his response to the task demands of Videotext Two. His caution is exemplified by a pause to read the headline:

I’m just looking at the [written] text for the main—looking at the text, to see that the main topic is about. Main topic is about (writes response to task one) ‘Four people ... injured ... or die in a car at getobaru place.’ I got that from looking at the [written] text. (Chin, text unit 75)

Chin’s behaviour is unusual in that most of the other listeners answered the first question without making immediate any use of the videotext. It is also unusual that he chose to read the headline to “see what the main topic is about”. Other listeners had established the main topic during their initial front-to-back passage.

In his next move, Chin reviews the entire introductory section (Frames G0-G14) and then infers from the phrase ‘tsugi tsugi’ (one after the other) that “maybe they got flung out of the car one after another” (text unit 77). Recall that Chin had thought the tree was a major cause of the accident in his initial front-to-back understanding of the videotext (text unit 63) and it appears as if he is seeking to confirm that inference. Chin’s understanding of the phrase ‘tsugi tsugi’ combined, perhaps, with the image of the tree first seen his initial viewing to form a powerful influence. He writes that “one person died and three were injured when the body flung out of the car” is response to question two that asked what had happened.

It takes Chin four recursions through the videotext to answer questions three and four. To do this, he first makes a non-sequential move back to the start of the videotext (Frame G0-G4) where he finds information relating to the time of the accident. As he recurses over this section to confirm that information, he discovers that there is also information related to where it happened in the same four seconds of videotext. So far, note that he has remained only within the studio introduction. He has gone forward as far as Frame G14, where the introduction ends and then
back to its start.

Task five, concerning the frequency of club meetings, surprises Chin. In a clear demonstration of a low *a priori* focus, Chin starts from where he has paused at Frame G4 and initiates another extensive review. He pauses just past the studio introduction (at Frame G18) when a phrase that describes the exact time of the accident can be heard. Chin adds this exact time (that is, from ‘this afternoon’ to ‘this afternoon at two thirty’) to his answer for question three. Note that, as a result of a close focus on the studio introduction, Chin has failed to move forward through the news broadcast in a way that would roughly parallel the sequence of the task set itself. This type of search behaviour signals both that he is having problems understanding the news broadcast and that he is not using the written task set to guide his responses.

Chin makes a second attempt to find information related to question five (‘How often do the club members meet?’) by allowing the videotext to run 52 seconds. When he pauses he remarks that he is “trying to analyse what the whole story is about” and that he “couldn’t hear anything about club members meeting or anything about that” (text unit 84) at this point. He does not write a response to the fifth question. At the same pause, he answers question six (‘How did it happen?’) by stating that he thinks that the car hit a gate barrier (text unit 86). In speculation, Chin may have inferred from the word ‘gate’ in ‘gateball’ and the smashed fencing that the car hit a type of ‘gate barrier’. Note that he has dropped the tree as an element essential to his macrostructure.

To finish the task set, he again initiates two more extensive reviews. First, he examines Frames G50-G82 in an effort to answer question eight (‘How will the investigation proceed?’) After this section, he comments that he is “trying to listen for the investigation of the—the actual accident” (text unit 89). He then initiates an extensive review of Frames G62-G82 to “link up all the words they are talking
about” but admits “I can only pick up that the policemen are investigating something” (text unit 91). With this, Chin decides to end and finishes the session with an apology that he has left blank spaces for three of the questions on the task sheet.

With the exception of the first written headline, visual elements played no significant role in Chin’s response to task demands, either as a way to strengthen macrostructure, signpost important aural phrases or provide task-relevant information. Notably, his concentrated attention on the studio introduction points to the importance of text type familiarity. It was only from this section that he was able to gain task-relevant information. Once he exhausted this source, however, he was somewhat at a loss to pick out words or visual elements from other sections of the videotext. His series of extensive reviews demonstrated a low a priori focus on task demands that eventually resulted in a failure to successfully finish the questions.

Peter attained the lowest score on the Videotext Two task set. Throughout his responses, he had a low degree of a priori focus and was often unsure of where to locate salient information. Just as importantly, he was unable to integrate any decoded aural phrases within an overall macrostructure. As with Denise in the pilot study, Peter interrupted his advances whenever he could identify a word or phrase. He would then attempt to make sense of the identified phrase within a tentative macrostructure, but was unable to build a coherent overall understanding of the news broadcast.

In regards to visual elements, Peter directed much of his attention to headlines and written captions to guide any understanding. At one point, he claimed that he understood that people were playing gateball “because I read it earlier and now I’m ready for it” (text unit 38). In a similar effort, Peter said that he knew NHK very well and that it was important to read captions because they “usually show the name of a person” (text unit 43). Unfortunately, he was unable to read the final caption
well (‘69 year old driver to be arrested’) despite repeated attempts. Because he can not decode the caption, Peter decides to “leave open the possibility that he (the driver) did it deliberately” (text unit 45). For him, it appears that the name is missing and the other visual clues do not really add up. This is a critical point in Peter’s behaviour: visual elements that are expected, but do not appear, play a significant role in development of a listener’s macrostructure. In another example of hindered comprehension, Peter was unable to find any evidence to indicate that the car wreck was merely an accident and thus began to construct a version that saw the driver injure the players deliberately.

Summary

Based on analysis of eighteen verbal reports related to eight item task sets on three videotexts, the present chapter proposed that visual elements in response to task demands be placed into three categories. Briefly, the categories included 1) extensive pre-task review; 2) no immediate use; and 3) search. Of these, interactions categorised as search behaviour were the most prevalent.

In advance of the categorisation, the foundation for tasks design was explained. As a result of conceptual and technical problems, it was argued that task could not be constructed to assess the comprehension of a particular visual detail. Further, it was argued that items that attempted to highlight visual features could not be reliably differentiated. Against an understanding that task intent may vary with individual perception, the Dunkel et al. (1993) checklist was used to create items related to identification, orientation, main idea and implication.

Each of the tasks was scored by two raters. An inter-rater reliability co-efficient deemed acceptable for the purpose of the study was achieved. Further statistical procedures indicated that significant differences existed in rates of task success among the three videotexts. As a general indicator of listening proficiency, individual
scores were ranked into a three-tier band that indicated ability levels relative to the small sample size. To illustrate the proposed categories, the behaviour of seven listeners was closely examined. Table 6-11 lists each category and its definition.

**Table 6-11**
Summary of framework regarding responses to task demands

<table>
<thead>
<tr>
<th>Category name</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extensive pre-task review</td>
<td><em>After reading the task set, a listener may re-examine a significant portion of the videotext in an effort to solidify an overall macrostructure.</em></td>
</tr>
<tr>
<td>No immediate usage</td>
<td><em>A listener may respond to a task without making immediate use of the videotext</em></td>
</tr>
<tr>
<td>Search</td>
<td><em>In response to a specific item set, the listener initiates a search for information related directly to task demands</em></td>
</tr>
</tbody>
</table>
| 1) degree of focus            | a) high *a priori* focus occurs when a listener has a strong sense of where task-relevant information can be found in the videotext;  
                                | b) low *a priori* focus occurs when a listener has weak understanding of the visual and aural narrative structures.                  |
| 2) length of segmentation     | a) ‘short’ lasts from 0-4 frames;  
                                | b) ‘medium’ if they consist of 4-12 frames;  
                                | c) ‘long’ if they are between 12 to 24 frames;  
                                | d) ‘extensive’ exceeded viewing 24 frames, and accounts from one-quarter to one-third of an entire videotext.                      |
| 3) frequency                  | *The number of times a listener may view, or re-view, a particular segment*                                                               |
| 4) point of access            | a) *sequential access* occurs when the listener advances the videotext forward and then may recurse over this segment again;  
                                | b) *non-sequential access* takes place when the listener advances very quickly over a large section of videotext in a single fluid motion with the intent of finding information that may be several scenes away either backward or forward from an original point of departure. |
For a minority of participants, extensive pre-task review of videotext took place at both the start of a task set or during its completion. Analysis suggests that review at the start is a relatively uncommon response. Only two instances of this behaviour were found in the dataset. Indications from classroom observations and post-sessional comments, however, point to a greater usage of this strategy for initial macrostructure development than may be indicated by this dataset.

Of the three categories, ‘no immediate use’ of the videotext was perhaps the most readily explained. Whether at the beginning of a task set faced with describing the main topic of the narrative or following a lengthy review, those who could recall a sufficient amount of information to answer an item did so through memory. A reliance on working memory resources prevented listeners from expending further effort in relation to a task demand.

Search behaviour is complex and thus required further delineation. A four-part framework was proposed to capture characteristics identified as a priori degree of focus, segmentation length, sequential advance and number of recursions.

Three tentative characterisations of search behaviour may be useful to summarise this category. The short, focused and sequential style of Abby appears to be one way listeners react to task demands. Clearly aware of the task at hand, Abby proceeded through the videotext at regular intervals to find task-relevant information. In contrast, Peter had a low degree of a priori focus that resulted in long segmentations and low rate of task completion.

Sandra’s frequent use of extensive reviews during Videotext Three characterises a second main style of response. Unable to get a firm grip on the macrostructure, she devoted her efforts to conducting broad sweeps of the videotext in an attempt to pick out relevant phrases. Other listeners, exemplified by Chin, used extensive review for much the same reason during instances at which they were unsure of how to fulfil
A third style of search behaviour, exemplified by short and frequent recursions, was exhibited by Gwen. This pattern consists of methodically deconstructing the videotext to pinpoint specific words and phrases. Concerns for macrostructure development, whether because they are not required or are simply dismissed, do not play a part in this style of search behaviour.

Extensive reviews that occur in the course of a task set are likely the result of an unexpected demand, a weak macrostructure and thus a low \textit{a priori} focus on tasks. To compensate for these problems, listeners initiate a lengthy recursion and put themselves on alert for task-relevant information. These lengthy recursions may be followed by increasingly shorter segmentations as the listener further pinpoints and confirms information relevant to a specific task. It is possible however, as in the case of Chin, to go off-task during an extensive review and abandon the effort required to formulate an answer.

Visual elements serve two primary roles during a search. Initially, the content or semantic function is of central importance to a listener either developing or strengthening macrostructure. Inferences generated from visual elements are critical part of comprehension.

The second role of a visual element serves is that of a mapping function: that is, listeners utilise images, features of tradecraft (centrally, cuts between scenes) to establish the boundaries for a chosen segment. Regardless of which visual element is displayed, listeners ignore the actual image in favour of using the feature to set out points of access. The advancement of long or extensive segments are inefficient in that the amount of information they give is potentially more difficult to retain in working memory. The strain on cognitive resources leads to fatigue and heightens the possibility of going off-task. Listeners rely on images to help limit segment length. A videographer’s use of tradecraft, particularly when there is a change of
location, assists listeners in determining where to segment videotexts.

In addition to visual elements, knowledge of text construction helps listeners to locate essential areas of task-relevant information. Knowing where summaries are likely to occur, for example, was a factor in efficient moves needed to find task-relevant materials. Such efficiency allows for a speedy recovery from comprehension failure and thus helps maintain a focus on task demands at hand.

Perhaps unnoticed during an initial pass, visual elements that are unfamiliar to the listener present only a slight disturbance to comprehension. It is not necessary to attend to every visual detail in order to construct a viable understanding of the videotext. Trisha, for example, realises that achieving the full understanding of a particular image is of little importance:

> I just realised I can see four seats. I wonder why there are four seats in the middle of the field. Goodness. (Trisha, partial text unit 74)

After this observation, Trisha dismissed the minor image to remain focused on the task at hand. Clearly, listeners are able to discern task-relevant visual elements from those assessed as unimportant.

Finally, the absence of expected visual elements also causes listeners to adjust initial macrostructures and affects response behaviour. Such adjustments are exhibited by those listeners who scored low on the task sets (e.g., Peter, Li-Ping and Chin) and who demonstrated weak macrostructure development both during an initial pass and during subsequent task-directed recursions.

This chapter has examined the role of visual elements in response to task demands. The final chapter concludes the study. It first summarises the key results of the investigation and then discusses the limitations of the study, proposes recommendations for further research with digital videotext and points to the implications of the results for both teaching and assessment.
Chapter Seven: Summary and implications

The initial purpose of this chapter is to provide a summary of the findings related to the role of visual elements 1) during initial front-to-back exposure to videotexts and 2) in response to task demands. First, the seven-part framework that describes initial comprehension behaviour is set out. Following that, analysis concerned with listener engagement with videotext in response to task demands is summarised.

The second aim of this chapter is to discuss the potential implications of the research related to video-mediated listening comprehension in relation to language teaching and assessment practices. After this discussion, the chapter focuses on a critical evaluation of the investigation in regards to videotext selection, participant selection and training, the conduct of verbal report protocols and qualitative data analysis is presented. The investigation concludes with recommendations for further research.

Summary of the findings

After examining methodological issues and developing a preliminary framework in the pilot study, a two-fold agenda was set for the main study: 1) to refine the preliminary framework in regards to initial front-to-back listening comprehension, and 2) to explore listener engagement with videotext in response to task demands. The study was situated in the Japanese department of a large Australian research university. Participants in the study consisted of twelve undergraduate students in an upper intermediate second semester Japanese subject. The twelve students provided immediately retrospective verbal reports while attending to three short digitised authentic Japanese news broadcasts both during initial and task response phases of interaction. In addition, each participated in a post-sessional semi-structured interview.
To provide a foundation for data analysis, the theoretical background of the study was based on a section of the ‘constructively responsive’ framework developed by Pressley and Afflerbach (1995). This perspective, based on the underpinnings of cognitive constructivism (for an overview, see Driscoll, 1994), regards comprehenders as flexible, concerned with main ideas, and, most importantly, responsive to the presentation of textual resources as they attempt to build a coherent macrostructure.

Such a view contrasts to the characterisation of learners as ‘strategic’. Based on information-processing models of comprehension in which metacognitive control is a key factor, listener behaviour is seen to be the result of a series of planned and executed procedures that learners utilise as they go about understanding text (Chamot, 1995). Work regarding listening strategies has been criticised because it is considered to be without a solid theoretical foundation and is thus premature (Buck, 1990); its failure to acknowledge revised models of cognitive processes (e.g., Anderson, 1995; Baddeley, 1991); the centrality of the ill-defined construct of metacognitive control (Flavell, 1987); and its lack of observable behaviours (Rees-Miller, 1995). In recognition of these criticisms, the theoretical foundations of the present study were situated in the framework of ‘constructively responsive’ reading that was developed by Pressley and Afflerbach (1995).

Immediately following collection, the verbal reports and post-sessional interviews were transcribed by the researcher. Following that, the cyclical process of qualitative data analysis was commenced and underwent several iterations (Miles & Huberman, 1991). The purpose of each iteration was to refine the definitions of the categories, select representative instances that illustrate the category and enhance the confirmability of the framework as a whole. In the latter stages of framework development, intra-rater reliability was calculated to be .87; inter-rater reliability was found to be .83. The final analyses resulted in the development of 1) a seven-part
framework concerning initial front-to-back listening comprehension and 2) a three category framework that set out key responses to task demands.

In the front-to-back listening comprehension framework, the first of the seven categories concerned text type identification. Verbal reports made when participants first saw, and had not yet heard, the news broadcasts formed the basis of this category. Because of the use of similar videotexts at the site, the majority of the participants immediately identified the materials as NHK Japanese news broadcasts. Despite identification, it was found that the listeners were not able to draw about their background knowledge of Japanese culture and current events to predict what would happen in the newscasts. It was noted that some listeners became tense in anticipation of having to work through what they perceived to be complex videotexts. Of relevance to listening theorists and assessment specialists, the ability of listeners to quickly identify the text type reenforces the argument that genre familiarity itself is clearly a prominent feature of comprehension in that it serves as an ‘advance organiser’ of information (Hanley, Herron & Cole, 1995).

A second role of visual elements was that it helped listeners to initiate macrostructure. Successful decoding of the *hirigana*, *katakana* and *kanji* characters in the headlines and captions was considered a top priority during this initial phase of viewing.

After initiation, visual elements were found to play a role in helping listeners to generate macrostructure. In this third categorisation of comprehension behaviour, analysis of the verbal reports suggest that visual elements provide listeners with a fertile ground on which to speculate about what may have occurred in a given narrative. Backward elaborations are formed on the basis of information gleaned from written text and aural elements; orthogonal elaborations take place at this point as listeners try to relate what they are understanding to their own background knowledge; forward elaborations occur as they begin to predict what is likely to be shown in an upcoming section. Throughout this phase of initial front-to-back
comprehension however, listeners remain tentative in their understanding and revise hypotheses as they go about trying to justify for the presence of visual elements within the news broadcast.

As understanding matures, visual elements play a confirmatory role as listeners begin to develop a more solid macrostructure. Images that are deemed salient to an emerging macrostructure are highlighted, and then integrated, in an effort to account for what is understood to be taking place in the aural narrative.

In the fifth category, visual elements were found to help listeners to constrain, or refine, interpretation as they try to disambiguate an element of spoken narrative. It was noted, however, that listeners needed to be aware that an ambiguity existed before they could take advantage of this function of visual elements. Listeners not aware of the potential for a visual element to clarify meaning disregarded it.

A sixth categorisation of the role of visual elements concerned their role in hindering macrostructure development. Unusual techniques of tradecraft, including camera movement and shifts in point of view, play a role in confusion by drawing undue attention to the otherwise marginal images. Because of this, listeners may end up pursuing a mistaken interpretation to the point of developing an incorrect macrostructure.

The last of the seven categories focuses on the few instances observed in the verbal reports that showed visual elements provide little assistance to listeners. If an image, or part of an image, was deemed to be vague, unclear or irrelevant to an emerging understanding, listeners ignored it. As part of their on-going evaluation of the videotext, listeners devoted more attention to aural elements at those times they judged the visual narrative to be of little assistance. To explain this behaviour, it can be argued that the construction of news broadcasts themselves, in that they permit mismatches between the visual and verbal elements to occur, may contribute to a perception that not all visual elements are helpful.
The second purpose of the main study was to examine the engagement of listeners with videotext in response to task demands. Short-answer questions were used to prompt the responses. Participant comments that were made during second and subsequent interactions were used to construct a three-category framework of behaviours. Inter-rater reliability was found to be was .87.

Although demonstrated in only a few of the verbal reports, the first prominent behaviour of listeners was to initiate an extensive review of videotext prior to answering a task set. Listeners who conducted extensive reviews did so to better orient themselves to the videotext as a whole; that is, to strengthen a tentative macrostructure developed during initial front-to-back interactions. Despite the relatively low frequency of incidences related to this behaviour, there were indications from the post-sessional interviews that it may be a more common type of behaviour for listeners under non-research conditions.

Another response to task demands was to make no immediate use of the videotext. Materials at hand were not accessed in cases 1) where the listeners perceived their own working memory resources to be sufficient or 2) when they deemed a question could be correctly answered on the basis of logical deduction.

By far, the most frequent response to task demands was to conduct a search for information within specific areas of videotext. Describing search behaviour required a further categorisation of activities related to a priori focus, length of segmentation, direction and point of access. Seven listeners were profiled to examine search behaviour. It was discovered that bookmarking, in which a participant utilised visual elements to demarcate those sections which required close attention, was a major function of visual elements during search behaviour. In this way, images take on a secondary role: no longer valued for their potential content, they nonetheless serve to guide listener behaviour by providing signposts to task-relevant sections of videotext.
Discussion and implications

The implications of the investigation concerning the role of visual elements in second language listening comprehension and engagement with videotext in response to task demands are discussed in this section of the chapter.

As noted, second language educators generally regard the role of visual elements in listening comprehension as a means to provide ‘support’ or offer ‘clues’ to learners. The results of the investigation, though generally in agreement, lead to a more sophisticated view of this concept. Visual elements work in a number of ways that go beyond merely ‘assisting’ verbal elements; they are better thought of as integral elements that, in complex combinations with verbal elements, influence a listener’s emerging understanding.

First and foremost, visual elements provide a significant and primary influence throughout the processes of initial front-to-back comprehension. Prior to interaction, participants were able to identify the text type that led them to anticipate how its features and structure would impact their understanding. In early phases of interaction, the majority of participants initiated macrostructure development on the basis of decoding written text. Further construction occurred as listeners took an advantage the opportunity to access both, or either, visual or verbal elements. No particular pattern of reliance, however, appeared within the data set as some listeners preferred visual elements over verbal and vice versa.

As macrostructure development matured, visual elements helped listeners to confirm that their understanding of certain parts of a tentative macrostructure were on track and contributed to a coherent understanding of the videotext as a whole. At the word level, visual elements occasionally helped to disambiguate, or constrain, the number of possible interpretations an aural element may suggest to a listener.

After initial front-to-back comprehension takes place, the role of visual elements becomes much less pronounced as the development of a macrostructure matures. As
listeners begin searching for task-relevant sections of videotext, visual elements take on a bookmarking function as listeners use them in their search for specific detail. Eventually, proficient listeners are successful in constructing sophisticated and coherent versions as they come to achieve near complete understanding of the videotext at hand.

Both visual and verbal elements function most productively when there is high degree of match between narrative structures; if there is not a high degree of correspondence, the powerful influence of visual elements in particular may lead some listeners ‘up the garden path’ to a mistaken interpretation. Clearly, as Rubin (1995b) noted in the case of newscasts, “it is important to note that sometimes the visual can be distracting or misleading” (p. 154). Although the investigation confirmed this observation, it must be also stressed that the same can be said to be true of verbal elements: they too may distract or mislead a listener. In audiotape-based research, Buck (1990) reported several instances in which listeners misunderstood aural elements and, as a result, formed incorrect macrostructures.

Although not strictly a visual element per se, it is noted that techniques of tradecraft were also found in the investigation to exert powerful influences on listening behaviour. As shown in the analysis, the non-native listeners were sensitive to shot type, focal point, point of view and other features of tradecraft. Camera movement alone was responsible for considerable effects on comprehension.

One implication of this investigation is that it may be counter-productive to promote the idea that the level of support visual elements offer can be reliably differentiated. Rubin (1995b, p. 154), for example, suggests that language teachers pre-determine the “degree of visual support” listeners are likely to encounter by noting the number of times “contextual clues” of physical setting, action and interaction appear within a given videotext. In addition, Thompson (1995) urges test developers to consider “the extent to which visual clues interact with the oral message” (p. 36) as they design instruments. Kasten (1995) too advances the notion that tasks can be
designed to meet specific high, medium and low levels of visual support as a means to create differential marking systems in video-mediated listening assessment.

Although intuitively appealing to propose that ‘degrees of support’ can be set, it must be stressed that second language video-mediated listening is a little understood, yet very complex, skill. From a theoretical perspective, listeners attending to videotext are attempting to decode unfamiliar non-notational symbol systems within a loosely structured dynamic dual-coded medium which is open to highly variable interpretations (Salomon, 1979). Even if the shot type, key visual elements and audio source for each videotext were able to be easily listed, with an intent to then set the ‘degree of support’ that could be expected to be received by listeners, such an undertaking would not be practicable for the classroom teacher. The number of contextually dependent variables, most particularly in regards to individual listener profiles, that would be needed to complete an applied analysis of specific videotext elements that provoke either a ‘strong’ or ‘weak’ clue call viability of this suggestion into question. Clearly, any reliable setting of the ‘degree of support’ across a variety of learners would be difficult to achieve.

These efforts touch on aspects of visual literacy which itself is a poorly defined domain (Seels, 1994). There remain several additional challenges 1) static visual elements alone are not easy to categorise (Kress & van Leeuwen, 1996); 2) research concerning dynamic visual media is relatively young, and has focused largely on first language contexts (Wetzel et al., 1994) 3) second language listening research is still in its infancy (Rubin, 1994); 4) techniques of tradecraft, that may influence the strength or effect of a visual element, are themselves complex and difficult to isolate (Zettl, 1990); 5) the use of video in second language assessment, which may provide a context in which to investigate the ‘degrees of support’ items may offer, is not yet widespread practice (Gruba, 1997); and 6) leaving video presentations aside for the moment, audiotape-based listening items are notoriously difficult to make reliable and valid (Brindley, 1997).
A decade ago, Armes (1988) made the point that it is “difficult to offer clear-cut conclusions to the discussion of an area as complex as sound in relation to video and film images” (p. 183). Seen in this light, it would be more productive to the development of second language listening theory to regard videotext, as Salomon (1979) noted, to be “whole message units” (p. 52) which, particularly for newscasts, defy simple analysis (Graddol, 1994; Wetzel et al., 1994). In a sense, such a presentation of the medium would then align with Rubin’s (1995b) acknowledgment that listening is “an active process in which listeners select and interpret information which comes from auditory and visual cues in order to define what is going on and what the speakers are trying to express” (p. 7). Note that this definition does not, by itself, suggest that the role of visuals is to support auditory cues. Both types of elements are used as part of the information that listeners need to be able to select and interpret to make sense of a message. Any argument that visual elements merely ‘support’ listening comprehension is naïve as it ultimately suggests that videotexts are divisible, that listeners attend more closely to aural elements during comprehension and that verbal elements function in a superior manner.

Applied to the classroom, the results of this study reinforce suggestions that instructors teaching with video should strive to sensitise students to the various influences visual elements may have. Telling students that visual elements ‘support’ their understanding diminishes the true complexity of videotexts; a better presentation would inform students that visual elements offer potential opportunities for developing understanding in tandem with verbal elements. An ideal lesson would draw student attention to those visual elements that may have a special, or particularly significant, cultural meaning (eg, the white boots of the farmers in Videotext Two). Unfortunately, individual workstations in a CALL classroom isolate students and reduce sharing; to counter this, it is recommended that a video be played on a screen that can be seen by all students and discussed as a group. After a
series of training sessions that sensitise students to key visuals and suggest ways to decode them in context, students could then be directed to work alone.

The experience of being close to verbal reports leads the researcher to be wary of recommendations that second language educators adopt a ‘strategies-based’ approach to listening instruction (Chamot, 1995; Mendelsohn, 1995). Though perhaps a useful framework for the classroom (Thompson & Rubin, 1996), the data resonate more soundly with the view that comprehenders are ‘constructively responsive’ in their interactions with materials. In accord with characterisations of constructivist readers (Pressley & Afflerbach, 1995, pp. 98-105), the participants in this study 1) were determined to get at the overall meaning of the text, 2) remained passionate and engaged as they interacted with the texts, 3) reported inaccuracies as they developed mature macrostructures and 4) were supported, to some extent, through their previous experiences with similar texts. Although this finding no doubt needs confirmation in further studies of second language listening, in the main it supports Buck’s (1995) suggestions that listening teachers should not be in teaching students cognitive processes but rather sensitise them to issues of comprehension and provide opportunities for practice.

**Critical evaluation of the investigation**

In this section, a critical evaluation of the investigation in regards to videotext selection, participant selection and training, the conduct of verbal report protocols and qualitative data analysis is put forward. As each of these topics is discussed, suggestions are made for improvement of future research in the area of listening comprehension.

**Videotext selection**

Three authentic news broadcasts were selected for use in the present study based on instructor impressions of appropriateness, their frequent use at the site of the
investigation and a set of criteria suggested by video researchers (Joiner, 1990; Rubin, 1995b). By and large, these criteria are defensible. News broadcasts, it was argued, serve as an ideal text type for the purposes of the investigation because they contain a variety of features of tradecraft, including mismatches between narratives, within compact professional productions. Despite an effort to find authentic Japanese newscasts that did not contain written text, each of the three videotexts contained headlines and captions. Japanese course instructors argued that these written elements were not in fact sub-titles or dubbing and thus should be considered integral elements of authentic videotext. Critics, however, could argue that the inclusion of written text in any form distorts an investigation of listening processes; throughout the analysis, for example, it was repeatedly found that the successful decoding of headlines influenced macrostructure development and thus no conclusion could be reached strictly regarding the interplay between visual and aural elements.

Ironically, defining listening with specific reference to the mode of presentation brings the present discussion back to Riley’s (1981) concerns that attending to video was best considered ‘viewing comprehension’ more than a listening skill. Sixteen years later, Rubin (1995a) definition of the listening construct to include both visual and verbal elements would appear to have ended that debate.

Nonetheless, decisions regarding videotext selection go to the heart of what it means to listen. To acknowledge the above criticism, it is understood that the results of the present investigation may not align with studies that specifically investigated either aural processing by itself. Additionally, the study may differ from those that looked specifically at videotexts which solely presented visual and aural elements. To follow Chun and Plass (1997), the present study is perhaps best classified under the rubric of ‘multimedia comprehension’. In a field increasingly coming to terms with digital texts that contain visual, aural and written elements, however, the classification of studies in this area of research may soon become awkward.
For the sake of argument, it can be suggested that computer-based investigations which 1) strictly present written text be known as studies of ‘reading comprehension’; 2) strictly present aural elements be seen as ‘aural listening’; 3) utilise only aural and visual elements represent ‘video-mediated listening’; and 4) present texts that contain aural, visual and written elements become known as studies of ‘multimedia comprehension’. In such cases, the presence or absence of elements within the mode of presentation would be the crucial factor in determining its eventual classification.

In practice, however, language teachers, their students and other stakeholders in the educational process are unlikely to maintain such distinctions. No one interviewed at the site of present investigation, for example, thought that attending to the digitised videotexts was related to anything else than ‘listening comprehension’. Students wanted to gain skills in ‘listening’ and not the decoding of ‘multimedia’. Language assessment specialists, perhaps, would have a difficult time promoting test of ‘multimedia comprehension’ as opposed to those which sought to examine listening proficiency.

One challenge that remains in the study of video-mediated listening is to undertake deeper analysis of the videotexts. It is important is that researchers take advantage of studies to do both with written and dynamic visual texts. Because of the number of methodological flaws found in second language studies of video media, the primary foundation of future studies may rest with the wide body of literature concerned with first and second language reading comprehension. From this literature, methodologies created and refined for the study of textbase analysis would be valuable. At present, for example, it appears that genre analysis has largely been applied to the study of written texts alone (e.g., Hasan, 1994). Techniques used in genre analysis, particularly in regards to cohesive devices that function to point out the relationship of one element to another, need to be applied in the analysis of dynamic visual text types.
Participant selection and training

The selection and training of participants in this study was not wholly satisfactory. With the exception of a beginning and advanced listener in the pilot study, participants were chosen on the basis that they represented an upper intermediate level of proficiency, were from a particular site of study and familiar with the use of digital videotexts. Although the decision was made to gather data only from a narrow range of students to constrain the scope of this study, the process of participant selection itself could be improved.

The study contained two non-English background speakers. The inclusion of these participants reflects a growing trend in the Japanese department to teach students from several countries that most predominantly includes Chinese and South-East Asian language background speakers. Unfortunately, one of these non-English background speakers, Li-ping, was the least productive participant in the study. It is difficult, however, to argue that Li-ping’s lack of commentary exemplifies Cohen’s (1994) point that limited ability speakers may not be suitable for studies involving verbal reports. Li-ping’s personality alone may have accounted for her lack of contribution to the data set. It must be noted that the other Chinese background speaker, Chin, made a number of valuable comments. In light of his contribution and the fact that many sites contain students from a number of language backgrounds, it is difficult to make a blanket exclusion of non-native speakers in verbal report methodologies.

As foreshadowed by the experience with Li-Pint, researchers need to be sensitive to differing personalities in the selection process. Peter, though seemingly a willing participant, turned out to be less limited by his low proficiency than by the impression that he wanted to appear competent. His commentary was shallow because he was embarrassed to talk out loud about his own limitations. Arguably, Denise in the pilot study was at a much lower proficiency and yet she provided rich
commentary during her interactions. Self-image, not proficiency, needs to be considered a factor in the selection process.

In regards to pre-sessional training, there is clearly a need to sensitise listeners to the somewhat unfamiliar verbal reporting of their thought processes. The training suggested by Ericsson and Simon (1984/1993), however, was found to be inappropriate to participants. Buck’s (1990) suggestion that training be foregone must be tempered by recognition that he both segmented and controlled the audiotexts used for verbal reports in his own study. Training would be most productive if listeners were first instructed during the use of a trial videotext. The need to report as much as possible during each pause could be emphasised at this time. Though this was done in advance of the main study, the procedure needs to be strengthened to be more effective.

As part of the selection procedure, the listeners could then be exposed to a single videotext. A recording of the verbal report could be examined for language proficiency levels, a willingness to express thoughts freely and the overall richness of commentary. Participants who fulfilled these criteria would be invited back to full sessions.

**The conduct of verbal report protocols**

Although examined in the pilot study, the issue of the role of the researcher during the conduct of verbal reports requires further discussion. At times, even the reduced intrusion of the researcher in the main study appeared to unnecessarily influence listener behaviours. Because of this the investigator is in agreement with Pressley and Afflerbach (1995) who conclude that “researcher silence about how the text may be processed is more defensible than directions that prompt particular processes” (pp. 132-133). Improved pre-sessional training, which emphasises the need for participants to keep talking, with minimal prompting by the researcher, would help make verbal reports a more valid source of listening data.
During the verbal reports, participants were allowed to manipulate the digital videotext themselves. This choice to let listeners direct their own interactions may have contributed to a reduction of commentary. Though not particularly noticeable during initial phases of comprehension, the problem of silence grew during second and subsequent interactions as listeners responded to task demands. Again, instruction that stresses the importance of continual talking may be the best way to minimise silence. The alternative solutions, that researchers segment videotexts or control the medium themselves, are not defensible for studies that seek to have validity to listening behaviours as they occur in the classroom. The segmentation of authentic videotext raises issues of inauthentic presentation; researcher control limits the generalisability of results to structured environments.

Participant fatigue also arose during the conduct of the verbal reports. The process of proposing and revising that eventually leads to the construction of a coherent macrostructure requires that the listeners maintain confidence and expend mental effort. The process itself may be somewhat emotional, as one participant remarked in his post-sessional interview: “I like to feel on top of things and there are times when I have to fight feeling demoralised by the fact that I can’t understand something” (Peter, partial section of text unit 89). Although the majority of listeners were able to handle exposure to three videotexts during the 90-minute reporting sessions, researchers should be aware sessions beyond those limits may be counter-productive.

**Qualitative data analysis**

Techniques in qualitative data analysis were integral to the completion of the present study. At the start of the analytical process, it was useful to complete these annotations in that they helped familiarise the researcher with the data set and led to the first set of tentative categories in the three-part cycle of analysis. During the second cycle, problems arose with maintaining a consistent level of granularity in the
treatment of the verbal reports. Comments related to difficulties at the word level would be confused with those to do with macrostructure development. In addition, it became apparent that there was an uneven usage of verbal reports from throughout the participant group. One participant’s willingness and ability to express herself, for example, led to an over-reliance in the use of her verbal reports to illustrate points of discussion. As the framework began to take shape during the third cycle of analysis, it was a constant challenge to select comments that were appropriate to the category at hand.

One impediment to further investigation in this area certainly lies with the difficulties inherent in producing extended qualitative data analysis. To facilitate data analysis, specialists (e.g., Richards & Richards, 1994) recommend the use of applications specifically designed for qualitative studies (cf., Weaver & Atkinson, 1994; Weitzman & Miles, 1994). Although one of these applications (NUD•IST 3.0, for Non-numerical unstructured data indexing searching and theorising; QSR, 1995) was trialed in the early stages of the investigation, it was abandoned at the time for lack of flexibility. The program was structured in such a way that it favoured a strong set of assumptions prior to analysis. Although released too late to assist with this study, improvements software design (e.g., NUD•IST 4.0, 1997) among analytical packages suggest the consideration of such applications in future research.

Difficulties in analysis were compounded by the use of a dynamic visual medium as textbase for investigation. Unfortunately, it was noted that each of the extended studies of second language video (e.g. Chung, 1994; Schwartz, 1992; Vogley, 1995) showed little, if any, representations of the visual textbase and reduced the quality of analysis. To better present the texts for detailed examination, the listening researcher must first convert the dynamic videotexts to static media in the form of printed frames. The rate of interval between printed frames becomes a critical factor in determining the level of granularity an analysis can achieve. For the purposes of the
present study, the decision to print frames and include corresponding aural text at two second intervals was found to be acceptable.

One issue that arose throughout the qualitative analysis process concerned terminology. For each of the categories, it was decided to try to make the definitions as transparent as possible. Nonetheless, some categories may overlap with others in ways not yet anticipated. The lack of clarity in these terms is sure to hurt attempts, if any are made, to confirm results of this study and achieve higher indices of reliability. Of particular concern in the need to better define what is meant by such terms as ‘support’ and ‘confusion’. Of these, confusion may be the term most in need of focused attention. In the present study, a somewhat conservative definition was offered that its analysis included only those instances in which listeners self-reported misunderstandings. This was done to avoid conflating the term with the normal processes of revision that take place on the way to the development of macrostructure. Seen from a constructivist perspective, what specific indications are there that a listener is no longer ‘revising’ but is ‘confused’ as a result of the presence of visual elements? At what point can researchers be sure that such elements may have hindered macrostructure development?

Finally, it is recommended that listening researchers continue to explore the framework of constructively responsive readers set out by Pressley and Afflerbach (1995). There are a number of reasons to advocate this approach. First, unlike perspectives of learner behaviour established on information-processing models of cognition (e.g., Chamot, 1995), its theoretical foundation remains current and defensible in light of the recent construction-integration model of comprehension proposed by Kintsch (1998). Secondly, the framework is sufficiently complex to accommodate a wide range of listener behaviours that, no doubt, exist. The complexity of this framework can help investigators go far beyond the relatively narrow conceptualisations of learner actions offered by the three-category ‘cognitive, metacognitive and social/affective’ framework offered by O’Malley and Chamot.
(1990). At present, Pressley and Afflerbach (1995) point out, their framework is far from being ‘saturated’ and thus permits wide scope for continued development. They urge researchers to use the framework it as a cornerstone for investigations. Second language listening theorists are similarly urged to proceed with confidence in the use of the framework with the knowledge that they are not required to first justify its use as a conceptual point of departure. With these foundations laid, researchers could concentrate on more specific features of the “consummate multivariate topic” (McDevitt et al, 1994, p. 232) that listening still represents. Third, as listening research begins to touch on aspects of computer-based instruction, Pressley and Afflerbach’s (1995) use of reading literature to lay the groundwork of their framework accords with Chun and Plass’ (1997) proposition that reading theory be used as a basis for multimedia comprehension research. Combined with the current drive to integrate constructivist approaches to instructional media design (e.g., Savery & Duffy, 1995; Spiro et al., 1991), the common ground shared between constructively responsive reading theory and trends in educational software development form strong foundation for continued in-depth research on video-mediated listening comprehension.

In conclusion, the aim of this thesis has been to examine some of the challenges that the use of video media raise as a mode of presentation in second language listening comprehension. At its best, it provides an informed discussion regarding the ways learners go about utilising visual elements as they develop understanding of complex authentic newsbroadcasts. The categories used to describe listener behaviour, based on a series of qualitative multiple-case studies, remain somewhat tentative. Nonetheless, they signpost directions for further investigation and establish an agenda for continued research that is aligned with current perspectives on comprehension theory and listening behaviour, instructional media research, and computer-based language learning.
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Consent form for persons participating in research projects

Name of participant: ___________________________________________________

Project title: The role of digital video media in second language listening

Name of investigator(s): Dr T. McNamara and Mr P. Gruba

1. I consent to participate in the above project, the particulars of which - including details of tests or procedures - have been explained to me and are appended hereto.

2. I authorise the investigator or his or her assistant to use with me the tests or procedures referred to under (1) above.

3. I acknowledge that:

   (a) the possible effects of the tests or procedures have been explained to me to my satisfaction;

   (b) I have been informed that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied;

   (c) The project is for the purpose of research and/or teaching and not for treatment;

   (d) I have been informed that the confidentiality of the information I provide will be safeguarded.

Signature __________________________ Date _______________

(Participant)
April, 1996

Dear Japanese students,

Would you like to be part of an exciting and interesting research project? As part of a team that includes members of the Japanese department, you will be assisting an investigation into the ways in which video and computers are being used in the study of Japanese and other foreign languages.

As some compensation for your assistance, you will receive $35 cash when you finish the following tasks:

1. Read and sign a form stating that understand the procedures of the study and consent to taking part;
2. Complete a background survey about learning Japanese;
3. 'Talk aloud' while you watch three two-minute Japanese video clips (on the computer) and answer comprehension questions while being tape recorded;
4. Answer some follow-up questions about the difficulty of the videos.

From start to finish, the entire process will take about two hours. You will need to make an appointment with me — at your convenience — so that we can reserve a time on the computer. The sessions will be held either in the Linguistics Phonetics Lab on the first floor of the Babel Building, or on a computer in the Centre for Communication Skills & ESL.

To further explain, we would like to assure you that it is not the intent of the study to 'test' your abilities. Quite simply, we are most interested in the process of your understanding video clips, not the 'correctness' of your answers. Be assured, too, that your identity and comments will remain confidential; all data used in this research will be coded and anonymous.

To participate in the study, please put your name on the sign-up sheet in class. Or, if you wish, please call me at 9344-4491 (on campus) or 9521-6848 (home) to arrange an appointment. Your help would be much appreciated.

Paul Gruba

Department of Linguistics and Applied Linguistics,
University of Melbourne
Semi-structured interview #1

September 9, 1995

‘Kevin’ is a non-native speaker of Japanese and teaches the advanced intermediate classes in the department.

1. Researcher: First of all, Kevin, why do you use visual media in your teaching?

2. Kevin: Okay uhm the first reason is because I think it’s important for the students to be exposed to real input from the Japanese media so that means particularly for the students on our course because they are students studying outside of Japan need to be given they are at the level now where they need to be given real live input natural speed and the kind of thing that Japanese people actually watch on a daily basis. Secondly in this particular course that we are using we’re using the focus is on ‘newspaper Japanese’ and I believe that the use of video in this case can support the reading process so that the information what we are trying to do is to tie together the written articles with the same with a piece of video on the same topic from Japan just as Japanese people would have access to different kinds of ways to get at the same subject matter. Also again well in addition to that our students need to increase their vocabulary quite quickly at this stage of learning Japanese they know most of the basic grammatical constructions and so they need to be exposed to a lot more vocabulary quickly and the idea is that using a video a newspaper together that should re-enforce because they should be able to see the same vocabulary coming out in two places.

3. R: What problems have you found using visual media video in the classroom?

4. K: The main problem is well one of the problems is just the speed of the video itself so that as the fact that it is natural can sometimes be too quick for some students who are using it so sometimes it is just too fast and unless we pick it carefully too complicated as well so sometimes it can be it is very difficult to control how accessible it is to the students but that’s not so much a problem some of that isn’t so important with the video itself as it is matching the video to the students’ ability it is very difficult you’re not quite sure whether or just how much they’re going to understand it until you actually use it. The other - well in using it in the classroom that’s about the only real problem in actually using it in the classroom.

5. R: What benefits have you observed in using visual media in the classroom?

6. K: Yeah the benefits are first of all the benefits I think of using video are that it — certainly in the initial stages in the least it seems to increase the motivation of the students i.e. they could see that this was real real TV from Japan this is real this is something very real and that seems to have a high motivational factor ‘Oh wow this is great this is the TV that we use’ and that’s one. I suppose yeah that’s really the main benefit. The second is that — uh is in relation to the reading because they would — looking at the visual form of comprehending information about something they were already reading so the fact that they were getting the information in a different way or medium seems to be the big benefit but I think that’s because they overlap with what they are reading at the same time I think that using the video just in isolation that effect wouldn’t be as strong the fact that that was linked to something that they can link to later on so the fact that you can get the same information in another way seems to work but that only works if you use it with a newspaper together.

7. R: On what basis do you select these clips?
8. K: Well there are lots of different ways of selecting them the main criteria well there are several criteria first one is — we actually pre-chose the topics that the students — we would study that particular week — that was from the students we asked the students themselves what topics would you like to study about so the students gave us the topics we then in most cases we looked for a piece of video about that topic if it was available so first of all the topics that we actually looked for were limited by what the students wanted to see so the first one was just trying to see a piece a video that matched the topic. The second one is that we mainly limited to what we were looking at to either news or documentary-type programs because they are giving very factual things in a very concise way so it's a way its a — we limited ourselves to that genre so that was the second one. In actual choosing in looking through the tapes once we decided what we wanted to look at the second one was length of time so how long a piece a clip could be and this is something that we got through experience if we found that somewhere around three or four minutes maximum was enough for a one hour class of course it depends on how you use it but in general so the second one was the length of time also there are technological limits on the — the fact that we can only — the computers that the students use in this particular class can only really handle two or three minutes of one good one so yeah yeah — although we do also use the video off-line if you like in the classroom so that wasn’t necessarily a great limiting factor ‘cause we could use longer stretches in the classroom. And then after once you found the appropriate length then we look at the appropriate difficulty of the language so for example we might find one that’s the right topic the right genre the right length but just the actual wording of it or the phrasing and everything in using it might just be too difficult or on the other end of the scale there’s no real importance in what they say there’s nothing to it

9. R: How do you present the use of video clips to your students in the classroom? How do you present it in the sense of what do you say when you introduce a clip?

10. K: Okay right yeah well yeah at the beginning of the course when we first use it we — I explain to them this this was how we had arrived at this piece of video i.e. that it was where it was coming from off-line or mostly that it was off the television SBS broadcasts that were coming directly from Japan and that this was a piece of video from Japan like that Japanese people would watch today. After that I — we - present the piece of video by saying that ‘Well this week we’re studying this topic and we’ve taken a piece of video from whatever day it was’ usually it is close to the day its close to the day that they are actually studying it so to make — to tell them the relevance of it that its you know something that people you know that was on the TV yesterday or last week or whenever it was made. By this time they’ve already — the students will have already read the newspaper article or will have prepared a newspaper article about that topic so they will actually know what the video what the topic of the video should be so then I’ll just tell them where it came from or you know when this was broadcast and that’s it really and then tell them what kind of task I would like them to do with it

11. R: What are some of those tasks for example?

12. K: Okay well the tasks the different kinds of task we’ve done are varied as the course has gone along
the kind of task we’d would ask them
to do would be the first one — one of
the kind of tasks we’d use would be
just general listening ability so to
listen to the video and then — watch
the video and listen to and then — just
generally jot down ah what they think
the thing is about what its about what
the main points of what the video is
about. A second one would be to —
in terms of the meaning of the video
the piece of video — would be to ask
specific questions direct questions i.e.
what was this person you know who
was that person or how would — if
two persons appear — how would the
two people relate to each other or what
— etcetera or when was it you know
when are they talking about where are
they talking about those kind of ‘wh’
questions. Getting a bit more specific
we could give them ‘cloze tests’ so
give them parts of the script and ask
them to fill in certain words certain
lexical items. One thing that we are
doing more recently now now that the
students are more computer literate is
actual dictation of whole sections of
the video in fact if not the whole video
itself so for them to try to write down
everything including to try to write as
much as they can in characters. As
part of that process the emphasis is on
trying to deduce from the context
what the appropriate character would
be so that there’s a word that they can
hear but they don’t know quite the
meaning of it or even if they do know
the meaning of it say ‘okay what are
the kanji for those words’. And this is
held as either as the students are
doing this in class I’m able to go
around and ask each of them
individually go around individually
and say ‘Oh are you having
problems’ and then at a certain point
stop the class and then go through the
whole video. And also yes sometimes
I would stand at the front of the class
I will manipulate the video stopping it
at certain points and asking them okay
what was just said and to repeat word
for word what was just said and then
stop and say ‘are there any words that
people don’t understand’ this goes
through on a class by class basis.

13. R: How long have you been using
video in your teaching?

14. K: Here in Melbourne we’ve been
using it all of this semester and I
started to use it just the last few weeks
of the previous semester as well okay
so something like that but I used this
for a full semester ah in the the UK
also as this particular program this
particular software.

15. R: As for testing or assessment do
you use visual media to assess your
students?

16. K: Ah...

17. R: To test students?

18. K: Uh-huh well we yeah we have
yes we’ve used this video in testing in
the sense that we have — last
semester we had — oh sorry sorry go
back to how long I’ve used it we used
it last semester but not every week as
we are using it here this semester here
okay. But yeah we’re using it here
this semester at the moment we have a
mid-semester test on a piece of video
and we’ll have an end-of-semester test
also.

19. R: When you use visual media or
video in your testing what do you
think you are testing exactly?

20. K: Yeah mainly the test mainly the
emphasis is on whether they can hear
something or — so whether they can
listen to specific words or to get the
general gist of the meaning in terms
of what they can hear so its more —
in our minds — its actually put to the
students as a listening comprehension
test

21. R: Oh really

22. K: Yeah it is actually down there
as ‘listening comprehension’. However
having said that because it is
video we would expect them — there
are — we also in certain cases we like
to use video as some kind of visual
information in the video as well. So
for example the one we used in the
mid-semester test had a lot of information — in fact quite a few of the answers were just in the written form — because Japanese have a lot of subtitles and a lot of the answers are in the sub-titles.

23. R: Oh really?

24. K: That came up recently. It was about numbers of people travelling on different forms of transport and a lot of the figures that were given were actually represented on the screen itself so the student could actually get the information just by looking at the — just by usually looking at the video without listening to anything.

25. R: Did a lot of students do that?


27. R: Okay.

28. K: Because ...

29. R: Right ...

30. K: Because it’s available in both — in both the visual and the listening we can’t tell whether or not they got the answer by looking at it or by — they could also listen to it — it’s hard to tell. But in particular this semester we’ve been looking at using what is on the video to help to give them clues to what’s happening in particular early on in the semester we had a quite a difficult passage that the students — it was very difficult for them to hear so what we did was just turn the sound down and look made them look at the characters and work it out that way. So they’re aware of that but actually how actively they themselves use it as a test — also a problem with using it as an assessment as a test is that students are doing it by themselves quietly so it is very difficult to see whether or not they’ve actually you know there’s no feedback to say whether they’ve got it. So I’ll wait to look at that maybe to say maybe give them a question that only appears on the video that isn’t on the listening of the video.

31. R: Do you think you test culture with video when you use it to test cultural aspects? Do you ask questions dealing with cultural aspects

32. K: No no I would say no at this stage. Whm not really. They know what the questions themselves are almost. On specifically on what they can hear in the video itself so it is very much on a linguistic base I would say

33. R: What strategies have you observed when watching students use visual media ... some of their coping strategies?

34. K: Right so okay so some students will look at the video all the way through once and even maybe several times just to try to get the overall — just to try to make it sink in — and then go back to specific points and stop start and listen to it repeatedly. Other students will immediately just listen to chunks until they’ve got that one before moving on to the next one. I’ve seen that with some students. They are allowed to use dictionaries with the videos even in a test so we allow them to use a dictionary so they will try to write down the item that they are not quite sure about and then look that up in a dictionary and then do the test all well and good and if not they will listen to try and listen to it again to see that if it could be another possible if the string of sound could be — could also be another kind of word. So that’s one — that’s HOW they listen to it. The other one is when they find a word that they are not sure about how they go about trying to listen to that. Yeah again my inclination is my suspicion is that they will then try to match things that they’ve heard with things that they can — subtitles that they can see of the video itself but again that’s only intuition I’m not sure what that is what’s happening. It looks like that is what they are doing. Other than that — that’s about the only strategies that really come up
35. R: For example for just a one or two minute clip how long do you let them to go through the process

36. K: Right they can have — well in a class they can have an hour to go through the class — so they can use the full hour or so again what I tend to do is — recently what I’ve tended to do is let them go for maybe fifteen or twenty minutes and then going round to the students trying to help them out to given them clues myself and then stopping them and then go through with the whole class and let people freely say what they think something is so the ones who don’t understand can just listen to what other people are — are getting there but I try at that time to try to say well how did you know it was that could you just hear it or did you figure it out someway.

37. R: And what do they say?

38. K: Yeah most of the time they’ll — well some of the time they’ll say oh well I just knew what that word was ...

39. R: Oh okay.

40. K: ... and uh at other times they’ll say well it must be that because you know you look at the video they are doing this or you know something like this or so sometimes they like to verbalize their strategies they use.

41. R: Have you yourself ever learned a foreign language with video or visual media?

42. K: Yep yep when I was a student in Japan — we didn’t — yeah when I was a student in the UK we didn’t really make that much use of video but in Japan I was on a course there in Japan we used it as parts of a course one of the courses on the foreign student course I was in.

43. R: So could you explain? Could you elaborate on that a bit more was it good for you?

44. K: Oh yeah yes so — yeah I felt that at the time being in Japan I thought it was really good I thought the way it was conducted wasn’t particular in good. Unfortunately the teacher wasn’t really very imaginative in the way he used it. And so I didn’t like it in that case but what I did like was that fact that something that I was tuning in — I was tuning in to TV a lot in Japan — I realized that you know this is a great way to learn but that it was really difficult. So yeah the idea of having that in a structured course as parts of a course you know of being able — of being taken through the video was a very good way you know was potentially a really good idea. Yeah I think that’s it yeah there were two instances of yeah sorry there was one yeah there was two courses — one was a course on the news that wasn’t done very well and the other was a course on a home drama — that’s right yeah I forgot about that yeah — which we did with another teacher and that was actually done quite well because we were given the whole script and the teacher was a bit more inventive in the way she handled that. So yeah I thought at that time it was actually very relevant to what I myself was doing in Japan so yeah I thought the idea of being able to do this you know it is something that everybody does but you try to do it on your own it is very difficult so I thought this was a really good idea if it was done properly.

45. R: And I’ve written a number of statements here regarding visual media use uhm please comment on them after I read them aloud. “My students are well-motivated when they are using visual media.”

46. K: Yeah I would agree with that yeah I would agree. I think it depends on the visual media I think if it is real if it is authentic yeah definitely that’s the case.

47. R: Why is that you think?

48. K: Uh m yeah I think well I think that because the students have
commented well it seems to me anyway to be saying 'this is real -- this is real Japanese media we are listening to real Japanese people' and this is what I'm aiming for what I'm aiming to be in a Japanese life and I want to be like a Japanese person and be Japanese so I know this is real this is not me this is not a contrite piece of video. Whereas, for example, in the use of the so- called educational pieces of video uhm such as what is — especially at the beginner's level they are very very uh what's the word 'inauthentic' if you like they are very contrived and the other two experiences not myself using it but teaching students who are using it in the other courses they make fun of it and say it's stupid and that all the people in there are pretty comical. And so they kind of — they realise that — these are adult learners who realise that this is all contrived. And uh I think that it doesn’t have quite the impact that the authentic material has, you know.

49. R: Which leads me to my next statement “Authentic Japanese visual media clips are really too difficult for most students to comprehend.” Do you agree or disagree with this statement?

50. K: Yeah well again — yeah well I would say — I would agree with that to comprehend one hundred percent is yeah — I don’t think you could argue with that statement. Of course it depends on our movie if we were to show most of our advanced students uh weather reports then they could understand that pretty well.

51. R: Right.

52. K: So it depends on that — how restrictive the domain and how difficult the lexical items were — yeah I would say that is true to comprehend one hundred percent would assume native-like competency.

53. R: So when you test how much do you think they should comprehend sixty percent seventy percent?

54. K: Yeah that’s right yeah we would — well we have fairly good — well not empirical evidence but we have a fairly good rule to thumb as to what and what they wouldn’t know and that’s how we — that works into the selection process itself and also when we test them we wouldn’t. We focus on something that they obviously wouldn’t know. This uhm so we won’t test them on it so its — its a case-by-case kind of thing.

55. R: How about this statement ‘I’ve noticed that some students seem to understand visual media better than other students.’

56. K: Uhm ... yeah I think that you would have to go for that. Again I think that’s true, yeah, that would hold true. Again one of the things is that uh — one of the differences that I’ve seen in our students on an individual basis is the ones who have actually been to Japan for — ah tend to be better at understanding the video because probably obviously they’ve watched television in Japan themselves they know what it’s like. But being also they have a lot of — particularly also the clip itself is about something specific to Japan that they would have the background knowledge as well to as to what it might be about so uhm they’ve probably got more background knowledge and so they have an idea of what’s going on here. Whereas students who haven’t been to Japan are probably — would probably find it quite hard to place it — it’s just a piece of video in a vacuum.

57. R: Oh really?


59. R: “Listening is the central skill that I teach when I use visual media.”

60. K: Yeah, yeah that I would say that again is — we — yeah listening is the focus of it. As I said before — it is put to the students as listening comprehension exercises and it is put as a listening comprehension test so
yeah listening is the thing. How well can they listen to the video ... yeah that’s what we expect them to come out with when they finish the class and also what we would test them on at the end of the course.

61. R: "In addition to teaching I assess student comprehension skills using visual media." So you elaborated on that before but I just wanted to clarify that do you also use it for assessment.

62. K: Yes yes so we would —

63. R: Perhaps specifically for —

64. K: Last semester we had an end-of-semester test using the video and then this semester we’ve had — we’ve actually increased that to the mid-semester and to the final semester test so yeah not just for teaching purposes but also for assessment purposes.

65. R: How about this statement ‘I think visual media are an excellent way to teach cross-cultural skills.’

66. K: Hmmm ... uhm yeah I think that is true if — depending on what — depending on what it is you use in the video. I think it could, definitely .

67. R: But in your situation ...

68. K: For our situation we don’t — that’s not what we really focus on in this case — yeah I said the emphasis is what’s on the linguistic aspects of what’s happening. So — I mean we could say things about the news announcers in Japan and the way that usually the girl the woman you know that they do it in pairs and that they would discuss things in pairs and then the way Japanese media approaches a particular situation but uhm yeah — and you could include lots of things about — background information about Japan in a video. But in our case we’re just looking at the linguistic elements of the video i.e. the content of it. How much we could develop the language learning strategies of the students and to tackle something that is difficult for them and they won’t understand one hundred percent and just to take just to see how far we can take them to see how much they can get out of the video. Uhm yeah so I think yeah if you are interested to teach cross-cultural elements then video would be an excellent medium for doing that but in our case we’re not that’s not what our interests are in.

69. R: Well that’s about it. Thanks.

70. K: Well okay good.

71. R: That’s fine.


END OF INTERVIEW
Semi-structured interview #2
November 16, 1995

'Donna' is a non-native speaker of Japanese and teachers beginning level courses conducted in the department.

1. Researcher: First question: Why do you use video in your teaching?

2. Donna: If I talk about this year we've used video in our course to give students some cultural information about Japan but in the past I've used video in order to give the students access to native speakers and to provide some background for some kind of grammatical patterns on some of that we've been learning in class.

3. R: So when you said 'access to native speakers' what did you mean exactly?

4. D: In the past I've taught in a night-school-type situation where the students haven't had access to any other Japanese speaker apart from myself so I used a series of video in order to give them access to native speaker Japanese at native speaker speed and you know male and female language and so on.

5. R: What problems have you found in using video in the classroom?

6. D: I like to use only small segments otherwise I find the students get bored. Especially if it doesn't directly relate to something that they've been doing in that particular week. I guess using video as a cultural tool if the video is in English and the students are not native speakers of English so they don't understand they don't pick up a lot of the information because they don't understand a lot of the information on the video.

7. R: With the Japanese too?

8. D: Our students a lot of them are from Hong Kong or Malaysia more than fifty percent are not Australian background so that's one problem we have with video. Other problem with using video ... well just the problem of sometimes the technology if it's not functioning properly.

9. R: You are teaching introductory ...

10. D: Beginning, first years at the moment.

11. R: What benefits have you observed in using video?

12. D: In the classroom right. Mostly it motivates them I mean if we show video to about — you know we show some scenes of say Tokyo or something like that and it looks really lively and it looks interesting and it looks fashionable then it seems to be a powerful motivating tool. And after the video they'll often ask you know 'Is it really like that' or 'Have you been there' or 'I'd really love to go' and ... it seems to be a motivating tool. If it is Japanese language, I usually find that if even if they can only understand — well, we tell them beforehand if you can only understand a small amount that's great — so if they can only pick up a few words they'll be extremely pleased and they'll feel that they've achieved something you know through listening to that. And even the Japanese language videos that we use they have small cultural vignettes within them and the students enjoy talking about that obviously seeing how Japan is different and stuff like that.

13. R: On what basis do you select video for teaching?

14. D: For teaching right. This semester this last semester we selected video clips that related to something we had done in class for instance we were doing 'relative clause' formation and we had a quiz- game activity. You know like
'What is the animal that was shipped from Japan to Australia and so on' — the koala bear — so we showed them some Japanese TV quiz shows. Another time we were talking about etiquette and manners and so on in class and we were teaching a lot of set formulas so we showed them video in English how to bow Japanese business etiquette and so on. But I mean we select on the basis that we've got something that is good and that can be shown and is usually if it is set in short segments it's better yes that's the way we select at the moment. There isn't a lot of video at the moment that's available for beginners.

15. R: No?

16. D: No we don't — we don't usually have a lot of recent television material available ...

17. R: For beginners.

18. D: For beginners.

19. R: How often do you use video through the semester?

20. D: Right. Last semester we would have used video about four or five times but the students each time we did a course evaluation assessment said they wanted more video so ... but you know I'm not sure why some of them wanted more video because when the video is on they sit there and don't do anything.

21. R: (laughs)

22. D: And some of them wanted more video because they are actually interested in seeing about Japan, Japanese life basically. So it would have been a half an hour every couple of weeks.

23. R: How do you present the video to the students?

24. D: Right. If it is cultural information I usually you know I do a little spiel before hand — "You've been talking about this in class and this video should relate to ... could you please look for this this and this when you are watching it." I'll have a handout and you know they'll have to answer certain questions. If it's Japanese language information I'll pick out a few words that they might hear or I'll say why don't you try to see how many times you hear this particular word or so. At one point we gave them a script beforehand and then went through with highlighter pens on what they had learned this week.

25. R: Is that script in 'romanji' or ...

26. D: No it was in 'hirigana' or 'kanji'.

27. R: Okay.

28. D: And it was difficult because the script wasn't modified we should have modified it so that it didn't have kanji.

29. R: Made it into hirigana.

30. D: Made it simpler yeah but all of our students characters anyway as beginners they can guess the meaning so we looked at that and just highlighted all the — we were studying something like 'koto ga aru' — have been to — and so we highlighted all those before hand and then we listened to the video which was very fast but they had foregrounding beforehand so they could pick it up some of them anyway they were watching 'Yan-san'.

31. R: Oh yeah, the famous ... I'll have to see it sometime.

32. D: Yeah.

33. R: How long have you been using video in your teaching?

34. D: Ever since I've started teaching for about ten years. I like to use video when I taught my own courses when I was in charge I would always choose a particular video series and show five or
ten minute section each lesson. But in this course I don't have that authority so I don't do that. And in my own courses I like to show quite a bit of culture through videos but I don't do that so much here — take another series like we were watching 'Japan the land and its people' that's a nice series. I would have liked to have more of that but that becomes a bit difficult because you don't want to take too much time away from the language work as well.

35. R: Do you use video in your assessment of students?

36. D: No we don't but we'd love to.

37. R: So why don't you?

38. D: We don't use it because I think we would then need to select very carefully the video that you were using and you would probably have to have some kind of software set up like Kevin* is using something set up so that they actually can sit in front of a screen and put in their answer or else I'm not sure ... I mean if you had two or three television sets going and you asked them to watch those and complete some sort of questions sheet I think that would be quite difficult for them. I'd imagine they would need a screen with some sort of video playing right in front of them to be successful.

39. R: Since you don't use it for assessment, what skill do you specifically teach with video

40. D: With video?

41. R: Yeah, I'm just interested whether it's listening or ...

42. D: Well from my part it would be listening.

43. R: Okay.

44. D: Hmm, listening definitely. Listening I used to show it and I used to say listen to the intonation and the pauses and the different ways of saying the same phrase depending whether its a man or woman or talking to a superior or an inferior. I used to tell them to think on those things okay but yeah if it's cultural information than uhm we're just using it to give them that kind of information only. But I think video is good for listening I believe that. I mean tape can only go so far and tape is not particularly realistic because if you are listening to a tape you don't see the other person's face or the gestures or ...

45. R: What strategies have you observed when students use video?

46. D: Right. Well I try to give them a few strategies myself but I have seen them writing down words they don't understand and then ask about that afterwards or write down a particular you know point or write down a particular exchange that they don't understand why that happened like then they'll ask afterwards. When we give out the script some of them like to read that script word by word first and then listen by that and follow with their fingers underneath the script and some of them just ignore the script. What else do they do ... Because we are playing it for them they can't go back and forward unless they — you know they could go backwards in the lab afterwards when they perhaps borrow the same video and go backward and forward and review sections but they can't do that so we play that for them. I notice that some of them try to listen for what's about to happen next whereas some of them are listening to what is happening now. So yeah sometimes we talk about that to perhaps focus on what's happening now and not worry when you miss.

47. R: You yourself have you ever learned a foreign language with the aid of video or ...

48. D: Yes at [another university].
49. R: Could you describe the experience or what did you think about it?

50. D: Yeah we did an interesting thing which I enjoyed in the upper level language courses we watched a video and then we discussed what we’d seen so we watched a kind of NHK documentary on something like gender differences in Japan. And then watch a series of figures and then watch a panel discuss it and then we would have to discuss it amongst ourselves with a native speaker guest lecturer in the classroom. And that was very good. Difficult, very difficult, but very interesting.

51. R: How do you think that seeing a video particularly helped? I guess if you could focus on that aspect.

52. D: Yes video helped in that it — we were sometimes given a word list beforehand and so we would use that vocabulary that we read on the page and then heard on the video immediately in our discussions and it would help to focus our discussions ... I guess it provided listening practice at the same time but we were mainly using it as a medium to instigate some kind of interesting discussions. Other than that we didn't use video so much only in that class we used to use a lot of reading material but not a lot of video no ... that's about it.

53. R: Here are a number of statements I would like you to comment on. I'll read them out loud and then just comment as much as you would like. For example, number one: "My students are well-motivated when they're using video to learn."

54. D: I think that's true in our experience, you know, with beginners yes they are —

55. R: Could you expand on that or —

56. D: Well they are — like I said before — they seem to be very encouraged if they can understand anything in Japanese that's coming out of a native speaker's mouth or coming out of a video or in pieces of material that isn't directly connected to their course. And the cultural information makes it seem that Japan is exciting and interesting and you know it would be a good place to go in the future so it motivates them to learn the language so they can go there and participate in the culture.

57. R: Number two here: "Authentic Japanese video clips are too difficult for most students to comprehend."

58. D: I don't think they are too difficult. They are difficult but not too difficult. I think that even beginners could have you know a couple of minutes of authentic clips of Japanese taken from Japanese television so a long as it is relevant to the rest of the course you know and it ties in somehow I think they'll benefit from it. It would be difficult but not too difficult.

59. R: With authentic clips would you recommend drama or news clips or what type of clips?

60. D: Yes I remember that when I was in Japan I used to watch a lot of television drama and that was excellent because you could see how people really spoke. Drama is good news is probably a little bit useless for beginners unless it is something about Australia or something that they already know ... what else. Yes we've even watch a few cartoons when I was studying up at [the other university] 'Aum Pom Man' and things like that.

61. R: Oh yeah (laughs)

62. D: I found them quite difficult and for the more advanced because the language is just different — children's language or something.
63. R: Yeah it is.

64. D: Yeah I think drama would be good I think game shows and so on are good for beginners sure and ... maybe segments or small parts of a recent song would be good ... straight forward kind of thing.

65. R: Statement number three: "I've noticed that some students seem to understand video better than others."

66. D: I think it's because some students are better video watchers.

67. R: Oh really?

68. D: Yes I mean some of them relax and they're happy with not understanding fifty percent of what's going on around them and especially with our students the ones from overseas who are probably used to watching television in Australia in that way seem to be able to get more out of video than the ones who are Anglo Australians who expect to watch and understand everything. They may get upset if they don't and give up easily if they don't understand whatever they'll start going like that (gestures hand stop motion). Probably some of them are better at using the medium than others I think.

69. R: Statement number four here: "Listening is the central skill that I teach with video."

70. D: Yes I guess listening and all that sort of non-verbal behavior it would be another sort of central skill I think that you could teach with video.

71. R: Do you teach it?

72. D: Well I do tell them to — I point out — well we don't teach a lot of the non-verbal behavior in our course but this semester we did use that etiquette video to do that uh m not to teach them per se but to bring out there awareness. That's what we were looking for because we noticed in the conversation tests they were just all over the place and they didn't sit properly and they didn't you know they didn't even observe maybe Australian cultural norms let alone Japanese norms. They tend to plop all over the place so we tried to bring out their awareness just before the second oral test and with a lot of prompting. It was effective so I think nonverbal behavior would have to be up there with listening. Because listening mode you could use a tape if you wanted just to concentrate on listening but if you can see the people and how they're moving and how they're speaking and what they are doing while they are speaking and what their relationship is well that's the advantage of video.

73. R: This next statement, perhaps you've already answered it but: "In addition to teaching, I assess student comprehension skills using videos."

74. D: Well, we're not formally.

75. Yes.

76. D: But to see what they are doing but not formally no we haven't done that I haven't done that you know I haven't actually seen it being done no. I know that Kevin* is working on that thing but yes — not in our course at the moment.

77. R: Why is that you think --too much of a barrier?

78. D: Well yes, it is partially you need to have someone who is running the course who is well aware of you know these kind of methods which we don't have such a person so we don't use very many non-traditional assessment methods at all in our course. And we haven't used them so no we use traditional methods of assessment very much at the moment. And in fact our coordinator is probably a little wary of
this kind of method of assessing students.

79. R: Do you use audio tapes then for listening comprehension?

80. D: Sort of yes, but not native speaker.

81. R: I was just trying to understand traditional methods.

82. D: We use audio tapes for weekly listening comprehension tests and then we have two conversation tests and a written exam.

83. R: Okay good.

84. D: So although there are persons in this department who would like to get a bit more involved in non-traditional methods of assessment there are still a lot of people in this department who will say 'Ah but the students will cheat' or 'how can you tell you are getting a reliable test score from that' or whatever so ...

85. R: From that medium.

86. D: Yes there's a bit of skepticism at the moment.

87. R: The next statement: "I think video is an excellent way to teach cross-cultural skills."

88. D: Yes, I think so. Another excellent way to teach — if you are talking cross-cultural skills — is to actually get people in — Japanese people in. So in my own courses I — if I'm responsible for a course then as well as video — video often shows native native interactions — yeah cross-cultural skills I think it is good to have people come to the classroom as well if possible I usually try to do that.

89. R: And then this statement: "I think that using video has changed the way I teach."

90. D: Ah yes, I guess in the ten — well actually I was first teaching in a high school so I wouldn't have used video very much so it wasn't until I started using video that I had more access to videos that I began to use them often. I guess I have myself used video in a lot of exciting ways so maybe it hasn't changed the way I teach although when I did teach a night course and use the 'Busy People' series it did change the way I approached things so I used to introduce things through the video rather than doing it myself so I used it a lot for reenforcement rather than doing paper exercises and so on so in no way did it change the way I teach.

91. R: Anything else would you like to add.

92. D: No I don't think so ... video per se I don't find it an exciting medium I think it will be in the way it can be used in conjunction with computers and so on but as a medium per se it doesn't thrill me that much no ...

93. R: Well thank you very much.

94. D: That's okay no problem.

END OF THE INTERVIEW
1. Researcher: So first question, why do you use video in your teaching?

2. S: Uh I guess the main reason is to — (coughs) excuse me — apart from giving students a chance to listen to things also to show them Japan. Usually the clips we make are Japanese made and as close to real as possible so they're a shot at showing students some real situation where it would be used and accompanying that information like — sort of incidental things like scenery and what things look like in Japan but also body language and uhm — just things that students may not get a chance to see when it's just a teacher up front talking.

3. R: What problems do you have in using video in your classroom?

4. S: Some uh technical type problems we basically use video in the labs down here at the [language resource centre] uh and the room we most often use is Lab 'D' I think it's called. It's quite long and narrow and the video can only be seen by the first two rows essentially so ... (laughs)

5. R: (laughs)

6. S: Uhm it's quite disruptive it's like everybody bring your chairs and sit down in front like in primary school. Or you show the video and hope that people can get something from it in the back uhm that's one problem sort of the technical side of things. Other problems are things like depending on the video sometimes it's too real and too fast uhm sometimes things like the amount of information you want to get across is fairly limited so the clip is necessarily quite short and it sort of zips past in thirty seconds and it's like 'oh well was that it'. And that's sort of something else too that we need to think about a little bit more I think.

7. R: So for you what is the optimum length of the video?

8. S: What I'd really like something that has a sort of a lead-in with not necessarily any dialogue so that students can sort of get a feel for the situation and then they can go into the dialogue. But that's not necessarily always the case uhm after about say though a minute or two it gets too long for students to comprehend so you end up with really short bursts which are quite disruptive really rather than constructive.

9. R: What benefits have you observed in using video in the classroom?

10. S: I think one of the good things I've seen in one of my classes is that uh the students realise that the Japanese are just normal people.

11. R: (laughs)

12. S: Uhm like I've shown — I don't know if you know the video series 'Yan-san' — oh you have to watch that it's really good — uhm it's quite corny. It's very silly but students are surprised to find that the Japanese have a sense of humor. I guess that's one thing that I didn't really think about before but uhm the uhm main the protagonist Yan actually isn't Japanese he's from some unknown Asian country sort of very carefully not told so that you can't be discriminatory. He gets himself into all sorts — he's always in situations in which Japanese help him out and uh they were really surprised to see that the Japanese could crack jokes and laugh and — that — I thought that was an added bonus. And also the fact that they
could — the students I guess like that fact that they can watch the video and recognize it as being funny and laugh along with it — it is almost like watching something in their own language was a side benefit.

13. R: And then on what basis do you select videos for your teaching

14. S: Uhm primarily because of the situation or function they display the textbook we've been using is called 'Shokyu Nihongo' uhm 'Basic Japanese' it worked in topics so if it suits the topic or that sort situation that we are doing in that week then we tend to use that. We've got a fair amount of disregard to things like whether they've actually studied the grammar that cropped up or the words we can sort of worry about that later. But uhm for example we did a week on there's a chapter on cooking and we showed them different excerpts from a cooking program. They didn't know all the words but that's okay you can see them hacking away chop chop chop so uhm basically the situational sort of topic that they're discussing that week is what we choose most of all. Sometimes we'll choose short videos which illustrate a particular point for example if we are doing a ... refusing an invitation or something then we'll sort of go through and find different examples of refusing and then just quickly show them one after the other without necessarily the students having to understand everything but just giving them an idea of how it works.

15. R: How do you present video to your students when you introduce the video. What do you say to them?

16. S: I guess what usually happens is that we've done something else before hand and we've had a couple of minutes of warming up and doing something sort of uh an introductory exercise perhaps a vocabulary introduction type thing and it's like 'Okay now I'm going to show you a video in which all these words we just learned are used and see if you can pick up what the words that we were using.' Or uhm 'Okay this week we've been studying being uhm talking about giving directions so let's have a look at this video and see if you can pick up the directions' something like that. I guess it is always sort of like a finishing off thing 'Okay we've done all this study and you know you've done the topic and vocab you've done all these things now let's see if you can actually understand it when a real Japanese person is doing that giving the instructions or whatever the situation.'

17. R: Do you see video as kind of a 'reward' or 'play' or slightly entertainment?

18. S: Yeah not necessarily a reward. I don't think students see it that way. (laughs)

19. R: Yeah. (laughs)

20. S: But yeah it is sort of like a bonus uhm something different uhm a lot of the time we use materials that we've made ourselves in other classes like handouts and worksheets and games and so on. So I like to show them something that is a little bit more professional sort of glitzy and really well done which the videos usually are. And I've found too that the students having done -- say a week's worth of one topic or one situation -- I'm pleasantly surprised when they realise that they can actually understand it when they see the video at the end of it and think 'Ah I'm not too bad after all and I actually seem to remember the words.' Then we go on to perhaps the second half of the class and they're a lot more confident in doing that say — using that exercise and doing that role play because they've been able to understand it when they saw it on video.

21. R: How long have you been using video in your teaching?
22. S: Ever since I've been teaching, certainly I've been teaching for five years — the whole five years I've been here — although when I first arrived we didn't have a very good video collection so we spent a lot of time working on that. In my previous job I was teaching using 'Japanese for Busy People' and they have a great video to use with that so that was a very big part of the class but even when I was doing my teaching diploma it was one of the — one of my preferred things to do so in doing the teaching rounds it was like 'Okay where's the video resources what have we got' uhm so it's something I've been using a while.

23. R: Do you use video in the assessment of your students?

24. S: Not recently. I'm just trying to think if we ever have. We haven't shown video I think we've video-taped them uhm which they don't like but I don't think that we've ever -- no I don't think. I guess the difficulty with that was that — I guess that most of the time we were doing assessment in this year and at my last school uhm it was either written tests on maths or oral tests one-to-one so there was sort of no leeway or we sort of didn't even think to do it with video.

25. R: When you teach with video what skill are you specifically teaching, in your mind, if you had to narrow it down?

26. S: I guess it's — if I've had to sort of say one thing — I would rather go for — it is kind of hard to say one thing — it would be 'listening with added cues.' If I were just teaching listening I would probably resort to a tape alone to cut down on sort of the external factors. But the good thing about using video is that you don't just have to rely on the soundtrack you've got other clues from people's expressions and what they are doing to help you understand it. So it is sort of like 'teaching for life' skills like when you go to Japan and you're listening to someone in the conversation don't just listen to what they are saying but look at what they are doing look at the situation and see if you can pick up you know as much as ninety percent of what's happening without having to understand every word. So it's basically what I tell my students you know you miss out on a lot if you let all that information go by. So while I sort of say 'listening' it's more like 'listening plus everything else you can get from the visual.' I think it's important otherwise you might just use a tape.

27. R: What strategies have you observed when students use video?

28. S: Uhm I guess one thing we actually try to get students to is — we actually given them a copy of the script and uh show them the video and they can sort of sit there with — on their own or with say a partner depending on how many people are involved and sort of run through it by themselves sort of or to look over the lines that they didn't understand 'cause they were too long or too hard or too fast uhm and get them to sort of role play them sort of in a very relaxed way. Not necessarily do it for the whole class but just sort of re-run through it. Having taught them that I've noticed them do that later on — they sit there and watch the video and they sort of — they'll miss a line and they'll sit there going — talking to themselves you know running back through the line in their head while the video sort of goes on to sort of point six thousand and they're going 'hmmmmm'.

29. R: (laughs)

30. S: Which isn't exactly great but I've seen them do that uhm I've often too is what I tend to do is to show the video then at the end I'll ask them questions like — in Japanese — like 'who was doing what', 'what was so and so doing' , 'what did they mean when they said this.' The students will say 'Well I don't
know but I could see he was doing this so I figured it was this' which I thought was good. That's basically what we are aiming for.

31. R: You yourself have you ever learned a foreign language or Japanese using video?

32. S: Uhm yeah I guess I well not totally through video but I guess I learned French in high school with video — more film I suppose and yeah Japanese quite video intense.

33. R: Could you describe or elaborate on that experience? How did you feel about it?

34. S: When I was at high school when I did French we had to do — what were they called it's not the same system now uh it's not the same system as it is now it was different you had to do uh an internal proportion and an external exam and on the internal proportion you had different themes literature or film or whatever. We chose film — film was chosen for us — and that was really good we had two films. The teacher would show them to us in bits every week or the whole thing and we learned so of instinctly like the French was incidental to the story and the film and how people reacted so that was really quite good. We sort of had bits of the film every week and we got to the end year we could watch a whole film a two hour film in French the whole thing that was pretty amazing. Uhm when I was doing Japanese I didn't start Japanese until I went to university uhm we usually I guess pretty much the way I do it now to illustrate a particular function or situation or when certain language is used uhm for the first two or three years after that it was very much — it became more of a mainstream activity. For example we did a couple of weeks worth of a unit on the employment system in Japan and watched — it was based on a documentary from Japanese television about the difficulties young people had in finding work. Again we watched bits of that over the week or two when we were doing that topic and then watched the whole thing towards the end — it was more like the information a different way of acquiring information rather than just reading the articles or whatever. I've actually had the same video and such when I went to Japan (laughs) to do honours.

35. R: (laughs)

36. S: The honors course for [the university] we spent six months in Japan and at the school we were at, It was like 'Have you seen this thing before' — you can see they almost had the same training or at least the same access to video. I think that's about it. I do remember that when I was at university we didn't really have — it was quite difficult to do usual things. There wasn't videos in every room like we have here now and like it was a hassle to find a room with a video in it so it wasn't exactly an everyday thing.

37. R: Yeah it's gotten better, hasn't it?

38. S: Yeah it's sort of 'You can't have a classroom without a video' which is nice that's for sure that's the way it should be.

39. R: Here are a number of statements regarding video usage. Please comment on them after I read them aloud. "My students are well-motivated when they are using video to learn."

40. S: I'd say 'yes' most of the time uh I can see a considerable sort of sigh a 'not again' when we use... like say if we show bits of a story over successive weeks and then show a bunch in the final week then they go 'Oh god here we go again.' Like — I thought that was not — it would be easier for them to understand but that's like boring to the students -- 'let's go on to the next thing.' But when they are doing little
bits week by week they are quite happy to do that so ... yes, sort of. (laughs)

41. R: So you think their motivation — does that impact upon your choice of texts — or videotexts let's put it that way?

42. S: Possibly it's interesting with the 'Yan-san' video that I mentioned before that there are sort of like 'Part one' and 'part two'. Part one is very like grammar oriented — they are situations but they are based on thrashing a grammar point to death everything that everyone says has that grammar point in it. The second part is for perhaps more advanced students and it's more like a soap opera and it's more incidental like they use different grammar points but the story is more important than how they say it. I found that students weren't taking in the first half with pushing the grammar but they quite like the second half when they were looking forward to finding out what happened next week when he went to so and so and did this although what they thought was fun at the start. The sort of humorous aspect quickly started to wear thin and it was getting really stupid by the end and ‘I don't want to see this again it's boring.’ So uhm I guess that just re-enforces the fact that you can't use the same thing all the time. (laughs)

43. R: But do you use news clips in your teaching?

44. S: Very limited.

45. R: So that's more for the advanced class.

46. S: Yeah I teach second year so I don't know that much — I mean I know enough — there are are maybe say ten out of a class of a hundred and fifty who have been to Japan who have actually got good listening skills. Of anything like that their listening skills are probably the least developed of the four for the group. They spend more time reading writing and practicing but they don't listen. So one of the big tasks of particularly the last two years is trying to really make them listen and practice listening in a lot of different ways although I don't know how successful that has been. But when we have shown very short things them like when we do weather — we do weather forecasts — it is pretty easy to come across but again that's quite fast because it's like when you are in Japan who cares about the weather. You always just look at the map and find your town and you know what the weather is so you don't really listen to the story which is quite hard. The news tends to be quite fast too so we do pick up the occasional thing but of course on the news you do tend to have on the bottom of the screen like you know 'Five died in house fire.' Well okay, you might not understand everything but you can read the subtitle and think 'okay — death' and you can listen for what is going on but I think at my level it is still a little bit beyond them in some ways.

47. R: That's my next statement: "Authentic Japanese video clips are too difficult for my students to comprehend."

48. S: Yeah I would definitely say that. It really would be — we have one advanced class for those students who have been to Japan but that's like ten or twelve students and they enjoy videos we show them a lot. That class is kind of different. I didn't take it this year but we would show them basically 'raw stuff' and you could record the NHK news on SBS at six o'clock in the morning and show it to them that day and that was fine with some help. But the rest of the classes would have trouble coping with it. Especially-made beginners-type video they find it kind of difficult so ... 

49. R: This statement: "I have noticed that some students seem to understand video better than other students." What
do you think of that statement — do you agree or ... please comment.

50. S: Uhmm I don't know whether 'understand' but I do think some students are more prepared to accept it as a valid thing to do. I don't know if this is a valid thing to say but there's a lot of Chinese-background students in our class and they tend not to like this 'frivolity'. They sit there they listen they repeat you know a word they don't know but they would really rather sit down write huge essays and learn grammar points and it's been really quite — that's the most difficult thing teaching at that level is that there is such a variety of backgrounds to cope with. The Australian students all are quite happy to sit there and — I guess they are used to it from high school — to sit there and listen and look and just 'absorb' with no particular necessity to sort of like learn anything from it. Just have a look and see what you can pick up. But the Asian students really don't — didn't like that and it was like 'I haven't learned anything in this class 'cause all we've done is have a look at videos.' You know so yeah I don't know if it is understand so much as being willing to put up with different teaching methods I suppose.

51. R: This statement: "Listening is the central skill that I teach with video."

52. S: I guess it is. As I mentioned before it is listening but it is 'listening plus cues' like 'can you think can you use those other cues to help with your listening' so ... I guess that's a fair statement yeah.

53. R: This statement, perhaps you've answered it before but: "In addition to teaching I assess student comprehension skills using video."

54. S: I guess I do unofficially. It's like I can see students not really understanding what's going on or when I ask questions on who did what are they doing here you can see that some people just have no idea uh so that's like — rather than being like assessment with a big 'A' it's like well okay this isn't going well so let's change the tact of the classroom and do something different. So it's sort of like an emergency re-arrangement of the plan for that day rather than uhmm part of their final assessment pack

55. R: This statement: "I think video is an excellent way to teach cross-cultural skills."

56. S: I think so. Particularly in the case where in Japan there is so much that is so different that students have to pick up uhm things like bowing and facial expressions like they usually don't any uhm and that's something that they find very hard to do. Things like just interpersonal like different distance and how you behave towards other people. Things like that are what I hope they are picking up sort of incidently while they are sort of listening to this gag about being run over by a car or whatever. So that then — I guess the difficult thing with that is that you really only use that or you would only really know whether that's gone in or not is when the students actually go to Japan and they feel more comfortable when they perhaps otherwise would have. I know some students of mine have from past years gotten scholarships and gone up to Japan and come back and said 'All that stuff you know you get there and it is really true! All that stuff you showed me on video it really happens like that it really looks like that I was so amazed' that really makes me feel good but I really worry about the greater proportion of students who don't ever go to Japan and say 'What are we doing this for — it means nothing to me' which I guess is really sad. Perhaps it is only ever — you can only tell if it is useful if you go to Japan or not. But yeah I can't help but thinking that it is also useful for students who are perhaps working in the hospitality
industry even in a minor way they know why they are required to do things in some ways and not others. But I guess at this stage we've only ever had graduates going through from the course we made in the last two years — one or two years so it's really — we've never really had feedback from them so it's hard to say.

57. R: This statement: "I think that using video has changed the way I teach."

58. S: Uhm ... I don't know because I've always been a video person. Perhaps the way I use video has changed uhm ... I guess — well I guess that when I first started using video it was either for purely cultural 'Okay here is the example of kabuki' type thing or it was perhaps to illustrate a grammar point whereas — it was important for the students to understand what was going on. I think in recent years I've come to the point where it doesn't matter if they understand everything as long as they can listen to the video and try to pick up what's going on and use the cues they can see from the screen to check — to help their understanding even more. But I tell them everytime I showed them a video it doesn't matter if you don't understand everything they say just try to pick up as much as you can so I think that's changed. Perhaps in some ways due to the sorts of video materials that's available these days too I get the impression that in the past it was basically 'Okay today we are studying the past tense' type of thing whereas these days it tends to be — even with the videos that come with textbooks you know they've obviously chapter one goes with chapter one but they sort of are a lot more situational-type based rather than grammar patterns. So I guess it's sort of a natural progression but I guess it is something you can always say with video. Our resources are quite restricted like in that sense it's like a textbook it is never really quite what you want so you always have to do things and change things the first bit or whatever — quite difficult. I sort of long for the day when everything will be on CD ROM and you can just blast to it instantly without having to fast forward up and down up and down to try and find what you want. But I think it is also really good because I've shown students things probably illegally but I've got from SBS [Australia’s multicultural broadcasting service] and you can just show them interesting things that they might not have seen before. Particularly if you have students who are died in the wool Anglo Saxons who only ever watch Channel Nine [a mainstream station] or something it's like good to show them a different side of life.

59. R: Anything else you would like to add or ...

60. S: Only that as I mentioned earlier when we first started the course here we didn't have much in the way of video materials and we've spent perhaps the first three or four years here -- everytime there was a grant application it was like 'yes let's get video materials'. We now have quite a selection but things like costs are just unbelievable. There is no way we would have gotten any of these materials without having the extremely wonderful Japan Foundation giving them to us every year. And even now when things come up you know suppliers will contact us and say 'you know would you like to do this' here's a video here's like a ten-minute sample demo like it looks really good but because it is usually six hundred dollars. It is really impossible to get a wide variety of things so uhm first of all the prohibitive costs of professionally done sort of teaching material things and also that really stupid copyright thing where you can't freely copy video. Well you can now but you know off TV you have to sort of — when you copy them you have to write down the details and use them within 'x' days and that makes it really really difficult. Things like that I think
would make a big difference on the amount of video that we use. We have access now to such a load of Japanese TV -- satellite TV -- and stuff which is great but you can't prepare for that in the same way. Especially for my level which is such a low level you really need to sort of prepare and have sort of an introductory thing just to get them going. If we have more lead in time we can sort of do that with somewhat better access but ... 'in the fullness of time'  

61. R: Well thank you very much.  
62. S: Not at all.  

(END OF INTERVIEW)
Semi-structured interview #4

November 22, 1995; department

‘Fumiko’ is a native speaker of Japanese and co-teaches, with Kevin, the advanced intermediate classes in the department.

1. Researcher: So interview with Japanese staff member number four. First of all, why do you use video in your language teaching?

2. Fumiko: Well one is to aid the student's understanding and the second is to stimulate their interests in the area?

3. R: Aid exactly how — how do you aid their understanding?

4. F: Uhm well visual. It's visual so they can understand in the correct — in the concrete style of the figures or whatever so that's what I mean.

5. R: Specifically how does it help them? I'm just trying to get this more specific. How do you think it specifically helps them in their language understanding?

6. F: Well for example if it’s a news on an accident and the TV shows the actual scene of the accident all the police are there all the crash car is left there or whatever so they can understand what happens even if they can't understand through the words. So that's the immediate reason and uh the other thing is like they can also see the expressions or so called 'body language' so that's the cultural difference they can understand.

7. R: And then do you teach them specifically 'body language' or cultural differences?

8. F: No because my students are at advanced levels so most of them have been to Japan so I don't have to explain why they do that or something like that.

9. R: And when you use video what type of tasks do you have the students do?

10. F: It depends on what we show in the class but basically uhm not necessarily on the video but we sometimes, not always, give them some simple comprehension tasks. Once I tried to help them listen to the — uhm watch the video sometimes and uh in the pair or in a group have them discuss what happened and make the story again by themselves so that is the sort of tasks I do in the class.

11. R: Do you make any tasks specifically have to do with the visual element in video?

12. F: Sorry

13. R: Do you make any tasks specifically on the visual element?

14. F: Uh no no

15. R: It's mostly focusing ... 


17. R: What problems have you found in using video? In your classroom, some of the problems students might have ...

18. F: I don't have much many problems except time — time problem we — I feel — I always feel I need more a little bit more time. But the problem is rather before we use the particular video in the class it is rather difficult to find a good video or suitable video before hand and we have to decide how to use it in the class. And the video is normally very long so its got so many contents so we have to choose a particular parts.
19. R: That's actually one of my questions 'On what basis do you select videos for your classroom?' So if you could explain that a bit more.

20. F: Alright. One is the text the words or the expressions that they use they shouldn't be too hard for them so linguistic contents so also the topic which is not too boring for the students.

21. R: For example what kind of topics do you select?

22. F: Well actually in the first semester we chose a lot of dark news like ...

23. R: (laughs) Accident language ...

24. F: .. 'Aum shinrikyo' or 'sar in gas attack' and 'ijime' [bullies] at school so the students got really depressed. So I didn't want to choose too bleak stories so in the second semester we watched the royal family in Japan and uhm some sort of more bright brighter stories yes.

25. R: What benefits have you observed in using video for your students? How did they directly benefit?

26. F: First of all it's a nice change from other tasks like reading comprehension or just reading or sort of grammatical exercises so it's a nice change. As well as I'm not certain but they like watching videos more than other other works.

27. R: How often do you use the video?

28. F: In my class I'm teaching reading writing and conversation classes so not always but I think I used video within the thirteen weeks of teaching I think more than half in more than half classes I used videos.

29. R: So its once a week or twice a week?

30. F: Ah yes — no.

31. R: So the students get it once a week the video?

32. F: No, not that often maybe once every two weeks. But they always watch the video in the computer class anyway so ...

33. R: So they are getting quite a bit?

34. F: Yes yes.

35. R: After the selection besides topic how else do you select? You mentioned topic features, how about time?

36. F: Ah that's an important aspect.

37. R: But how long are your clips?

38. F: Oh in Japanese 4 about five minutes or so is the maximum but it depends what you do with the video. If you need a very sort of comprehension the lecture can't be too long but if you just show them what happened and explain and have them discuss I show more than five minutes. I didn't count its time but around it could be ten minutes or so.

39. R: And it's as little as how long how short would be the shortest.

40. F: The shortest I think would be less than a minute -- very brief news.

41. R: Do you prepare the students before hand for video watching to give them background vocabulary or ...?

42. F: No no basically no.

43. R: Just put it in.

44. F: Yes.

45. R: Do you present the video to your students? For example like I was just saying do you teach background vocabulary or do you prepare them ...?
46. F: Normally I show a lot first and then ask them how much they've understood and give them the second viewing. Then maybe at that stage if that video had lots of difficult vocab I give the vocab list and explain and show them the video again. Or after first viewing I might give them a list of short questions just basic things like who that person is or what happened or what was it things like that and have them fill the questions then show them again yes.

47. R: What is the central skill when you teach with video? What are you trying to teach you think? Centrally, what is the most important thing?

48. F: Listening comprehension and reproduction — re - they produce again what they saw in their own Japanese.

49. R: So if it is listening comprehension could you define listening in your own — what you think it is then?

50. F: That's a good point because I once heard the students were saying that 'I understood everything so I can explain the detail everything in English but I can't do it in Japanese.' So somehow with the help of the viewing and listening they understood what happened completely but still they have difficulties to explain it in Japanese. So it is quite hard to define what the comprehension means but uhm I think I that's uhm in whatever language if they've understood the contents that's the first achievement. So I think that is the basic.

51. R: It's just part of my study is to try to understand this listening comprehension means exactly. It is difficult that's the basis of my study. (laughs) It is very difficult isn't it?

52. F: Yes.

53. R: Do you use video in your assessment of students to test them in any way or ...?

54. F: Yes we use video news as part of final exam — listening comprehension exam yeah.

55. R: And did you teach them specifically how to do that exam?

56. F: The way how to ...

57. R: Yeah the way to do the exam. How to do the exam for example, using the video before hand. Were they trained through the classroom?

58. F: Yes I think so we repeated many times the same style of tasks and exercises so I think they knew the style.

59. R: I just wanted to clear that up. What strategies have you observed in your students when they try to understand video? How do they go about it?

60. F: Well uh that depends on the student's competence. But uh the good students I found they often read the script or if it's the news the summary comes or the name of the person or whatever comes to the screen so they always read read. So that's a good help for that I think.

61. R: Anything else?

62. F: And uh the other is I think their strategy is which they have learned in the past is like uh because some students can't if they hear something unusual or unfamiliar they stop there. But other students can skip those unfamiliar words and keep listening and just grasp the whole idea then after that they think and sometimes they use their knowledge of that rather than what they heard in the video because ‘this is such and such’, ‘this can't be such and such’, ‘this should be such and such.’ That's what they often discuss in the class to
find out what the story was so I think they use their whole knowledge or whole skill when they watch the video.

63. R: Do you think that is the most successful way then?

64. F: Yes I think so.

65. R: Do you try to encourage your students who do stop and start to just keep going or ...

66. F: Well in the computer class they can control by themselves but in my class I have the video so ...

67. R: (laughs)

68. F: ... so I have to control it. But they ask me often to repeat or stop or but otherwise I minimize the frequency of the stops and goes.

69. R: So you want to teach them or encourage them to look at the whole clip first.

70. F: Yes, yes ...

71. R: You yourself have you ever learned a foreign language with the aid of video — did you use video to learn a foreign language?

72. F: Yes not regularly but I have.

73. R: So in what ways how did it help you — just wanted you to reflect on your own experience as a — using video.

74. F: I still the same I think the picture helped me to understand what was going on that's the largest thing.

75. R: How long have you used video in your language teaching for a long time or it is new to you?

76. F: No it is quite new. I think I did use a little bit last year but in this style it is just from this semester or last semester.

77. R: That's all you've used it — in becoming a teacher did you learn how to use video?

78. F: No.

79. R: No?

80. F: No — it's sort of 'on the job training' for me and so I'm learning myself.

81. R: Usually in Japanese teaching they don't use video so much — in tradition Japanese language teaching when you got your teacher training.

82. F: No.

83. R: No.

84. F: No not so much so I haven't learned as a student of teaching Japanese I haven't learned how to use the video.

85. R: That's interesting. Here are a number of statements I just wanted you to comment on as I read them aloud so this one for example "My students are well motivated when they are using video to learn."

86. F: Yes.

87. R: Could you expand on that. Why do you agree?

88. F: One is the most things we show to the students is news so the topic is very new and like and something very controversial like nuclear testing like French nuclear tests so they are always ready to watch and to discuss I think they really enjoy watching.

89. R: Even the gloomy topics.

90. F: Yes. (laughs)
91. R: (laughs) This statement "Authentic Japanese video clips are too difficult for most students to comprehend." What do you think of that?

92. F: I think that's true. It's regardless of level of the students some students think they are very behind as far as listening is concerned so they are sort of they are a bit pre-occupied in a way. So they are almost allegeric they just go panic when they are forced to hear to listen to video or tape. So well that's a big psychological thing I think.

93. R: Even though you think it is an appropriate clip they still react.

94. F: Hmm.

95. R: What percentage of your students for example most of the students or ...

96. F: No uh it's just around twenty percent of students or so.

97. R: Who just panic regardless ...

98. F: Hmm ... panic or get really worried because they can't understand sentences of the video. So maybe I'm too behind or something like that so they haven't got strategy or that way to keep going I think.

99. R: Have you noticed there is a big difference between those students who spent time in Japan and those who didn't?

100. F: Yes I think there's a big difference.

101. R: For example background knowledge or ...

102. F: Yes and just the degree of how much they are used to the language just whatever it is.

103. R: This one: "I've noticed that some students seem video understand video better than others." Again maybe we've already talked about this but I just wanted to talk about that a bit more. Are some students just worried about video or they prefer ... they are better strategy users maybe.

104. F: Yes it is a combination of the both actually. Some students say those who haven't been to Japan said that the natural speed is too fast for them so that's they're just not used to.

105. R: This one is critical to me: "Listening is the central skill I teach with video." I just wanted to clarify that do you teach listening would you agree with that.

106. F: Hmm ... probably so listening is the central skill . . hmm yes.

107. R: So it's not necessarily cross-cultural skills or something like that basically you concentrate on listening skills ...

108. F: But uh yes because I always use the video with the sound on. But even if you turn off the sound maybe you can use it as a material so in that way listening doesn't always have to be the central skill when you use the video in the class. But as far as what I have done so far it has been the central skill.

109. R: Listening.

110. F: I must say so.

111. R: Oh yeah I just wanted wanted to clarify that. This one but I guess you've already said it "In addition to teaching, I assess student comprehension skills using video." You already said that you do.

112. F: Yes.

113. R: Do you also do that — in addition to the final exam as part of
'mini-exams' or quizzes do you use them in that sense.

114. F: No its just for the listening test.

115. R: In the final.

116. F: Yes.

117. R: This one "I think video is an excellent way to teach cross-cultural skills."

118. F: Sorry, can I go back to the first question?

119. R: Yes please of course.

120. F: In the second semester other than the final we have a mid-term test — a listening test so two tests in the semester and no more class exercises.

121. R: So those two tests you use video specifically?

122. F: Yes.

123. R: Do you use it any other time to test or is it only for the final exam what I'm thinking is there like a mini quiz?

124. F: No the assessment was only those two.

125. R: Oh really there's not little mini-quiz there.

126. F: No.

127. R: Not weekly mini quizzes.

128. F: No as far as listening is concerned and then yes that's the only two.

129. R: Oh okay and then what percentage of that is listening in the final exam?

130. F: Ten percent.

131. R: Oh okay and then this one: "I think video is an excellent way to teach cross-cultural skills."

132. F: Yes I agree with that.

133. R: So in which ways.

134. F: Again that's not only the linguistic material but also you can understand the culture or behavioral things. You can see how different the Japanese life or the Japanese culture is through the video.

135. R: And then the final one: "I think that using video has changed the way I teach."

136. F: Yes yes.

137. R: So in which ways.

138. F: One is because I haven't been used to using video in the class because I'm still learning by myself how to teach. I haven't been teaching so long. This is only my second year and last year I didn't use much video. So this year I think I've learned a lot through using videos in the class so if I can — well I'm going to use the videos next year. I think I can find more ways to teach because we have more different students next year so then I have to accomodate or I have to change my style to have them understand. So yes, it's been changing ...

139. R: Your teaching style.

140. F: Yes, yes.

141. R: I think that's about it do you have anything else that you might add about video? For example in your opinion is the Japanese department starting to use more and more video?

142. F: Yes I think we need to discuss what we actually do in the class very concrete thing so that we can exchange
information that would be good if we could do that but other than that.

143. R: Anything else?

144. F: This year the choice of materials was really limited because we could only access the NHK. Hopefully next year because I'm going back to Japan and Kevin stays in Japan for quite a long time so hopefully we can get more materials not only news but also other programs then we can use more variety of videos in the class.

145. R: So you just use news because of NHK or you wanted to use news?

146. F: Both. We yes only in one news program we can have very different material so but the thing is it is always the same person who reads the news so students get used to his style of Japanese so if we could let them hear more variety of Japanese speech that would be good.

147. R: Anything else? If not we could ... your choice.

148. F: No I can't think of any more things at the moment.

149. R: I'll turn it off.

END OF INTERVIEW
Semi-structured interview #5

November 15, 1995

‘Kevin’ is the non-native instructor who co-teaches with Fumiko the advanced intermediate classes in the department. The purpose of this second interview was to specifically discuss the end-of-year exam. The interview was conducted without the use of pre-written questions but rather took the form of a general discussion.

1. Researcher: So what were you testing with the final exam in Japanese?

2. Kevin: So yes Japanese advanced intermediate listening comprehension test the final test was composed of three sections question one question two and question three. In question one uh there were three separate questions. Uh the first question asked uhm — the video itself was about a young girl who was killed in a supermarket in a shooting ...

3. R: Whoa! (laughs)

4. K: ... and one of the classmates — they had a petition and started a movement in their school to make more people aware of guns and gun laws. And three questions were — the first one was asking to explain the incident in which the girl was killed as in what happened where was it -- the basics ecetera ecetera. And that was to be answered in Japanese. The second question was — a very simple question was — ‘What is the name of the school that the girl was from?’ And that was featured in the video. Again this was to be answered in Japanese so that was simply to give the name of the school. And yeah interesting enough on both of those questions in Japanese there were there was actually information on the screen — sub-titled information.

5. R: Oh okay.

6. K: So for example the name — in the incident in where she was killed it showed the supermarket. It showed where it was and the date was also available on the screen as well. You could hear it also -- the name of the school was on the screen.

7. R: Okay.

8. K: But it was in kanji so the students might not be able to read it but they should be able to — should’ve been able to listen to it. Both of those were in Japanese. And then the third question under question one was ‘What are the classmates of the dead girl were interviewed’ and the answer was to be put down in English -- what the girl said about what they were doing. So the girl was explaining why they were carrying out this information session they had posters about people about the number of statistics about people being killed by handguns and they were — and she was asked why they were doing this. She explained that this was to prevent other girls being killed like her own classmate or friend. That was to be answered in English.

9. R: So question one in general ... was that for general listening comprehension? Would you ...

10. K: Yes yes I would have to say yes that — they had to listen for specific things such as the place that it happened the time that it happened and how she was killed so very concrete items in that sense.

11. R: But in each of them they could of in a sense gotten some of the information from the visual component?


13. R: And did you plan it that way?


15. R: For what reason?
16. K: Well if they — for example — some of it some of it they might not be able to hear like for example the name of the place the names of places are quite difficult. In this case ‘Hachioji’ [a city name]. And this is news at a normal speed so they might not have been able to have heard that but they might be able to have read it on the screen and they could read ‘Hachioji’ on the screen anyway so they could put the two together. So in other words they’re — when they’re listening and they can listen to it as many times as they like. They can obviously realise that the place — they can figure out grammatically where the place was but they might not be able to hear exactly what the name of the place is but they would have seen it on the screen as well. So they had a double opportunity to get it

17. R: Oh okay.


19. R: So you decided it that way — okay.


21. R: What were you testing there?

22. K: Question two was — this was something that we had done in the classes - was words that they heard or words that were in the text. We gave them three words in hiragana so this only gives you the pronunciation not the meaning and they were asked to write the kanji for these. So in other words did they understand the meaning of these words in context? If they understand the kanji that means that they actually understood the word in context so they were asked to do that for three words ‘shibo’ meaning ‘death’ ‘chikan’ meaning ‘to really feel’ to really understand an incident i.e. the girl being shot. This girl can really relate to that. And then ‘iken’ is an opinion of some kind.

23. R: Oh okay.

24. K: Okay.

25. R: And that was for listening for words in context.

26. K: Yes listening for words in context that’s right that’s right. Uhm the third question — that second question I would really ideally like to have. Well one alternative way to do that would have been to give them the script with those words missing ahhm but then if we would have given them the script that would’ve invalidated the first part because they would have understood where that is. It is kind of an interface problem with the text if we could do that on the screen where just that one word was missing that would help. Okay question three the final question was to actually transcribe the final sentence the whole sentence so uh we gave them the beginning so ‘Maeda-san’ and then gave them the final part ‘niishiteimasu’ then they were asked to transcribe the whole thing. So that shows whether they can listen to a stream of Japanese a whole stream of it break it up and find where the word boundaries. And things are and then — as well as — they were given full marks for this would be if they actually put in the kanji as well just the phonetic representation. So not only did they hear it but did they also know know what it means as well. So there was some — they were given nine marks for this and some marks were taken off if they didn’t use the kanji for that particular word. And they were all words that they should really know or could work out from the context, yeah.

27. R: And overall how long did they have to take this exam?

28. K: Well we didn’t give them a defined time limit. They — the lab was booked for one hour and they could take as much time of that as they would like.
29. R: Oh okay.

30. K: So the idea behind using the ‘Video Watcher’ [a computer application which facilitates the display of digital videotext] — because they all have access to the video on their own machines. They can work — this is how they work in class they can do it at their own pace. They have up to — well once the video sets up — in reality they have fifty minutes to do the whole thing and this is roughly just over a two-minute piece of tape.

31. R: Right right.

32. K: And that’s what — that’s the kind of speed that they would work through in class anyway.

33. R: Oh okay okay — and uhm onto results how well did they do on this exam?

34. K: Let me see — yeah actually the students did extremely well just looking on the scores on the computer here the average score across the group was nine out of ten.

35. R: Ah.

36. K: So the lowest score was seven point seven and he — yeah that student is particularly weak at this task. He doesn’t feel particularly comfortable at this task and uh another student seven point eight she — again these are students who are not particularly comfortable but — except for one two three four five six seven seven students out of nineteen they — everybody scored nine or over.

37. R: Oh okay.

38. K: So yeah yeah this was the second test of the semester there was also a mid-semester test as well that was similar similar.

39. R: Okay I was just wondering the interplay between kanji and listening comprehension.

40. K: Yeah so in the classroom. That’s what we try to develop is getting the student strategies and getting them to activate their strategies to — when they’ve heard a word to instantly try to think of what the kanji for it would be and try to make sense because —

41. R: Why do you encourage that so much in a listening comprehension test?

42. K: Yeah for because for listening one is that they are listening to actually pick up a word. In other words you can hear a word and learn — our students are grammatically proficient enough to be able to define where a word is and where it starts and where it finishes so they can hear what a word is but they might not know what it means. So for example if we take a word if we take a word like uh one word for example ‘muko’ now in Japanese the word ‘muko’. This is an incident that I remember quite well is that ‘muko’ can have two different meanings one is — ‘muko’ means ‘to be over there somewhere’

43. R: ‘Muko e’.

44. K: Yeah yeah ‘muko e’ [over there]. And another meaning is ‘invalid’. So the ‘mu’ of ‘muko’ is ‘no’ and the ‘ko’ is ‘valid’. Okay so just as soon as we said ‘muko’ the first thing that came into their head was ‘over there’ because it’s a word they know very well. But then we said ‘but does that make sense in the context’ and ‘no it doesn’t’. The kanji are completely different anyway. So then you go through a structure you say oh okay ‘muko’ -- what can that mean in this context? And then you split it up into ‘mu’ you try to split the word up into ‘mu’ and ‘ko’ so when you think of a kanji. What kanji do you know? That is ‘mu’ and of course some of the students came up with ‘nai’
which means ‘no’ or ‘mu’ in or at or something like that and then ‘ko’ they realized that ‘ko’ is the ‘ko’ of ‘yuko’ which means ‘valid’. So then they get it from there so that’s the kind of strategies that as well as being actually physically able to hear a word is that you can really figure out what that word is in context. That is, what it means so the form and the function as well and that is definitely related to kanji proficiency. If you know that a kanji if you know that ‘mu’ if you know that ‘mu’ can be the ‘mu’ of ‘nai’ okay ‘cause it’s read two ways and the ‘ko’ is the ‘ko’ of ‘yuko’ ‘koritsu’ or whatever. It might be then that student will have a better — will have that kanji accessible will have a better chance of getting the actual meaning if you don’t know the kanji of ‘ko’ then you won’t be able to get it ‘cause you won’t understand it. So yeah it is definitely linked to kanji proficiency in that sense, yeah.

45. R: Oh great.

46. K: On a test that would be kind of one of the criteria

47. R: Oh really?

48. K: Yeah to be trying to try and make questions where that kind of skill comes into play. Where they think about — it’s maybe a word that they — it’s very difficult to know if its a word that they know or they don’t know that the student knows or doesn’t know. That ‘muko’ for example if the student knows it then there is no test at all they just know it.

49. R: Right.

50. K: They know what it is but if they don’t know it. But they might not know it but if it is still accessible. If they work around it so for example they know the kanji that it’s made up of but they’ve never seen them before so that’s the kind of question that would be nice to have at your finger tips when you can just pick up a piece of video and say ‘oh yeah that’s got it in it’.

51. R: Have you ever tested pragmatics with video for example someone bowing or that kind of stuff?

52. K: No.

53. R: Any kind of social thing that is

54. K: No at the moment no but I think that was — that’s been discussed between the teachers here yeah that’s definitely a strong issue in Japanese that we can show visual things that count that are actually meaningful.

END OF INTERVIEW
<table>
<thead>
<tr>
<th>Image: M0</th>
<th>Japanese: 0–2 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Image](312x548 to 462x752)</td>
<td>Chiba-ken Choshi-shi no seiso… (Chiba prefecture Choshi city of cleaning…)</td>
<td>At the Chiba prefecture Choshi City rubbish…</td>
</tr>
</tbody>
</table>

*Four million yen found in the middle of rubbish*

<table>
<thead>
<tr>
<th>Image: M2</th>
<th>Japanese: 2–4 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Image](107x547 to 260x752)</td>
<td>centa de atsumeta gomi no naka… (center in being collected rubbish of inside…)</td>
<td>collection site, approximately…</td>
</tr>
</tbody>
</table>

*Four million yen found in the middle of rubbish*
<table>
<thead>
<tr>
<th>Image: M4</th>
<th>Japanese: 4–6 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>![](Image: M4)</td>
<td>kara genken yon hyaku man en amari ga…</td>
<td>four million yen…</td>
</tr>
<tr>
<td></td>
<td>(from cash four hundred ten thousand yen approximately…)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Four million yen found in the middle of rubbish</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: M6</th>
<th>Japanese: 6–8 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>![](Image: M6)</td>
<td>mitsukarimashita.</td>
<td>in cash was found.</td>
</tr>
<tr>
<td></td>
<td>(be discovered.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Four million yen found in the middle of rubbish</td>
<td></td>
</tr>
<tr>
<td>Image: M8</td>
<td>Japanese: 8–10 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>-----------</td>
<td>------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td>Genkin ga mitsukatta no wa Choshi-shi Nishiogawa-cho no…</td>
<td>In the Nishiogawa district of Choshi City…</td>
</tr>
<tr>
<td>Four million yen found in the middle of rubbish</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: M10</th>
<th>Japanese: 10–12 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td>Choshi-shi seiso centa…</td>
<td>at the Choshi City rubbish collection center…</td>
</tr>
<tr>
<td>Four million yen found in the middle of rubbish</td>
<td><em>(Choshi City rubbish collection center…)</em></td>
<td></td>
</tr>
<tr>
<td>Image: M12</td>
<td>Japanese: 12–14 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td>de kino no gogo san ji han goro…&lt;br&gt;<strong>(of today afternoon around three hours half...)</strong></td>
<td>this afternoon around three thirty…</td>
</tr>
</tbody>
</table>

Four million yen found in the middle of rubbish

<table>
<thead>
<tr>
<th>Image: M14</th>
<th>Japanese: 14–16 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td>belta conveya de hakondeita gomi no naka ni…&lt;br&gt;<strong>(belt conveyor by transported rubbish of inside of...)</strong></td>
<td>in the rubbish on the conveyor belt…</td>
</tr>
</tbody>
</table>

Four million yen found in the middle of rubbish
<table>
<thead>
<tr>
<th>Image: M16</th>
<th>Japanese: 16–18 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Image" /></td>
<td>ichi man en satsu ga majitteiru no wa… (ten thousand yen note mixing…)</td>
<td>an employee found ten thousand yen notes…</td>
</tr>
</tbody>
</table>

Four million yen found in the middle of rubbish

<table>
<thead>
<tr>
<th>Image: M18</th>
<th>Japanese: 18–20 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Image" /></td>
<td>shokuin ga mitsukemashita. (employee found.)</td>
<td>in the garbage.</td>
</tr>
<tr>
<td>Image: M20</td>
<td>Japanese: 20–22 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------</td>
<td>--------------------</td>
</tr>
</tbody>
</table>
| ![Image](image1.png) | Choshi de keisatsu sho de kekka…  
*(Choshi of police station at investigation result…)* | An examination by the Choshi police… |

<table>
<thead>
<tr>
<th>Image: M22</th>
<th>Japanese: 22–24 seconds</th>
<th>English translation</th>
</tr>
</thead>
</table>
| ![Image](image2.png) | yaburete inai ichi man satsu yon hyaku…  
*(broken not ten-thousand yen notes four hundred…)* | found that four hundred ten thousand yen notes… |
<table>
<thead>
<tr>
<th>Image: M24</th>
<th>Japanese: 24–26 seconds</th>
<th>English translation</th>
</tr>
</thead>
</table>
| ju mai to seiso centa no kikaide…  
(ten sheets and rubbish centre machine…) | were found untouched in the garbage… |

<table>
<thead>
<tr>
<th>Image: 26</th>
<th>Japanese: 26–28 seconds</th>
<th>English translation</th>
</tr>
</thead>
</table>
| sudeni yaburete shimatta ichi man en satsu no…  
(already tear were ten thousand yen notes of…) | but that approximately seventy bills had been torn… |
<table>
<thead>
<tr>
<th>Image: M28</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japanese: 28–30 seconds</td>
<td>kirehashi nana ju mai amari ga… (strips seventy sheets approximately…) by the machine…</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: M30</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japanese: 30–32 seconds</td>
<td>gomi no naka ni maji te ita koto ga wakanimushita. (rubbish of inside of mixed discovered.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: M30</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japanese: 30–32 seconds</td>
<td>and mixed into the garbage.</td>
</tr>
<tr>
<td>Image: M32</td>
<td>Japanese: 32–34 seconds</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------------</td>
</tr>
<tr>
<td>Kono genkin ga…</td>
<td>It is uncertain…</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: M34</th>
<th>Japanese: 34–36 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>fukuru ni irerarete ita noka aruima…</td>
<td>whether the cash had been placed…</td>
<td><em>(bag in was placed whether or…)</em></td>
</tr>
<tr>
<td>Image: M36</td>
<td>Japanese: 36–38 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>![Image](306x547 to 462x752)</td>
<td>kami de tsutsu mareteita noka nodowa wakarnai…</td>
<td>in a bag or bundled…</td>
</tr>
<tr>
<td></td>
<td>(paper by was wrapped not certain…)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: M38</th>
<th>Japanese: 38–40 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Image](111x547 to 254x752)</td>
<td>to iu koto desu.</td>
<td>with other papers.</td>
</tr>
<tr>
<td></td>
<td>(was said.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kesatsu no…</td>
<td>According to the police,…</td>
</tr>
<tr>
<td></td>
<td>(Police of…)</td>
<td></td>
</tr>
<tr>
<td>Image: M40</td>
<td>Japanese: 40–42 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td><img src="image.png" alt="Image" /></td>
<td>shirabe ni yori matsuto genkin ga majitte ita gomi…</td>
<td>the garbage in which the cash was found had been collected…</td>
</tr>
<tr>
<td></td>
<td>(investigation by cash was mixed rubbish…)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: M42</th>
<th>Japanese: 42–44 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image.png" alt="Image" /></td>
<td>kino Choshi-shi nai de…</td>
<td>in downtown Choshi yesterday.</td>
</tr>
<tr>
<td></td>
<td>(yesterday Choshi City within in…)</td>
<td></td>
</tr>
<tr>
<td>Image: M44</td>
<td>Japanese: 44–46 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td></td>
<td>shu shu shita mono de.</td>
<td>The investigating police…</td>
</tr>
<tr>
<td></td>
<td>(collection did things at.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kesatsu dewa…</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Police at…)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: M46</th>
<th>Japanese: 46–48 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>gomi no shu shu keiro…</td>
<td>will go over the garbage route…</td>
</tr>
<tr>
<td></td>
<td>(rubbish of collection route…)</td>
<td></td>
</tr>
<tr>
<td>Image: M48</td>
<td>Japanese: 48–50 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td><img src="image" alt="Image" /></td>
<td>nado o shirabete genkin no mochi nushi o sageshiteimasu.</td>
<td>in hopes of finding the owner.</td>
</tr>
<tr>
<td></td>
<td>(including investigating cash of owner are looking.)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: M50.26 (end)</th>
<th>Japanese: 50.26 seconds (end)</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Image" /></td>
<td>[Silence]</td>
<td>[Silence]</td>
</tr>
</tbody>
</table>
Appendix D: Videotext Two
<table>
<thead>
<tr>
<th>Image: G0</th>
<th>Japanese: 0–2 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Image](311x549 to 462x749)</td>
<td>Kyo gogo …</td>
<td>This afternoon …</td>
</tr>
<tr>
<td></td>
<td><em>(Today afternoon …)</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: G2</th>
<th>Japanese: 2–4 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Image](109x549 to 259x749)</td>
<td>… Tochi-ken Odawarashi no geeto …</td>
<td>in Odawara-city Tochigi Prefecture gate—</td>
</tr>
<tr>
<td></td>
<td><em>(Tochigi prefecture Odawara city of gate—)</em></td>
<td></td>
</tr>
<tr>
<td>Image: G4</td>
<td>Japanese: 4–6 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>-----------</td>
<td>----------------------</td>
<td>-------------------</td>
</tr>
</tbody>
</table>
| ![Image](image1.png) | --baru, geetobaru jo ni …  
(ball, gate ball field into …) | ball, in a gateball field … |

Four people injured by car crash at gateball field

<table>
<thead>
<tr>
<th>Image: G6</th>
<th>Japanese: 6–8 seconds</th>
<th>English translation</th>
</tr>
</thead>
</table>
| ![Image](image2.png) | keijo yosha ga tsukonde …  
(field small vehicle ran … ) | field, a small vehicle ran into … |

Four people injured by car crash at gateball field
<table>
<thead>
<tr>
<th>Image: G8</th>
<th>Japanese: 8–10 seconds</th>
<th>English translation</th>
</tr>
</thead>
</table>
| ![Image](image1.png)  | geeto baru o shiterita otoshi yori o tsugi tsugi ni …  
|          | (gate ball were playing old people one after another …)  | a group of old people, one after another, who were playing gateball … |

Four people injured by car crash at gateball field

<table>
<thead>
<tr>
<th>Image: G10</th>
<th>Japanese: 10–12 seconds</th>
<th>English translation</th>
</tr>
</thead>
</table>
| ![Image](image2.png)  | hanete ni hitori ga shibo …  
|          | (ran into one person died…)  | killing one person … |

Four people injured by car crash at gateball field
<table>
<thead>
<tr>
<th>Image: G12</th>
<th>Japanese: 12–14 seconds</th>
<th>English translation</th>
</tr>
</thead>
</table>
| ![Image]  | … san nin ga ju keisho o oimashita.  
  (three people major injuries suffered.) | … and seriously injuring three others. |
| **Four people injured by car crash at gateball field** |

<table>
<thead>
<tr>
<th>Image: G14</th>
<th>Japanese: 14–16 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Image]</td>
<td>[Silence]</td>
<td>[Silence]</td>
</tr>
<tr>
<td>Image: G16</td>
<td>Japanese: 16–18 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td>Kyo gogo ni ji han goru Tochigi-ken …</td>
<td>At about two thirty today in Tochigi prefecture …</td>
</tr>
<tr>
<td></td>
<td>(Today afternoon at two half approximately Tochigi prefecture …)</td>
<td></td>
</tr>
</tbody>
</table>

Tochigi Prefecture Odawara City

<table>
<thead>
<tr>
<th>Image: G18</th>
<th>Japanese: 18–20 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td>Otawara-shi Udakawa de geeto baru jo ni …</td>
<td>in a gateball field in the Udakawa district of Otawara city …</td>
</tr>
<tr>
<td></td>
<td>(Otawara city Udakawa district at gateball field in …)</td>
<td></td>
</tr>
</tbody>
</table>

Tochigi Prefecture Odawara City
<table>
<thead>
<tr>
<th>Image: G20</th>
<th>Japanese: 20–22 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Image](312x549 to 462x749)</td>
<td>keijo yosho ga tsukomi …</td>
<td>a small vehicle ran into …</td>
</tr>
<tr>
<td></td>
<td><em>(small vehicle ran …)</em></td>
<td></td>
</tr>
</tbody>
</table>

Tochigi Prefecture Odawara City

<table>
<thead>
<tr>
<th>Image: G22</th>
<th>Japanese: 22–24 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Image](110x549 to 260x749)</td>
<td>geeto baru o shiteita otoshi yori tachi o …</td>
<td>a group of old people who were playing gateball …</td>
</tr>
<tr>
<td></td>
<td><em>(gateball were playing old people these …)</em></td>
<td></td>
</tr>
</tbody>
</table>

Tochigi Prefecture Odawara City
<table>
<thead>
<tr>
<th>Image: G24</th>
<th>Japanese: 24–26 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="g24.jpg" alt="Image" /></td>
<td>tsumi tsumi ni hanemashita.</td>
<td>one after another.</td>
</tr>
<tr>
<td></td>
<td><em>(one after another into ran.)</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: G26</th>
<th>Japanese: 26–28 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="g26.jpg" alt="Image" /></td>
<td>Kono jiko de Otawarashi Oginome no mushoku …</td>
<td>A retired person from the</td>
</tr>
<tr>
<td></td>
<td><em>(This accident at the Otawara city Oginome district of retired person …)</em></td>
<td>Oshinome district of</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Otawara city …</td>
</tr>
<tr>
<td>Image: G28</td>
<td>Japanese: 28–30 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
</tbody>
</table>
| ![Image](312x549-462x749) | Inami Tohiro-san hachi-ju …  
(Inami Tohiro Mister eighty years …) | Mister Tohiro Inami, eighty years … |

<table>
<thead>
<tr>
<th>Image: G30</th>
<th>Japanese: 30–32 seconds</th>
<th>English translation</th>
</tr>
</thead>
</table>
| ![Image](110x549-260x749) | sai ga atama nad do tsuyoku utte …  
(years head including strongly hit …) | old, was hit on the strongly on the head and other parts of his body … |

DEAD Inami, Tochio-san (80)
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>and died immediately.</td>
<td>--nake shibo shimashita.</td>
<td>E, kono hoka otoshi yori</td>
</tr>
<tr>
<td>(soon died.)</td>
<td>(soon died.)</td>
<td>san nin ga</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Uh, this other elderly three people...)</td>
</tr>
</tbody>
</table>

DEAD Inami, Tochiro-san (80)
<table>
<thead>
<tr>
<th>Image: G36</th>
<th>Japanese: 36–38 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ashi no hone o oru nado no jukeisho …</td>
<td>suffered a variety of severe injuries including …</td>
</tr>
<tr>
<td></td>
<td>(<em>leg of bone fracture of major injuries …</em>)</td>
<td></td>
</tr>
<tr>
<td>DEAD Inami, Tochiro-san (80)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: G38</th>
<th>Japanese: 38–40 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>o oimashita.</td>
<td>fractured legs.</td>
</tr>
<tr>
<td></td>
<td>(<em>suffered.</em>)</td>
<td></td>
</tr>
<tr>
<td>DEAD Inami, Tochiro-san (80)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Image: G40</td>
<td>Japanese: 40–42 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td>E, naku natta Inami-san ra wa …</td>
<td>The deceased, Mr. Inami, …</td>
</tr>
<tr>
<td></td>
<td>(Uh, deceased Inami Mister)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: G42</th>
<th>Japanese: 42–44 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td>jimoto no roojin kurabu no naka ma desu …</td>
<td>was a member of a local elderly person’s club …</td>
</tr>
<tr>
<td></td>
<td>(local of elderly person club of members is …)</td>
<td></td>
</tr>
<tr>
<td>Image: G44</td>
<td>Japanese: 44–46 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td><img src="image_g44.png" alt="Image" /></td>
<td>shu ni yon kai hodo jiko ga okita geetobaru … (week in four times approximately who meet gate ball …)</td>
<td>who met about four times a week …</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: G46</th>
<th>Japanese: 46–48 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image_g46.png" alt="Image" /></td>
<td>jo de geetoboru o tanoshin de ita … (field at gateball enjoyed …)</td>
<td>to enjoy playing gateball …</td>
</tr>
<tr>
<td>Image: G48</td>
<td>Japanese: 48–50 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td><img src="315x549" alt="Image" /></td>
<td>to iu koto desu.</td>
<td>at the field.</td>
</tr>
<tr>
<td></td>
<td>(and meet fact is.)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: G50</th>
<th>Japanese: 50–52 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="114x550" alt="Image" /></td>
<td>Soko o tsuki yabutte kite soshite …</td>
<td>(The car) ran into the field there …</td>
</tr>
<tr>
<td></td>
<td>(There crash broken come and …)</td>
<td></td>
</tr>
<tr>
<td>Image: G52</td>
<td>Japanese: 52–54 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>asoko ni ita hito ga minna…</td>
<td>(that place to been person everyone...)</td>
<td>those people over there...</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: G54</th>
<th>Japanese: 54–56 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>koko ni ita hito ga aa…</td>
<td>(here was person...)</td>
<td>the person who was here...</td>
</tr>
</tbody>
</table>

A person who played gateball with the injured
<table>
<thead>
<tr>
<th>Image: G56</th>
<th>Japanese: 56–58 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ashi ka nanka hikare tanda ne …</td>
<td>had his feet or something run over you know…</td>
</tr>
<tr>
<td></td>
<td>(leg or something ran over …)</td>
<td></td>
</tr>
</tbody>
</table>

A person who played gateball with the injured

<table>
<thead>
<tr>
<th>Image: G58</th>
<th>Japanese: 58–60 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yoku ni … Awarerhatte yo …</td>
<td>well look … and that frightened (us) …</td>
</tr>
<tr>
<td></td>
<td>(Look well … upsetting …)</td>
<td></td>
</tr>
</tbody>
</table>

A person who played gateball with the injured
<table>
<thead>
<tr>
<th>Image: G60</th>
<th>Japanese: 60–62 seconds</th>
<th>English translation</th>
</tr>
</thead>
</table>
| ![](image) | Aa … nani ga nan daka wakaranai …  

(Ah … something something was not understood …) | Ah, I don’t really know what happened. |

|-----------|-------------------------|---------------------|
| ![](image) | Bittkurishitte.  

(Frightened.) | I was really frightened. |
<table>
<thead>
<tr>
<th>Image: G64</th>
<th>Japanese: 64–66 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Silence]</td>
<td></td>
<td>[Silence]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: G66</th>
<th>Japanese: 66–68 seconds</th>
<th>English translation</th>
</tr>
</thead>
</table>
| Ee … genba wa yuru—  
(Uh … field loosely …) | Well, the place where the accident happened … |
<table>
<thead>
<tr>
<th>Image: G68</th>
<th>Japanese: 68–70 seconds</th>
<th>English translation</th>
</tr>
</thead>
</table>
| --ruyaka ni migi ni kabu shiteimu doro desu.  
(to the right bended road is.) | is next to a street which bends slightly to the right. |

<table>
<thead>
<tr>
<th>Image: G70</th>
<th>Japanese: 70–72 seconds</th>
<th>English translation</th>
</tr>
</thead>
</table>
| Keisatsu dewa keijo yosha ga kabu …  
(Police according to small vehicle curb …) | According to the police, the small vehicle … |
<table>
<thead>
<tr>
<th>Image: G72</th>
<th>Japanese: 72–74 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="312x549" alt="Image" />G72 Japanese: 72–74 seconds English translation</td>
<td>o magarekirezu ni doro hidari gawa …</td>
<td>could not turn the corner …</td>
</tr>
<tr>
<td></td>
<td>(turn impossible road left side …)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: G74</th>
<th>Japanese: 74–76 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="110x549" alt="Image" />G74 Japanese: 74–76 seconds English translation</td>
<td>ni aru geeto baru jo ni tsukonda mono to mite.</td>
<td>and crashed into the gateball field on the left.</td>
</tr>
<tr>
<td></td>
<td>(to be gateball field into crashed said recognised.)</td>
<td></td>
</tr>
<tr>
<td>Image: G76</td>
<td>Japanese: 76–78 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td></td>
<td>Ee, keijo yosha o unten shite ita …</td>
<td>Uh, the driver of the small car …</td>
</tr>
<tr>
<td></td>
<td>(Uh, small car driver …)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: G78</th>
<th>Japanese: 78–80 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>roku ju kyu sai no mushoku no dansei o taiho shite …</td>
<td>was a sixty nine year old unemployed man …</td>
</tr>
<tr>
<td></td>
<td>(sixty nine year old of unemployed of male arrested…)</td>
<td></td>
</tr>
<tr>
<td>Image: G80</td>
<td>Japanese: 80–82 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>kuwashiku ji jo o kite imasu.</td>
<td>(in detail circumstances are being questioned.)</td>
<td>who is being held for further questioning.</td>
</tr>
</tbody>
</table>

ARRESTED Driver of the small vehicle, 69 year old male

<table>
<thead>
<tr>
<th>Image: G82</th>
<th>Japanese: 82–84 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Silence]</td>
<td>[Silence]</td>
<td>[Silence]</td>
</tr>
<tr>
<td>Image: G82.26 (end)</td>
<td>Japanese: 82.26 seconds (end)</td>
<td>English translation</td>
</tr>
<tr>
<td>---------------------</td>
<td>-------------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td><img src="G82.26.png" alt="Image" /></td>
<td>[End]</td>
<td>[End]</td>
</tr>
<tr>
<td>Image: A0</td>
<td>Japanese: 0–2 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>-----------</td>
<td>-----------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td><img src="311x549.png" alt="Image" /></td>
<td>Ee, Nara-ken…</td>
<td>Well, in Nara Prefecture…</td>
</tr>
<tr>
<td></td>
<td>(Well, Nara prefecture…)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: A2</th>
<th>Japanese: 2–4 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="108x545.png" alt="Image" /></td>
<td>Asuka mura no kyu ryo de…</td>
<td>on a hill in Asuka village…</td>
</tr>
<tr>
<td></td>
<td>(Asuka village of hill on…)</td>
<td></td>
</tr>
<tr>
<td>Image: A4</td>
<td>Japanese: 4–6 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>-----------</td>
<td>----------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>ee… Asuka jidai no kyodai na…</td>
<td>a huge stone wall from the Asuka era…</td>
<td></td>
</tr>
<tr>
<td>(Asuka era of huge…)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Is "Big stone wall" a part of Emperor Saimei’s garden house?

<table>
<thead>
<tr>
<th>Image: A6</th>
<th>Japanese: 6–8 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ishigaki ga mitsukatte imashita.</td>
<td>was found.</td>
<td></td>
</tr>
<tr>
<td>(stone wall was discovered.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Is “Big stone wall” a part of Emperor Saimei’s garden house?
<table>
<thead>
<tr>
<th>Image: A8</th>
<th>Japanese: 8–10 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="A8" alt="Image" /></td>
<td>Kono ishigaki wa sono go no chosha de…</td>
<td>A research report done soon after the discovery…</td>
</tr>
<tr>
<td></td>
<td>(This huge stone wall after of research by…)</td>
<td></td>
</tr>
</tbody>
</table>

Is "Big stone wall" a part of Emperor Saimei's garden house?

<table>
<thead>
<tr>
<th>Image: A10</th>
<th>Japanese: 10-12 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="A10" alt="Image" /></td>
<td>Nishi shoki ni Saimei ten no…</td>
<td>states that the wall may be…</td>
</tr>
<tr>
<td></td>
<td>(Japanese chronicles in the Emperor Saimei of…)</td>
<td></td>
</tr>
</tbody>
</table>

Is "Big stonewall" a part of Emperor Saimei's garden house?
<table>
<thead>
<tr>
<th>Image: A12</th>
<th>Japanese: 12-14 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ga tskukutta to…</td>
<td>part of the palace of Emperor Saimei…</td>
</tr>
<tr>
<td></td>
<td>(constructed…)</td>
<td></td>
</tr>
</tbody>
</table>

Is "Big stonewall" a part of Emperor Saimei’s garden house?

<table>
<thead>
<tr>
<th>Image: A14</th>
<th>Japanese: 14–16 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>shimusarete iru rikyu no ichibu…</td>
<td>as is written in the Chronicles of Japan.</td>
</tr>
<tr>
<td></td>
<td>(was written garden house of a part…)</td>
<td></td>
</tr>
</tbody>
</table>

Is “Big stone wall” a part of Emperor Saimei’s garden house?
The discovery of the wall has gained attention...

because evidence for its existence...

Is "Big stone wall" a part of Emperor Saimei's garden house?

(description support data as...)

was recognised. Japanese chronicles of...
<table>
<thead>
<tr>
<th>Image: A20 seconds</th>
<th>Japanese: 20–22 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>chmokusarete imasu.</td>
<td>is reported in the Chronicles of Japan.</td>
</tr>
<tr>
<td></td>
<td>(drawn attention.)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: A22</th>
<th>Japanese: 22–24 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Daikibo na ishigaki ga mitsukatta no wa…</td>
<td>A huge stone wall was found…</td>
</tr>
<tr>
<td></td>
<td>(Huge stone wall found of…)</td>
<td></td>
</tr>
</tbody>
</table>

(sign): Sakefuneishi
|-----------|-------------------------|-------------------|
| ![](image1) | Nara ken Asuka mura no kyu ryo no…  
*(Nara prefecture Asuka village of hill of…)* | on the slopes surrounding Asuka village… |

Nara Prefecture Asuka village

<table>
<thead>
<tr>
<th>Image: A 26</th>
<th>Japanese: 26–28 seconds</th>
<th>English translation</th>
</tr>
</thead>
</table>
| ![](image2) | shamen de.  
*(slope at.)*  
Jimoto no kyoikuinkai…  
*(Local of education committee…)* | in Nara Prefecture.  
The wall was found when members of the local… |

Nara Prefecture Asuka village
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td>ga hakkutsu chosa shiteimasita. (excavation research were doing.)</td>
<td>education committee were excavating the area.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: A30</th>
<th>Japanese: 30–32 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td>Ishigaki was san dan niwatatte kumare… (Stone wall three steps across was constructed…)</td>
<td>The wall is constructed on three levels…</td>
</tr>
<tr>
<td>Image: A 32</td>
<td>Japanese: 32–34 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>-------------</td>
<td>-------------------------</td>
<td>--------------------</td>
</tr>
</tbody>
</table>
| ![Image](305x545 to 462x755) | ichiban suso no bubun no ishigaki…
*(the most bottom part of stone wall…)* | of which the lowest consists of a… |

<table>
<thead>
<tr>
<th>Image: A34</th>
<th>Japanese: 34–36 seconds</th>
<th>English translation</th>
</tr>
</thead>
</table>
| ![Image](107x545 to 265x755) | wa ippen ga ni metoru mo aru.
*(hem two meters is )* | two meter block of granite. |
<table>
<thead>
<tr>
<th>Image: A36</th>
<th>Japanese: 36–38 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="A36" alt="Image" /></td>
<td>Oki na kakogan ga riyosare kyuryo…</td>
<td>It is assumed that the wall was built in…</td>
</tr>
<tr>
<td></td>
<td><em>(Huge granite was hill…)</em></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: A38</th>
<th>Japanese: 38–40 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="A38" alt="Image" /></td>
<td>no shui go hyaku metoru o torimaitei…</td>
<td>an area of the village approximately five hundred…</td>
</tr>
<tr>
<td></td>
<td><em>(of around five hundred meters surrounded…)</em></td>
<td></td>
</tr>
<tr>
<td>Image: A40</td>
<td>Japanese: 40–42 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td><img src="image_url" alt="Image" /></td>
<td>ita mone ot mirate imasu.</td>
<td>meters around.</td>
</tr>
<tr>
<td></td>
<td>(was being examined.)</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: A42</th>
<th>Japanese: 42–44 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image_url" alt="Image" /></td>
<td>Issho ni shutsodo shita no nendai kara…</td>
<td>According to earthenware found with the wall at the same time…</td>
</tr>
<tr>
<td></td>
<td>(Together excavated was earthenware of era…)</td>
<td></td>
</tr>
<tr>
<td>Image: A44</td>
<td>English translation</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>-------------------</td>
<td></td>
</tr>
<tr>
<td>kara Asuka jidai no mono to wakarinashita.</td>
<td>(from Asuka era of thing is understood.)</td>
<td></td>
</tr>
<tr>
<td>the wall was built in the Aska era.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: A46</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kono yona daiki bona doboku...</td>
<td>(This such as large scale wooden...)</td>
</tr>
<tr>
<td>Other large-scale stone works have been found...</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>koji wa toji ogata kofun no…</td>
<td>in areas where there…</td>
</tr>
<tr>
<td><em>(construction at that time Japanese tomb of…)</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: A50</th>
<th>Japanese: 50–52 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>chikuzo no sai ni…</td>
<td>are large Japanese burial mounds…</td>
<td></td>
</tr>
<tr>
<td><em>(building of when in…)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Image: A52</td>
<td>Japanese: 52–54 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------</td>
<td>-------------------</td>
</tr>
</tbody>
</table>
| miyaremasu ga. Kofun igai de mirareru…  
*(be observed. Japanese tomb apart of being found…)* | The find is unusual because it is the first time a large-scale site has… |

<table>
<thead>
<tr>
<th>Image: A 54</th>
<th>Japanese: 54–56 seconds</th>
<th>English translation</th>
</tr>
</thead>
</table>
| Asuka chiho de wa hjimete da to iu koto desu.  
*(Asuka region in first time that has been.)* | been found in the Asuka area which has no Japanese burial mounds. |
<table>
<thead>
<tr>
<th>Image: A56</th>
<th>Japanese: 56–58 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Asuka jidai no…</td>
<td>The ‘Sakefuneishi’ is on the same hill where the stone wall…</td>
</tr>
<tr>
<td></td>
<td>(Asuka era of…)</td>
<td></td>
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</tbody>
</table>

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<thead>
<tr>
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<tbody>
<tr>
<td></td>
<td>nazo no sekizo butsu no…</td>
<td>was found and is considered a…</td>
</tr>
<tr>
<td></td>
<td>(mystery of sculpted objects of…)</td>
<td></td>
</tr>
</tbody>
</table>

Sakefuneishi
<table>
<thead>
<tr>
<th>Image: A60</th>
<th>Japanese: 60–62 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>sakafuneishi ga aru. Kono oka wa…</td>
<td>mystery of the Asuka era. It is located…</td>
</tr>
<tr>
<td></td>
<td>(‘sakafuneshi’ (proper name) of this hill…</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Saimei Tenno no kyuden no nochi no “Oka--</td>
<td>three hundred meters from the palace…</td>
</tr>
<tr>
<td></td>
<td>(Saimei Emperor of palace of later of “Oka--</td>
<td></td>
</tr>
</tbody>
</table>

Sakefuneishi
<table>
<thead>
<tr>
<th>Image: A64</th>
<th>Japanese: 64–66 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>--moto no miya” to mirareru suitechi…</td>
<td>of Emperor Saimei, which was later…</td>
</tr>
<tr>
<td></td>
<td>(_moto of palace” recognised…)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>suitechi kara higashi e san byaku metoru no tokoroni ni…</td>
<td>called the Okamoto Palace.</td>
</tr>
<tr>
<td></td>
<td>(_estimated location from east to three hundred meters of palace…)</td>
<td></td>
</tr>
<tr>
<td>Image: A68</td>
<td>Japanese: 68–70 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td>arimasu.</td>
<td>(was.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: A70</th>
<th>Japanese: 70–72 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td>Nihon…</td>
<td>In the Chronicles…</td>
</tr>
<tr>
<td></td>
<td>(Japanese…)</td>
<td></td>
</tr>
</tbody>
</table>

*(book cover): Nihon Shoki*
<table>
<thead>
<tr>
<th>Image: A72</th>
<th>Japanese: 72–74 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td>shoki ni wa Saimei Tenno ga…</td>
<td>of Japan, it is written…</td>
</tr>
<tr>
<td></td>
<td>(chronicles in Saimei Emperor…)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: A74</th>
<th>Japanese: 74–76 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td>kyuden no higashi ni rikyu…</td>
<td>that the Emperor Saimei built…</td>
</tr>
<tr>
<td></td>
<td>(palace of east to garden house of…)</td>
<td></td>
</tr>
<tr>
<td>Image: A76</td>
<td>Japanese: 76–78 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>Futatsuki no miya o tsukuru nado to…</td>
<td>two imperial villas east…</td>
<td></td>
</tr>
<tr>
<td>(Futatsuki Palace built as…)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: A78</th>
<th>Japanese: 78–80 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>shirusarete imasu.</td>
<td>of his palace.</td>
<td></td>
</tr>
<tr>
<td>(written.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Image: A80</td>
<td>Japanese: 80–82 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>Osoraku, Futasuki no miya…</td>
<td>“Sakefuneishi” (the name of the imperial villa)…</td>
<td></td>
</tr>
<tr>
<td><em>(Probably, Futasuki Palace…)</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: A82</th>
<th>Japanese: 82–84 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>to iu no was keyaki…</td>
<td>was probably named after two…</td>
<td></td>
</tr>
<tr>
<td><em>(to call of zelcova tree…)</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
large zelcova trees in the garden, you know.

(of two, you know.)

The "Sakefuneishi" was probably...

(Big zelcova trees were standing location...)

The "Sakefuneishi" was probably...

(Big zelcova trees were standing location...)

Nara National Institute for Cultural Study
Inokuma, Kunemasa (Director)
<table>
<thead>
<tr>
<th>Image: A88</th>
<th>Japanese: 88–90 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.jpg" alt="image" /></td>
<td>kara sono yo ni yobarete irun daro to omoimasu.</td>
<td>named after two huge zelcova trees in the garden.</td>
</tr>
<tr>
<td><img src="image2.jpg" alt="image" /></td>
<td>(from that as was called I would think.)</td>
<td></td>
</tr>
<tr>
<td>Nara National Institute for Cultural Study</td>
<td>Inokuna, Kunemasa (Director)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: A90</th>
<th>Japanese: 90–92 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3.jpg" alt="image" /></td>
<td>Sono mae ni wa…</td>
<td>The “Sakefuneishi” was in front…</td>
</tr>
<tr>
<td><img src="image4.jpg" alt="image" /></td>
<td>(That in front of…)</td>
<td></td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>[Image]</td>
<td>‘Sakakufuneishi’ ga arimasu.</td>
<td>of the two zelcova trees.</td>
</tr>
<tr>
<td></td>
<td>(‘Sakakufuneishi’ is.)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>[Image]</td>
<td>Sore kara “dokan” to itte imasu…</td>
<td>It seems that there may have been…</td>
</tr>
<tr>
<td></td>
<td>(Then ‘dokan’ was named…)</td>
<td></td>
</tr>
<tr>
<td>Image: A96</td>
<td>Japanese: 96–98 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>![Image](308x545 to 462x755)</td>
<td>okina tatemono ga arunda to omoimasu.</td>
<td>a huge building nearby called “Dokan”.</td>
</tr>
<tr>
<td>![Image](105x545 to 262x677)</td>
<td>(huge building I would think.)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: A98</th>
<th>Japanese: 98–100 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Image](308x545 to 462x755)</td>
<td>Kore made ware ware ga…</td>
<td>I am really looking forward…</td>
</tr>
<tr>
<td>![Image](105x545 to 262x677)</td>
<td>(Up to the present we Japanese…)</td>
<td></td>
</tr>
<tr>
<td>Image: A100</td>
<td>Japanese: 100–102 seconds</td>
<td>English translation</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td>sozo shita koto mo nai yona…</td>
<td>to seeing a whole picture of the palace…</td>
</tr>
<tr>
<td></td>
<td>(imagined things too not as…)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td>zenbo ga wakaru higa machi do shi…</td>
<td>which we have been studying…</td>
</tr>
<tr>
<td></td>
<td>(the whole feature understood day wait anxiously…)</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>---------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td>to omoimasu.</td>
<td>and haven’t yet been able to figure out.</td>
</tr>
<tr>
<td></td>
<td>(I think.)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Image: A105.38 (end)</th>
<th>Japanese: 105 seconds</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image2.png" alt="Image" /></td>
<td>[Silence]</td>
<td>[Silence]</td>
</tr>
</tbody>
</table>
Alison (pseudonym) studied Japanese for six years and has spent one month in Japan on scholarship program. First participant to do the immediate retrospection protocol. NOTE: Part of the protocol for Clip #2 is missing: faulty recording.

1. Researcher: Just get going.

*NHK: M0*

2. Alison: Okay well, it just started and already I can see on the screen it says ‘Gomi’ which is rubbish ‘Gomi no naka kara’, uhm ... ‘yon - yon hyaku man yen’

3. R: Uh-huh

4. A: It’s obviously some kind of recycling or someone discovered some money — begins explaining; notes that it is ‘recycling’?

5. R: Um interrupts

6. A: — that was left in some garbage or something like that.

7. R: And where?

8. A: It looks like uhhh ... it’s obviously in Japan ‘cause it says I think it says ‘Chiba’ (Points to kanji on screen) I’m not sure though it might be somebody’s name who’s doing the report. And it says ‘NHK’ (points to screen) NHK News. It looks like a factory or a depot or something like that.

*NHK: M0 - M6 ‘Chiba-ken no seso centa de atsumeta gomi no naka kara genkin yon hakyu man yen amari ga mitsukarimashita.’*


10. A: Uhm ... it says something about a ‘centa’ uhm ... so it’s probably a commercial place maybe it’s for recycling and it says ‘This amount of money was found’ — ‘mitsukarimashita’.

11. R: Okay. Then let me ask you some directed questions.


13. R: How much of this segment do you feel you understood: all of it, most of it, half of it or none of it?

14. A: Uh, less than half. difficult to interpret

15. R: And then, what are some of the problems you didn’t understand.

16. A: Uhm, just, just vocabulary and I think there might have been some place names in there, some place names so vocabulary is a main impediment; place names
obviously I won’t know those.

17. R: Can you tell me in English what was said? You don’t have to translate word for word.

18. A: Something about uhm ... four, is it four million yen? Yeah, I can never work out yen but yeah uhm four million yen being found in some kind of center.

19. R: Uh-huh. And then uhm ... can you tell me a little bit about what you think about the main topic of this is.

20. A: Uhm, just uhm about this money that’s been found and then probably various reports that is going to explain who found it and where it is, and stuff like that.

21. R: Why did you choose to stop the clip at this point?

22. A: It was the end of a sentence ... I think.

23. R: Okay. What do you think this clip will be about or how do you think it will develop?

24. A: Uhm, just probably have an interview with maybe the police or the person who found the money and just probably a reporter standing outside the building talking about the location.

25. R: How did seeing the image on the screen affect your comprehension?

26. A: Uhm, well just the writing on the screen gave me a clue and I haven’t really seen much yet just looked like the inside of a truck or an empty room so it’s obviously where the money was found but it doesn’t really tell me much yet.

27. R: Is there anything else about your listening so far?


29. R: Okay, please continue

*NHK: M6 - M18 ‘Genkin mitsukatta wa Choshi-shi Nishiogawa-cho no Choshi-shi seso centa de ichi no gogo san ji han goro belta conveya hakondeita gomi no naka ni ichi man yen satsu ga majitteru no shokuin ga mitsukemashita.’* (stop two; twelve seconds)

30. A: It’s saying that three thirty there was it’s uh rubbish center or maybe uhm just for recycling or old material or clothes or something like that I think ‘seso ... seso centa’ or something like that. And a person working there saw the money on a conveyor belt it was going to the machine to get processed and now there’s just a picture of the money so it’s obviously in notes and it’s not gold or jewelery or something like that.

explains the passage accurately
troublesome word isn’t translated but just repeated
image of the money confines possible interpretations
31. R: Okay, these questions again. How much do you feel you understood of this section all of it, most of all, half of it or none.

32. A: About half.

33. R: Half of it. And then, why do you think you understood half or what were some of the problems or ...?

34. A: Uhm ... I didn’t still understand all the vocabulary and there’s a long bit about the name and the place where it is so that’s the bit I didn’t understand.

35. R: Okay. Can you tell me in English the main topic of this segment?

36. A: Okay, uhm ... in this recycle center at the place name uhm at about three thirty an employee saw this money on the conveyor belt.

37. R: Uh-huh. Okay. Was it in your mind while you were listening this main topic or uhm was it because of my question that you thought of it the main topic.

38. A: Uhm, it was just in my mind I guess.

39. R: Uh-huh. Why did you choose to stop the clip at this point?

40. A: Uhm, just ... I think it was the end of another sentence so that I wouldn’t start to forget seeing as it gets past a few seconds it just goes out of my head.

41. R: How do you think this clip will develop? too much questioning?

42. A: Just what I said before.

43. R: Is there anything else?

44. A: No I don’t think so.

45. R: Okay. Again how did the image, seeing the image, help you with your comprehension?

46. A: Well, uhm ... I saw the uhm ... the clothing rubbish or whatever it is and the conveyor belt so I now sort of understand that it is some kind of recycling or rubbish place because I’ve seen the picture of it and I’ve seen a picture of the money so I you know I can see how it was found and what it looks like. Maybe it’s from a bank robbery. Yeah, it must be some kind of robbery I think

47. R: Is there anything specifically in the image that you saw that helped vocabulary words? Specifically? For example ‘conveyor belt’?

48. A: Yeah, that’s probably the only one.
49. R: When you saw the conveyor belt it helped you.

50. A: Yeah well, I mean, it’s easy to understand ‘conveyor belt’ in Japanese anyway, so ...

51. R: Uhm, yeah, that’s true. Is there anything else that you noticed in this clip so far? That you find interesting.

52. A: Nope, that’s about it.

53. R: Please continue.

*NHK: M20 - M32 ‘Choshi de keisatsu sho de kekkake shirabeta yaburete inai ichi man satsu yon hyaku ju mai to. Sesō centa no chikai de sudeni yaburete shimatta ichi man yen satsu no kirehashi nana ju mai amari ga gomi no naka ni majietita koto ga wakarimashita.’

54. A: Uhm he’s just saying something about the police station and uh ‘satsu’ like how the denominations the different notes and how many hundred yen or whatever, thousand yen notes or something. I can’t remember it all. Uhm ... there’s something like ‘yaburete inai’ or something but I don’t know what that means or ‘yokerete inai’ maybe but that’s not clear. It’s hard without listening to it twice ... and I think he said something about it being dumped somewhere near this center but I’m not sure. It’s just — obviously the money is with the police station now and the press are just coming in and taking photos and that’s about all.

55. R: Okay. You’ve talked about the main topic. Why did you choose to stop the clip at this point?

56. A: Ah, just ‘cause it’s a section I like to stop it at the end of each section.

57. R: So, just being more specific on the section. Were you starting to feel as if you were losing the ...

58. A: Yeah, well usually they have kind of long sentences on the news in that they get the chance to write it all down so about one sentence at a time is time is how I like to stop it.

59. R: Okay. Again, how do you think this clip will develop? Now that you’ve seen the money what do you think will happen.

60. A: Yeah probably they’ll have something about the area. I think they’ll have an interview with someone the police probably. And they’ll say ‘Oh this money could be from the bank robbery last month’ or whatever. Yeah, but it’s just going the way I thought it would.

61. R: Uhm again, how did seeing the image help you or too detailed, leading

a loan word from English helps understanding the Japanese
encourages more verbalisation

stop four; twelve seconds
end of sentence / scene

limits to memory
unknown word repeated, not translated
unsure at this time
goes beyond the story to construct a setting for news

end of section is a stopping point
leading too much, it seems
paces herself at one sentence at a time in previous experience with news clips
asks for prediction
uses her schema of ‘found money’ stories to predict
states that original prediction is being followed
expressions of specific vocabulary or any problems you may have had?

62. A: The bundles sitting right sort of links in with what’s he’s saying about the different denominations and uh how many of them there are. But I knew ‘satsu’ anyway so it’s ... and apart from that the image doesn’t have anything at the moment.

63. R: Uh is there anything else you notice or any other comment about this section?

64. A: No.

65. R: Okay, please continue.

*NHK: M32-M38 ‘Kono genkin ga fukuru ni ireretate ita noka arui ma kami de tsumareteita noka nodo wa wakaranai to koto desu.’

66. A: I really didn’t understand that bit it was just talking about the actual money because the ‘genkin’ and ‘kin’ is from ‘okane’ so that means ‘money’ ... uhm I think ‘genkin’ means the actual notes not just money in a general sense like ‘okane’ does. And he was talking about, something about the notes and a description of them and something about ‘kami’ about paper. And that’s about all I can understand.

67. R: Okay. And again, why did you choose to stop the clip at this point again, just to keep that question going.

68. A: Just to keep it in my mind.

69. R: In your mind what was happening were you starting to feel for example anxious or unsure or ...

70. A: Yeah because once it gets to the end of a sentence I forget the start so ... and especially when it’s words that you know then it’s easy to remember but if you try to remember words in which you don’t know the meaning then it gets really hard. So it’s hard to think back over it if you don’t know the words.

71. R: So you think its a memory ...


73. R: Okay. How did seeing this image help you at all. It looks like the image didn’t change.

74. A: No.

75. R: Do you think that affected your comprehension?

76. A: Yeah, uhm ... I don’t think there was any clue in the image only that they were describing the notes continually and that’s pretty obvious anyway so it didn’t images vary in their assistance; less needed if story understood
really help.

77. R: Is there anything else that you noticed or would like to add?

78. A: Uhm, nope. Its just the money seems to be tied up with pieces of string or rubber bands or something so...

79. R: This time I’m going to ask you to be a bit as you watch it try to think aloud a bit more.

80. A: Okay.

81. R: Rather than being silent. For example ‘Now I’m seeing uh’ — just try to bring out that a bit more.

82. A: Yep, okay.

*NHK: M38 - M42 ‘Kesatsu no shirabe ni yorimasu to genkin ga majiteita de gomi wa kino —’

83. A: Uhm they’re talking about ‘majite de gomi genkin’ ‘majite de gomi’ or something else like the the rubbish dump that the money was in and they’re just showing the rubbish center and it looks like he’s watching videos of the machines and just monitoring the ... it’s obviously automated just monitoring it.

84. R: What about the main topic the topic of this section?

85. A: It’s talking about the rubbish that the money was found in and about how they’ve been analyzing the rubbish maybe to try to get a clue for the police. And they’ve been informing the police about it.

86. R: Why did you choose to stop the clip actually at the first point and the second point.

87. A: Just uh try to divide it into smaller sections.

88. R: As opposed to before when you had rather long sections.

89. A: You said I should talk more so I thought ...

90. R: Oh, okay so you think it’s from what I said you decided to stop it.

93. R: Okay.

94. A: I can’t I can’t uh talk and listen at the same time.

95. R: It’s very difficult isn’t it. I agree —

96. A: Yeah.

97. R: — so we won’t do that actually. Again back to this image. How did seeing these images this fellow at the control panels how did that help with this section?

98. A: It just sort of relates to what I saw earlier at the conveyor belt so obviously someone wasn’t actually standing next to it just someone like this person was watching it on a video and saw the money so that’s how it was discovered and ... apart from that it just tells me what it looks like in the rubbish control or whatever.

99. R: (laughs) That’s true. Any other comments that you’d like to make?

100. A: No.

*NHK: M48 ‘—kin no mochi o sageshiteimasu.’*

101. A: Uh, I understand a bit the ’mochi’ that’s ‘owner’ they’re looking for the owner obviously.

102. R: Uh, the clip stopped on its own so I don’t have to ask you that. I just want to finish up this whole part. Do you think you understood this video clip very well? Overall very well?

103. A: Yeah, I think I got the main information out of it but like the details of the money and the denominations of the money and stuff. It’s not really very important like not even a Japanese person probably wouldn’t remember it after they saw it. So I think that I understood you know the important parts of it.

104. R: Could you summarize it for me?

105. A: Okay. An employee was monitoring the rubbish that was on the conveyor belt being processed and he or she noticed some money just mixed in with the rubbish and uh ... And nobody knows where it came from or what it’s doing there and the police are at the moment searching for the owner and they’re also like searching through the rubbish so I guess maybe they’re looking for letters names and addresses or anything like that. And the money was just in bundles. I think that’s all I can remember.
106.R: And then would you like to see it one more time just to . . .


108.R: Actually, yeah either pull back or just hit play.

*NHK: M0 - M50 ‘Chiba-ken no seso centa de atsumeta gomi no naka genkin yon hakyu man yen amari ga mitsukarimashita. Genkin mitsukatta wa Choshi-shi Nishiogawa-cho no Choshi-shi seso centa de ichi no gogo san ji han goro belta conveya hakondeita gomi no naka ni ichi man yen satsu ga majitteriru no shokuin ga mitsukemashita. Choshi de keisatsu sho de kekka shirabeta yaburete inai ichi man satsu yon hyaku ju mai to. Seso centa no chikai de sudeni yaburete shimatta ichi man yen satsu no kirehashi nana ju mai amari ga gomi no naka ni majiteita koto ga wakarimashita. Kono genkin ga fukuru ni ireretate ita noka arui ma kami de tsumareteita noka nodo wa wakaranai to koto desu. Kesatsu no shirabe ni yorimasu to genkin ga majiteita de gomi wa kino Choshi shinai de shushu shimon de. Kesatsu de wa gomi shushu de kedo o shirabete genkin no mochi o sageshiteimasu.’

109.R: Anything else you would like to add to your earlier version of the story?

110.A: They are talking about something about the money and they said ‘fukuro’ and I don’t know what that is but ‘fuku’ means, might mean clothing or some kind of wrapping or and they and they said they didn’t know ... and they talked about ‘fukuro’ and ‘kami’ I think they were saying something about they didn’t know if it had been wrapped up or something like that but I’m not quite sure. It’s just a guess.

111.R: And then how did seeing it one more time add to your comprehension?

112.A: Uhm, just without stopping it watching it through it means I can sorta find follow the whole thing through and understand it as a whole thing not just bits and pieces. frequent interruptions may distort the comprehension process

113.R: Okay, well, we’ll go to the next one.

*NHK: G0

114.R: You can start talking. What do you notice?

115.A: Well, I recognize the newsreader. It’s the one we always have in class.

116.R: So you recognize that it’s a newsclip. a strong suggestion
117. A: Yep, and it’s NHK. And they usually just have a pretty standard format.

118. R: Me too, actually. I agree. (laughs) Okay.

*NHK: G0 - G10 ‘Kyo gogo Tochigi-ken Odawarashi no getobaru, getobaru no jo ni kei jo yosha ga tsukonde getobaru o shiteita otoshi yori o tsugi tsugi to haneteni hitori ga shibo —’

119. A: Uhm ... he’s talking about some kind of game ‘gateball’ I don’t know what that is. And on the screen it says ‘Getobaru sho ni’ uhm ‘kuruma yon nin shi’ something. I think that means ‘injury’ so it’s four people were fatally injured maybe by a car or in a car at this place of ‘gateball’ ground or building or whatever and uhm he says something he said something about I think he said ‘older people’ uhm and he just said where was but I’ve forgotten.

120. R: Okay. Can you tell me a little bit about the main topic so far?

121. A: Okay, four people having uhm ... fatally injured so obviously I don’t know if they died straight away or after they went to the hospital whatever. It was at some kind of sports place. And there’s a car involved and it would seem to be he said something about elderly people so ... I don’t know what happened yet.

122. R: Okay. Why did you choose to stop the clip at this point?

123. A: Uhm, because he seemed to be talking for ages and he hadn’t taken a break —

124. R: (laughs)

125. — so I had to stop it uhm so I wouldn’t forget what he’d been saying.

126. R: Okay, then uhm how do you think this video clip will develop?

127. A: It just goes to a reporter or a voice over next of the scene and they’ll just explain what happened and probably just show some pictures of the place where the accident was.

128. R: And then what are you expecting to see for example?

129. A: I’m not sure really. Because I don’t know what ‘gateball’ is. It sounds like I mean I’m not sure if it’s a normal car or if it is something like a golf cart or something that they were driving around in. So I it’s hard to say really.
130. R: How did seeing the image help your comprehension if at all?

131. A: Just the headline across the screen is what I understood and what I got all the information from just about.

132. R: And then anything else you would like to add on this clip?

133. A: Uhm, no I guess.

*NHK: G12 - G18 ‘san nin ga ju keisho o oimashita. Kyo gogo ni ji han goro Tochigi-ken Odawarashi Udakawa —’

134. A: (reads screen) That says today two o’clock in the afternoon in ‘Tochigi’ or ‘Ota-ken’ or something like that it’s just the name of the place. And they just showed some people who all look like farmers in their gumboots. There’s a wire fence and just sort of a typical scruffy looking Japanese backyard or field or something. I don’t know. They’re somewhere out in the country with a skinny road next to it so I still don’t know what’s happening.

135. R: Okay, I’ll ask you these series of questions again. What do you think is the main topic of this section

136. A: Uhm that was just that the location and the time that it’s two o’clock in the afternoon today at Tochigi Otawa.

137. R: Why did you choose to stop the clip at this point?

138. A: I don’t know. It turned out a bit different than I thought so I don’t really know. Just more footage of this place where it must be where it happened.

139. R: What happens?

140. A: Yeah he said about three other people had various injuries ‘shu keisho’ so I guess that means they had these serious injuries so they probably had to go to hospital but then they could be okay maybe just a broken arm or something like that.

141. R: How did you how did the images on the screen affect your comprehension if at all?

142. Uhm ... it sorta wasn’t what I expected the scene so ...
147. R: So how did that affect you?

148. A: It means I still don’t know what’s happening. So it didn’t really help. It just showed that what I guessed was going to come next wasn’t coming.

the unexpected images seem to force her to change her earlier version of the story

149. R: Did that confuse you?

150. Oh no it didn’t confuse me.

151. R: Just didn’t meet your expectations.

152. A: Yep.

153. R: Uhm did that make you uhm more anxious or how did you feel about your expectations weren’t met?

a bit strong here

154. A: I mean I got most of it. I got the general idea so ...

155. R: And then anything else you’d like to add before moving on?

156. A: Uhm it’s really good how they have the little headlines. It really helps although sometimes you can’t read the kanji because of the quality of the video and stuff but usually it’s really important they put people’s names and jobs up and stuff so it really helps sometimes.

headlines are key to understanding and seen as being very important

157. R: Okay.

*NHK: G18 - G24 ‘—de getobaru jo ni keijo yosha ga tsukomi getobaru o shiteita otooshi yori tachin o tsugi tsugi ni hanemashita.’

158. A: Well the uh elderly people how they were playing gateball were ‘hanemashita’ (knocked down). I don’t know what that means one after another ‘tsugi tsugi’. And they are still just showing this field which doesn’t look like a sports ground or anything just looks like some broken fences and some grass. And there’s a cow or something over there you can’t really see it. Uhm ‘hanemashita’ it sounds like someone might have done something to them on purpose. He said that they were old people so I wouldn’t think that old people would be too likely to be doing ... I don’t know. It’s obviously like they didn’t just die of a sudden heart attack or something.

develops and revises a version of the story
copes with unknown words by trying to fill in what they could mean from the context
dismisses implausible versions through context and a growing understanding

159. R: Yeah (laughs) let’s hope not.

160. A: but there are four people injured uhm and they’re showing like a shot into the woods so maybe that’s where the car drove from or where or whatever happened came from this direction and that’s it.

has to explain the images and fit that into her understanding

161. R: What was the main topic of this section?

162. A: Describing how they died.
163. R: Why did you choose to stop the video at this point?
164. A: It just said an important thing. It said that they died from something so I thought I’d better stop it.
165. R: How did seeing the images affect your comprehension, if at all?
166. A: I’m still not sure about the place. So it hasn’t really helped yet. But once they ... if I keep on watching more and more I think it’ll start to understand a bit. But at this stage it’s still — I can’t really fit in the story and the pictures together.
167. R: How do you think the clip will develop from what you know so far?
168. A: I’m still not really sure what they are going to show.
169. R: Why not? Why aren’t you sure?
170. A: I still don’t know what gateball is.
171. R: Oh okay.
172. A: I thought that maybe they would show some people playing it or something but they haven’t been playing so I don’t know what it’s going to do then.
173. R: Is there anything else that you would like to add before we move on?
174. A: It’s obviously out in the country somewhere. That’s the only thing.
175. R: Okay.

*NHK: G26 - G32 ‘Kono jiko de Odawarashi Oginome no mushoku Inami Tochiro-san, hachi ju sai ga atama na do tsuyoku utte mamonaku shibo shimashita.’*

176. A: On this land its got someone’s name and he was eighty.
177. R: Uh-huh (long pause) ... just keep talking.
178. A: I didn’t understand that bit at all.
179. R: What were some of the problems?
180. A: Uhmm I just didn’t understand the words. It just said ‘something something’ and then it said something they died. I don’t know. And they’re waving the camera all funny like trying to show an animal running or something so I don’t know maybe they got attacked by something or cows or something I don’t know. It’s obviously something to do
with an animal or something that came at them and hit them in some way.

181. R: Did you get that from the listening or from the seeing?

182. A: From the picture.

183. R: From the picture ... and then what do you think the main topic of this segment was?

184. A: It’s still ... like he was talking about ‘kono jiko de setsu’ and just saying whatever it was that he was just describing and what was happening. I couldn’t really understand it.

185. R: Okay. Why did you choose to stop the clip at this point?

186. A: Uh ... it’s just a small piece of the slide so I stopped it.

187. R: Uh do you think it’s because of your memory?

188. A: Yeah.

189. R: The other thing, just specifically on this clip. You seemed to stop it as the camera movement stopped. Did that affect you?

190. A: Yeah yeah I’d say so it’s obvious that what he’s saying and the movement they’re doing with the camera obviously they’re doing it to add some sensation to give some kind of effect. Actually it might even be this is supposed to be this eighty year old ichiro-san or whatever and he’s trying to run off into the bushes and something is chasing him.

191. R: How do you think this clip will develop?

192. A: Uh I don’t know yet it’s getting stranger and stranger.

193. R: (laughs)

194. A: (laughs)

195. R: So can you predict anything from what you’ve heard to far?

196. A: I guess coming next we’re going to see whatever it was the cow or a bunch of cows or whatever. I don’t know.

197. R: How did this image affect your comprehension

198. A: Well I only comprehended the image basically there was somebody’s name on the screen so it was definitely, notes that a key phrase hasn’t been understood suggesting a reason explores the reasons on how the camera movement may have affected her she knows the tradecraft is motivated to give an effect connects the writing on the screen and the camera movement the movement and the rural context seems to have suggested cows are involved
totally because of the image that I could understand basically what he was saying.

199. R: Anything else you would like to add? Okay.

*NHK: G34 - G38 ‘E, kono hoka otoshi yori san nin ga ashi no hone o orunado no jukeisho o oimashita.’

200. A: ‘Ju kesho’ I know what that means uhm ... that’s what they had before they had the serious injuries they’re saying ‘three elderly people had serious injuries’ and now they’ve pictures of the little Japanese car and it’s being towed away on the tow truck so uhm this must be the car that hit the people. So I guess it went off the road and skidded or something and came onto the field where they were playing the game and it must have crashed through the fence and it shows the fence caught in the wheel.

201. R: Did you understand that from the speaking or from the images?

202. A: Uh mostly from the images. But just the part where three people had serious injuries I got the words from the speaking. I guessed and then I just worked it out. The images helped really it was quite important to have the pictures to tell me what it was.

203. R: And what was the main topic of the clip so far?

204. A: Uh ... that three other people had serious injuries and that they were older. Now it’s gonna probably start talking about who was driving the car and what happenend did they fall asleep or die some way or whatever.

205. R: So that’s your prediction.


207. R: Why did you choose to stop the clip at this point?

208. A: Uhm it’s just the end of another sentence.

209. R: How did seeing the image affect your comprehension? Strongly or ...

210. A: Yep yep although I guessed somethings that I hadn’t seen yet because of the picture so I don’t know but the picture gives you extra information that I haven’t actually heard yet in Japanese so like when I do hear it I’ll be listening for it it’s like ‘jitensha’ or ‘butsu ka da’ or something like that so I’ll be able to watch out for the words that I know they might be coming.

211. R: Anything else you would like to add?

212. A: Nope.
**NHK: G40 - G42 ‘E, naku natta Inami-san dewa jimoto no rojin kurabu no nakama desu.’**

214. A: Uhm he’s saying ‘i naka naka’. (misheard) I don’t know what that means. That might mean he died I’m not sure. He’s saying that uhm its an elderly persons’ group so the person who died. This person is basically saying that the man who died is a member of an elderly people’s group and its just showing the fence that is chewed up in the wheel of the car.

215. R: How much do you feel you understood of this section all of it, some of it or none of it?

216. A: A little bit I guess.

217. R: And can you summarize it for me in English

218. A: The person who died was a member of the elderly citizen’s club.

219. R: Why did you choose to stop the clip at this point?

220. A: Because I understood a little bit and sometimes when I understand something I stop it straight away so that I can write it down straight away or whatever.

221. R: How do you think this clip will develop from what you know already?

222. A: What I said last time. He’s going to talk about the driver probably.

223. R: In this section, did the images help you in any way?

224. A: Uhm yeah the images are cues related to words that they are saying.

225. (NB: A this point, a faulty recording prevents further transcription of the protocol for a small section of clip #2)

226. R: Anything else you would like to add?


**NHK: G44 - G58 ‘Shu ni yon kai hodo jiko ga okita getobaru jo de getobaru o tanoshin de ita to iu koto desu. Soko o tsuki ya buttekite soshite soko ni ita hito ga minna hone. Koko ni ita hito wa ashi ka nan ka hikaretanda ne awarehatte yo.’**

228. A: I didn’t understand anything of what she said.

229. R: Why is that?

230. A: Because it is hard to understand old people. Old people have a
(NB: From this point onward, a faulty recording prevents further transcription of the protocol of clip #2.)

*NHK: A0* image appears on the screen

231.R: Any clues to this one?


233.R: Here, we’ll get going.

*NHK: A0 - A6 ‘Ee, Nara-ken Asuka mura no kyuryo de, ee Asuka jidai no kyodai na ishigaki ga mitsukemashita.’* stop one; six seconds

234.A: Hmmm, I really didn’t understand any of that. There was a place name and something has been found or somebody has been found or somebody has been found. There’s some writing but I can’t understand any of it. It looks like ‘Oi shi’ or something, I don’t know if it’s a name or looks like it might be a name that’s it ‘Ichi-bu’ ‘one part’. So all I know is that something’s been found.

*NHK: A8 - A20 ‘Kono ishi gaki wa sono go no chosa de Nihon Shoki ni Saimei Tenno ga tsukutta to shirusarete iru e rikyu no ichibu to mirare, Nihon Shoki no kijutsu o urazukeru shiryo to shite chumokusarete imasu.’* aware of her level of understanding notes that she can not decode the headline

235.R: Okay. Can you you tell me why you stopped the clip at this point?

236.A: Because the first thing I understood was ‘mitsukemashita’. ‘Mitsukeimashita’ to find something so I just stopped it when I understood something.

237.R: How do you think this clip will develop or can you tell?

238.A: No idea. I don’t know what it’s about at all.

239.R: No not at all. Did seeing the image on the screen help your understanding?

240.A: No, because I can’t read it. It’s just uh ‘ichi-bu’ but that doesn’t help.

241.R: Is there anything else you’d like to add before going on?


243.R: Okay.

*NHK: A2 - A20 ‘Kono ishi gaki wa sono go no chosa de Nihon Shoki ni Saimei Tenno ga tsukutta to shirusarete iru e rikyu no ichibu to mirare, Nihon Shoki no kijutsu o urazukeru shiryo to shite chumokusarete imasu.’* images don’t always help

244.A: I still don’t really understand it. I just remembered he said something about ‘kyuryo’ which is ‘salary’ ... ‘chosai’ is ‘a survey’ or ‘a search’ I can’t remember which works out a basic version of the
one probably a ‘survey’ if its about wages or something. And then I think he said ‘chukoku’ which is ‘the whole country — throughout the country’. But I still don’t know what it’s about the picture doesn’t help.

245.R: Okay. Why did you stop the clip at this point?

246.A: Because I was waiting to understand something and I didn’t and it was going on and on so I thought I should just stop it.

247.R: Did the image help you at all?

248.A: No.

249.R: No, not in the least. Is there anything else you would like to add before going on?

250.A: Nope.

*NHK: A22 - A28 ‘Daikibo na ishigaki ga mitsukatta no wa Nara-ken Asuka mura no kyuryo no shamen de. Jimoto no kyoiku inkai ga hakkatsu chosa shiteimashita.’

251.A: They dug something up. I think it said ‘kyoriku enkai’ which sounds like ‘education’. ‘Meiji ah ... meij ya’ or something I don’t know. It was just saying about where it was. And then just showed a grave and then like it zoomed onto these trees and uh some old people standing around and there’s a hole it looks ... I don’t know ... there’s uh looks like some stones in it like they found a statue. I don’t know.

252.R: How much do you feel you understood of this clip most of it, some of it or all of it?


254.R: A little bit. And then could you give me a rough translation of what you’ve heard so far?

255.A: No.

256.R: No?

257.A: I don’t know what he said. Just the name of the place and something about education maybe. I don’t know yet.

258.R: How do you think the clip will develop?

259.A: Uh they’ll have an interview with whoever dug it up. And they’ll explain more about whatever it was that was found.

260.R: And why did you make that prediction?
261. A: It’s just the logical order that it goes in. Like they always say the time, and the day and the location. Like the newsreader does a little summary and then they have a voice over and then an interview and then it finishes. There’s always the same order.

the news story genre provides a powerful means of prediction

262. R: How did this image affect your comprehension?

263. A: What I understood was mainly from the image. Just because I don’t really know any of the words that they were saying. Like the words for digging or archeology or site. I couldn’t pick out any words so I can’t get any real feel.

images provide a general guide no words can be brought up to meet the images

264. R: Is there anything else that affected your comprehension specifically? Any particular image?

265. A: Just this picture of ... I don’t know it sort of looks like a grave but it’s covered down the side and there’s some rocks in there and there’s like a barrier made out of rope or something but it’s not a police barrier so I don’t think it was a body of anything.

a hole is associated with a grave but dismisses it because there is not an associated image of police lines

266. R: Is there anything else you would like to add before going on? Okay.

*NHK: A30 - A40 ‘Ishigaki wa sandan ni watte tsumare ichiban suso no bubun no ishigaki oki wa ippen ga ni metoru mo aru. Okina kako gan ga riyosare kyuryo o shui hyaku metoru o torimaietei ita mono to mirarete imasu.’*

267. A: Uhm two meters ... its uh big ... something like it looks like it goes down or extends or something its uh obviously an archeology thing. Maybe they’re digging up big stones. I still don’t know exactly

*pursues a version that it is related to archaeology*

268. R: Why did you choose to stop the clip at this point?

269. A: Just ... I didn’t understand it and it was going and going.

*stop four; ten seconds complete sentences / scene*

270. R: Going and going ... and then uh how did the images that you saw affect your comprehension?

271. A: Uhm ... they’re just showing some rocks and something down at the bottom of a shaft. Maybe it’s ... I don’t know. Not a mine but it looks like ... I don’t know maybe it was a well or something like that. So ... and something was two meters from the speaking but I couldn’t understand the speaking very much.

*raises the possibility that mining is involved*

272. R: Can you predict what will happen from here on?

273. A: Well the topic is describing the — this well or this mine shaft or whatever it is. And the size of it ... it might have a specific photo next or some or a close-up of something specific they’ve dug up, maybe.

explores the mine scenario
stop five; two seconds

complete sentence

recalls but can not remember

establishes an archaeology framework

images do not contribute here

stop seven; six seconds

complete sentences

establishes a solid version of her story

excited to see that she understands something

rushes into a new explanation of the story based on what she understood from the kanji phrase

background knowledge fits into and supports this new version
285. A: Because the writing came up on the screen and I wanted to read it so I stopped it.

286. R: Any thing else you would like to add?

287. A: Nope.

288. R: Okay.

*NHK: A56 - A68 ‘Asuka jidai no nazo no seikizo butsu no “Sakatsuneishi” ga aru kono oka wa Tenno no kyuden no nochi no “Okamoto no miya” to mirareru suiteichi ga higashi e san byaku metoru no tokoro ni arimasu.’

289. A: It says, it goes ‘higashi’ is ‘east’ east three hundred meters. They’re describing it but they’re using he’s using all like technical archaeological words like he’s probably saying you know the bowl area is ‘blah blah blah’ so I can’t understand any of it and they’re just showing like it’s showing a pan of it uhm so the pictures don’t really help but they’re seems to be some water so … I don’t know if that was there when they were using it or if it is somehow connected to the lake or whatever it is. So the picture just helped in that I knew that what he was saying was something technical about the shape and the probably like its in the ‘something style’ of the ‘something period’. So the picture just like I know what he’s saying, the substance of it but I couldn’t tell you what it is exactly.

290. R: How do you think the clip will develop from here?

291. A: They’ll probably interview, I guess. Or maybe they’ll say something about what’s going to happen to it you know the government’s going to declare it a national treasure or something like that.

292. R: Anything else you’d like to add? I’m sorry. Why did you stop the clip at this point?

293. A: I was waiting for something I understood and the three hundred meters came and so I stopped it after that.

294. R: Anything else you would like to add? Okay?

*NHK: A70 - A78 ‘Nihon shoki ni wa Saimei Tenno ga kyuden no higashi ni rikyu no Futatsuki no miya o tsukuru nado to shurusarete imasu.’

295. A: They’re showing a picture of a book and they said ‘Nihon shiki’ or something andI think it’s one of the two one of the two uhm really famous history books that they have in Japan. And also I can see that it hasn’t got any hirigana in it so it’s all in kanji and it’s got katakana next to it which is what they used a long time ago to write the readings. So I know that it is something old. As far as I can
tell he’s saying in this in the ‘Nihon shiki’ it mentions a whatever they’re called and ’pool’ thing at this place so they’ve established the name of it and how old it is from this book.

296.R: In this section, how did the image affect your comprehension?

297.A: Uhm ...

298.R: A little bit or a lot or?

299.A: A lot, yeah.

300.R: In what ways specifically?

301.A: I got all the information from the image and uh apart from him saying as soon as I heard him saying ‘Nihon shiki’ I knew what the book was and then I just guessed what he must be talking about that there was some connection. So the words didn’t really help me apart from the ‘Nihon shiki’.

302.R: Why did you stop at this point?

303.A: Because I understood what was happening and why they were showing it ... so, I always stop when I understand something.

304.R: How much of this section do you think you understood all of it, most of it, some of it?

305.A: Just that one word ‘Nihon shiki’ so the others only a tiny bit.

306.R: And the rest of it — the image you think.


308.R: Anything else you would like to add?

309.A: Nope.

310.R: Okay.

*NHK: A80 - A104 ‘Osoraku Futatsuki no miya to iu no wa keyaki no ga. Futatsu desu ne. Okina keyaki ga tatteiru tokoro kara sonoyo ni yobareteirun darro to omoimasu. Sono mae ni wa “Sakatsuneishi” ga arimasu. Sore kara dokan to itteimasu kara okina tatemono ga arunda to omoimasu. Kore made wareware ga sozoshitakoto ga nai zenbo ga wakaru hi ga machidoshi to omoimasu.’*

311.A: Okay. That was the interview with some professor or somebody. He was talking about how they found evidence that there was a large structure of some kind there infers that the speaker is an academic
and he was just talking about like the discovery tells them then about history or about what he’s doing there. Or ‘sozo’ I think that means ‘conjecture’ so they’re obviously sort of reconstructing what might have been there stood there or what’s left now. Uhm ... what else did he say? He said ‘ware ware’ which means ‘us’ so I guess he means like us at the university.

312. R: How did you know he was a professor, for example? You said that he was a professor.

313. A: Oh I don’t know they had all the writing across saying his name and the university and stuff and it just seemed that he’d be some kind of professor.

314. R: How did the seeing the image affect your comprehension?

315. A: Uhm ... well he was sitting at a desk and I think he had books behind him. It just looked like a university. He was talking and they were showing different aspects of the where the dig is so obviously he was saying ‘oh probably here there was a house’ and ‘here there was probably a you know the king’s whatever or something’ so it was obvious that he knew about architecture and archeology.

316. R: Would you like to see it again?


318. R: Maybe summarize everything and see how it helps you.

* NHK: A0 - A104 ‘Ee, Nara-ken Asuka mura no kyuryo de, ee Asuka jidai no kyodai na ishigaki ga mitsukemashita. Kono ishi gaki wa sono go no chosa de Nihon Shoki ni Saimei Tenno ga tsukutta to shirusarete iro e rikyu no ichibu to mirare, Nihon Shoki no kijutsu o urazukeru shiryo to shite chumokusarete imasu. Daikibo na ishigaki ga mitsukatta no wa Nara-ken Asuka mura no kyuryo no shamen de, Jimoto no kyoiku inkai ga hakkutsu chosa shiteimashita. Ishigaki wa sandan ni watte tsumare ichiban suso no bubun no ishigaki oki wa ippen ga ni metoru no aru. Okina kako gan ga riyosare kyuryo o shui go hyaku metoru o torimaitei ita mono to mirarete imasu. Issho ni shutsudo shita doki no nendai kara Asuka jidai no mono to wakarimashita. Kono yona daikibona do boku koji wa toji ogata kofun no chikuzo no sai ni miraremasu ga. Kofun igai de mirareru no wa Asuka chihbo de wa hajimete da to iu koto desu. Asuka jidai no nazo no seikizo butsu no “Sakatsuneishi” ga aru kono oka wa Tenno no kyuden no nochi no “Okamoto no miya” to mirareru suiteichi ga higashi e san hyaku metoru no tokoro ni arimasu. Nihon shoki ni wa provides an overall version of the story

extends a phrase into a specific social setting

images are powerful predictors of roles for people

plays the entire clips through without stopping
Saimei Tenno ga kyuden no higashi ni rikyu no Futatsuki no miya o tsukuru nado to shirusarete imasu. Osoraku Futatsuki no miya to iu no wa keyaki no ga. Futatsu desu ne. Okina keyaki ga tatteiru tokoro kara sonoyo ni yobareteirun darro to omoimasu. Sono mae ni wa “Sakatsuneishi” ga arimasu. Sore kara dokan to itteimasu kara okina tatemono ga arunda to omoimasu. Kore made wareware ga sozoshitakoto ga nai zenbo ga wakaru hi ga machidoshi to omoimasu.’

319. R: Could you summarize the entire clip or just kind of narrate as much as you can?

320. A: Yep uhm ... I can’t really because even though I watched it again I didn’t understand much more than I did before.

321. R: But generally what’s it about?

322. A: It’s just saying — that this time I got the impression that the professor was saying that it might have fallen or been buried in some way but is that what he said? I also got the impression then, just then when they showed it that there’s a sign on the road that was saying ‘sake ishi’ whatever it was. So obviously they already knew that was there so they found something else buried or whatever. So basically what it is is uhm this other thing other building that was mentioned in the ‘Nihon shiki’ as being three hundred meters away from the ...

323. R: Site, yeah.

324. A: ‘Site‘ and that something has been found and uhm that ... they had some measurements two meters three hundred meters to the east uhm and this professor is saying that they know that there was a big building and a ‘do kan’ and ‘do kan’ sounds like some sort of description of a building because it says ‘kan’ and then at the end he said ‘sozo’ I guess I think he said ‘we’re not guessing’ or something like that?

325. R: Uhm, it was tough.

326. A: So ... basically they’ve found this thing and its been identified with ‘Nihon shiki’ so it’s really important.

327. R: And then uh just back over all about the clips which clip did you find overall was the easiest of the three number one or I guess.

328. A: I guess number one was the easiest I think.

329. R: And then ...

330. A: Yeah number one was the easiest.

331. R: And then number two, number three?
A: Yeah it went one two three for me.

R: Anything else? Was the think aloud protocol difficult for you? How did you find that?

A: No, nope ... it wasn’t difficult.

R: One other ... are these clips similiar to what you use in class?

A: Yep.

R: Of these three clips have you seen any of them before?

A: No.

R: And did you have any background information on any of those?

A: Nope.

R: Did you hear anything about money in Chiba or gateball or?

A: No, no. I don’t really keep up with Japanese news at all. Like I don’t even know who the Prime Minister is or anything like that. So I don’t yeah I’m not really into watching the news so I didn’t know anything about any of them.

R: Well that’s fine I just wanted to clear that up.

(END OF THE INTERVIEW)
Brenda (pseudonym) is not a student at the research site and is in her early 20s. She is married to a Japanese. She recently graduated with a Japanese teaching degree and has spent one year in Japan. Trained first to do think aloud protocols and to work the computer, as per Ericsson and Simon (1993).

*NHK: M0*

1. Researcher: So could you start now with this first image even before just what’s coming to mind just start talking now and then start the video whenever you wish so...

2. Brenda: Okay ... so it looks like some sort of huge building so it must have something to do with uh rubbish.

3. R: How do you know that?

4. B: Well, part of it I suppose would be from the uh the headline so either it could mean perhaps that money has been found or it costs that much to dispose of certain rubbish, I don’t know. I’m guessing. So I’ll have a look.

5. *NHK: M0 - M6 ‘Chiba-ken no seso centa de atsumeta gomi no naka kara genkin yon hakyu man yen amari ga mitsukarimashita.’*

   5 B: Okay so what goes through my head is uhm ... something finding ... inside ... I can’t — I don’t know whether it was inside a theatre or inside of the building, it’s one of the two. But actually now that I’ve got to put it together. (wants to start the clip)

6. R: Uh wait I’m going to ask you these questions. Yeah we’ll just sort of after each section I’m going to ask you this question questions like for example ‘how much do you feel you understood of this section all of it most of it, about half of it, or none of it at all?’

7. B: About half of it.

8. R: Why do you think you understood only half of it? What were some of the problems for example?

9. B: Because I couldn’t catch all of the words. I guess I was listening for the main points. Maybe I got sidetracked by the other bits. I don’t know if that came into it.

10. R: Can you summarize for me in English what was said in this section?

11. B: Uhm ... the part of Japan ‘ishi’ no it wasn’t ‘Ishikawa ken’. I can’t remember what it said. No I can’t remember (laughs).

   image appears on the screen

   headline is important; she begins to develop a framework for looking at the rest of the clip

   stop one; six seconds complete sentence

   she has lots of difficulty expressing her thoughts quickly why a theatre?

   main points as a basis for building understanding suggests difficulty in attending to all the input

   mental capacity limitations
R: That’s fine.

B: Okay. (indicates that she wants to start the clip).

R: No wait — can you tell me a little bit about what you think about the main topic so far? What is the main topic of this?

B: Well something’s been found in rubbish perhaps so it has something to do with something with something in the rubbish. That’s what I think — at the moment.

R: Was the main topic going through your head as you were listening or was it the result of my question?

B: I think it was — sorry say it again.

R: Was the main question I mean the main topic going through your head as you were listening or as the result of me asking you this question?

B: Uhm ... I guess its the main topic that was going through my head to try to picture it ... it has something to do with that so I have to link it to that perhaps so maybe I am influenced by that information so therefore anything that I think would be connected with that would — I’d sort of draw out or even go too far and perhaps say things that aren’t there to get it back to that topic. I don’t know.

R: Why did you choose to stop the video clip at this point?

B: I guess because there was a sense of panic that I thought ‘oh my god if goes on I may lose what I just heard’.

R: How do you think this clip will develop?

B: How will it develop ... visually?

R: Or just the rest of the story.

B: Okay uhm ...

R: What can you predict so far about what the will be about for this story?

B: I guess somebody found something ... found money — inside of the rubbish inside of a building and so why that money was there in the first place will be the topic I guess and what will happen to the money afterwards. I don’t know.

R: How did seeing these images affect your comprehension?

B: Uhh... I’d say that if that video clip wasn’t there and I just heard that it may be ... I may not have even difficulties in expressing her thoughts.
... perhaps — if I hadn’t had caught the word I mean like for the building I might have had just it was somewhere else.

30 R: Okay and ... ?

31 B: So I guess that helps me to visually make the connection with what went on in my mind for the ‘gomi’ — where it is.

images help make connections

32 R: Is there anything else you noticed so far in your listening or anything else you would like to comment on?

33 B: Uhm ... no not really.

34 R: No ...

35 B: ‘Taihen desu ne’ (this is too much).

uses Japanese to express apprehension about the difficulty

36 R: Yeah, it is difficult. Gambare (keep your chin up).

encourages effort

*NHK: M6 - M18 'Genkin mitsukatta wa Choshi-shi Nishio-gawa-cho no Choshi-shi seso centa de ichi no gogo san ji han goro belta conveya hakondeita gomi no naka ni ichi man yen satsu ga majitteru no shokuin ga mitsukemashita.'*

stop two; twelve seconds
end of sentence / scene

37. B: Okay somebody ... it just went through me ... somebody that was working found it coming up from the conveyor belt in ‘ichi man yen satsu’ notes for ‘ichi man yen’ that’s about ‘san ji han’ three thirty uhm and as for the information about ... uhm there’s some other information that I couldn’t pick it up I mean I heard it and it just flew away from my mind the — the names ... ooohhh ... uhm yeah. (laughs).

understands the basics of the story

seems very aware that capacity limitations are a main problem in understanding

38. R: No, that’s fine. How much do you feel that you understood of this section about half or more or all of it most of it half of it or none of it?

understanding is different from verbalising and explaining, may overload abilities

39. B: I’d say perhaps a bit more ... yeah ... I feel I’ve understood it more but then to repeat it back I find — you know — PRECISELY I find very difficult.

40. R: Oh you don’t have to repeat it back precisely to me just the general ... the general, yeah

41. B: Right.

42. R: Just the ... yeah uhm can you summarize it for me so far — the clip?

43. B: Okay uhm so you mean what they’ve said or what I’ve seen?

distinguishes between the two sources of information

44. R: Your choice. What they’ve said or what you’ve understood so far.
45. B: Okay what I’ve understood so far is that money has been found in that this particular building that was shown and somebody found it after it was ... they were collecting the rubbish and it was perhaps wrapped up in something I don’t know but anyway they ... somebody noticed it in the afternoon one of the persons who was working there. That’s all.

46. R: Why did you stop the clip at this point?

47. B: Because I felt that it came to a ... a break point where I’d been given information and I had to internalize that and I thought that it was a good spot to ... because it was the main information perhaps so I stopped it so I could remember it.

48. R: How do you think this clip will develop from this point from what you’ve seen so far?

49. B: Well I think perhaps they will show a person maybe the person who found it and maybe they will give a comment on how they felt about finding it and maybe think of why it was there in the first place. To maybe someone looking happy. I don’t know. (laughs)

50. R: How has seeing the images on the screen affected your comprehension?

51. B: I think it has helped but uh it can also influence I think too. So although visual ... I think looking at it it really helps me with what I hear but also it can influence and maybe — depending on the story I could read more in to it that is maybe not there. So ...

52. R: So for this for this clip how has it affected has it influenced you negatively or positively?

53. B: No I think positively. But I still think perhaps there is the chance that ... say I didn’t understand any of it.

54. R: Uhhuh.

55. B: I may look into those pictures in a different way although my comprehension might be wrong anyway so it could be (laughs) ... that’s about it yeah ... Maybe I’m talking too much.

56. R: Oh no please talk.

57. B: (laughs)

58. R: Oh no its good no please that’s the purpose of this its just let it out I’m interested in the process of comprehension so yeah ... Is there anything else you noticed about this clip so far or anything else you’d like to add?

59. B: Uhm ... only actually that it really summarized what a very good version of the story stopping the clip allows time to solidify a version of a story asks for prediction evokes the ‘happy to have found money’ script still allows herself a chance out of this version notes the duality of images; not always trustworthy and subject to a number of interpretations wary of relying too much on visuals images can lead to a misinterpretation of a story encouraged to verbalise now offers that images can tie
actually visually what happens like moves from the building and then you saw the garbage and then you saw the money so you could piece it together.

60. R: Okay. Please start it and stop as you wish.

61. B: Uhm ... I again I think one of the reasons I stopped it is because money is popping up in figures and it is something (laughs) I always feel nervous about. From what I heard — let’s see now ... out of the money that they found after examining it uhm some of it was not torn and crumpled up and some of it was I think ‘nana ju man yen’ (seventy thousand yen) maybe may have been uhm ... perhaps torn. That’s all I got out of it.

62. R: Of this section how much do you feel you understood: most of it, about half of it, all of it, or none at all?

63. B: Uhm ... its a difficult thing to say because when I was listening to it I thought ‘yes yes yes yes’ and then when I when it comes to now I think ‘oh well I can’t recall it exactly’. That’s the really funny thing like ‘yes yes yes’ I go along with it and then when it comes to actually repeating it or really going through it again I find that its ... it doesn’t seem as clear to me. It seems a bit vaguer than what I thought I heard when I heard it if that makes sense. Uhm ... hmmm.

64. R: Could you summarize it for me just in general terms in English? What’s happened so far for especially this section?

65. B: This section uhm ... after uhm they after examining the money they found that uh ... a certain amount of it was actually torn or you know damaged, soiled and the other ‘nana ju man’ or the other money was uh pretty much in okay condition.

66. R: Why did you stop the clip at this point?

67. B: Uhm ... because again as I said before it was to do with money so ... ah to remember that I felt as if I had to stop it to recall the figures. Uhm ... but I felt in a sense that it was a little bit longer and perhaps it wasn’t. But I felt in my ... I felt it was a little bit longer that I persevered for any other time but it may not be the case.

68. R: How did seeing the images affect your comprehension?
B: Well actually this time — now that I look at it now you can actually see the distinction that there must be they must have been talking about the fact that some of what was soiled money you know damaged and the other was okay. But I don’t think that I really ... I didn’t look at the image that much this time I tended ... it was what I was listening rather than looking at the picture but now that I look at it now I can see that there’s a distinction there — if that make sense.

R: Is there any thing else about the images before or during the clip that helped in this section?

B: Uhm ... well I guess the money that you know ... I guess that’s a strong image so yeah it would it would definitely have helped.

R: Is there anything else you noticed or would like to add to this section?

B: No not really.

R: Okay please go on.

B: Okay — it’s hard.

R: I know. Please take your time.

B: Okay.

*NHK: M32 - M38 ‘Kono genkin ga fukuru ni iretate ita noka arui ma kami de tsumareteita noka nodo wa wakaranai to koto desu.’*

B: Okay so where the ... so I need literally to try to work out in my head what was going on and I can understand it in Japanese but I have to put it into English. So they’re not sure whether it was wrapped up in a bag or — god now I’ve lost it again ... I thought I understood that bit it’s terrible ... they didn’t know whether it was wrapped up in a bag or ... oh god what else did they say? ... ‘fuko o irette’ (wrapped in a bag) oh in a paper bag. Maybe that was different ... ‘do zaro’? (what should I do?) That’s really disappointing actually because when I listen to it then I thought ‘yes yes’ I know that but when I stopped it I thought ‘yes I had a clear sense of what it was’ ... uh ...

R: We’ll go on to the questions. How much of this section do you understand: all of it, most of it, half of it or none at all.

B: Well I thought I understood all of it at the time while I listened to it ... uhm ...

R: Can you summarize it in English for me what it said just in your own words?

B: Uhm ... uhm ... really strange thing. I can remember still very hesitant, tentative
the first part of the sentence well but the second half is gone. And they’re not sure whether it ... it was the money was wrapped up in a bag or ... the other part I can’t remember what I said now.

83. R: How do you think this clip will develop from this story from now on from what you know of it?

84. B: Uhm ... ... actually maybe they said it was wrapped up wrapped up — whether it was wrapped up in something ... I think it will ... finish uh ... by I thought by interviewing someone but now that I think that it will that maybe it will just ... finish and say ... I don’t know ... Maybe there’s the money and now we have to work out who owns it or where it came from.

85. R: Why did you stop the clip at this point?

86. B: Uhm ... uhm ... because at the time in my head I thought ‘yes I’ve got this’ so ... so I ... stopped it so that I wouldn’t forget it I suppose ...

87. R: How did seeing the images affect your comprehension of this section?

88. B: Nothing. It didn’t really have anything to do with what I saw. So it didn’t really at all.

89. R: Is there anything else you would like to add?

90. B: Uhm ... no not really.

91. R: Okay please continue.

*NHK: M38 - M50 ‘Kesatsu no shirabe ni yorimasu to genkin ga majiteita de gomi wa kino Choshi shinai de shushu shimono de. Keisatsu de wa gomi shushu de kedo o shirabete genkin no mochi o sageshiteimasu.’*

92. B: Okay, so this time ... I don’t know what that picture means ... uhm I thought that what they said is that the police decided not to uhm to ... actually examine the money and go into it. They decided to leave it for somebody else to do or to inspect. And perhaps this is the place. I don't know.

93. R: How much did you understand of this last section: all of it, most of it, half of it, or none of it at all?

94. B: Uhm ... I suppose half of it. Not completely of course but just half of it.

95. R: Can you summarize for me what it said just in your own words and not word for word?

96. B: I thought that they said that the police had decided not to examine the money and the circumstances it seems as if she already refers to the understanding in the (distant)
surrounding it straight away. They had left it until now where they will examine it ... Which is probably a very strange translation but anyway ...

97. R: How did seeing the images on the screen affect your comprehension of this last section?

98. B: Uhm ... I think just then I think that because my head feels sore (laughs) not from this actually but I think that perhaps just then I didn’t really concentrate so much on the screen I was just trying to take it in and so I sort of blocked out to it ...

99. R: Is there anything else you would like to add to this last section?

100. B: No.

101. R: What I would like you to do is to go back to the beginning and then just play it through and try to reconstruct the story review it one more time go over the story so all you do is hit ‘start’ here and it’ll go ... (indicates) That’s actually volume.

102. B: Oh.

103. R: This one.

*NHK: M0 - M50 ‘Chiba-ken no seso centa de atsumeta gomi no naka kara genkin yon hakyu man yen amari ga mitsukarimashita. Genkin mitsukatta wa Choshi-shi Nishiogawa-cho no Choshi-shi seso centa de ichi no gogo san ji han goro belta conveya hakondeita gomi no naka ni ichi man yen satsu ga majitteriru no shokuin ga mitsukemashita. Choshi de keisatsu sho de kekka shirabeta yaburete inai ichi man satsu yon hyaku ju mai to. Seso centa no chikai de sudeni yaburete shimatta ichi man yen satsu no kirehashi nana ju mai amari ga gomi no naka ni majieteita koto ga wakarimashita. Kono genkin ga fukuru ni ireretate ita noka arui ma kami de tsunamareteita noka nodo wa wakaranai to koto desu. Kesatsu no shirabe ni yorimasu to genkin ga majiteita de gomi wa kino Choshi shinai de shushu shimono de. Keisatsu de wa gomi shushu de kedo o shirabete genkin no mochi o sageshiteimasu.’

104. B: Okay uhm ... uhm ... I can’t tell you exactly where this happened. Isn’t that terrible?

105. R: Oh that’s fine. Just tell me as much as you can about it.

106. B: Uhm ... the ... the so the money was found in the garbage which was actually raised from the conveyor belt at this center and I’m not actually sure what that center is in assistance with the operations of the computer

107. R: This one.

entire clip reviewed in one go

self-depreciating comment

odd choice of words here
English so I can’t say and judging from the building even I don’t know what kind of building — what kind of place it was. Uhm ... and ‘yon hyaku yon hyaku man yen’ (four million yen) was found and ... they found part of the money was actually torn and damaged and then they found later on the money that was in perfect condition sort of speak. The police decided not to go into the investigating — examining the money on that day but they’ve left it until now and I think they’re waiting for — I don’t know. I don’t know about the last bit actually whether they they waiting for they are waiting for a special body or — you know — to examine the money and the circumstances around it. And also that the money was uhm ... they’re not sure how of course how the garbage got there and whether it was uhm wrapped in a bag or wrapped up in paper — they’re not sure of that ... that’s all.

107.R: Overall do you feel that you understood this video clip? How much? Overall now — all of it, most of it, half of it or none of it?

108.B: Hmmm ... I’d say most of it. But then its not a detailed understanding so it’s a general understanding but its not precise and that where I guess it comes out when I actually have to put it into English. Okay there’s the difficulty in my mind now that there’s a finer way to translate it back but also the precision you know like I didn’t get the names or anything like that so ...

109.R: Did you find this story to be interesting?

110.B: Uhm ... well I guess I guess it was interesting to find that much money (laughs) and the person who found it must be pretty happy well its ... I guess it was semi-interesting, yeah. A bit of mystery to it.

111.R: Is there anything else you’d like to add about this clip?

112.B: Ahhh ... uhm ... I guess it was very actually the way it was structured was good because it related the story very well and it helped you follow it to a certain extent. Yeah with what they showed. You know finding the money and then the money that was torn and the money that wasn’t and I mean at the end I guess somehow they were investigating something or other ...

113.R: Okay that was the first one. Now for the second.

*NHK: G0*

112.B: Oh that’s funny. The first time I looked at him I thought he was a politician (laughs) and I thought this must be some type of political story and but now I see he’s a news he’s a news uhm presenter and that has to do with the ‘NHK’ thing up on the top.

113.R: (laughs) Any other impression he gives you just the...
way the first thing that you see?

114. B: Uhm ... just he’s looks serious but that’s because that’s just because that’s what newsreaders usually look like. Yeah that’s all I can say.

115. R: Yeah just get going then and stop and start whenever you wish.

*NHK: G0 - G4: ‘Kyo gogo Tochigi-ken Odawarashi no getobaru, getobaru no —’*

116. B: Uh I stopped it because I was thought I think I should read the uh the thing in case it disappears on me. (subvocalizes) ‘Gato baru jo ni kuruma no yon nin’ Okay so ...

117. R: No please read it outloud. Please tell me everything you are thinking.

118. B: Oh okay ‘Gato baru jo ni yon nin ... ’ That kanji I think means to be uhm like ‘injured’. So four people died or were injured I guess ... ‘Gato baru jo’ — sore wa nan desho (what’s that?) — ‘Gato baru’? Some sort of — ... ‘Gato baru’? ‘Ki de keto nai’ (I don’t understand the words) Must be some sort of sport I guess. Some sort of sport place.

119. R: Okay just like me ask you these other questions just because you’ve stopped it here. What have you understood so far how much have you understood all of it, most of it, half of it or none of it at all?

120. B: Difficult to say really. It could be most of it, could be half of it, it could be none at all! (laughs)

121. R: Could you summarize for me in English what you’ve understood so far?

122. B: From what he said? she makes a distinction among the modes of presentation

123. R: Yeah, or yeah what you understand?

124. B: Oh all I was really all I picked up it was this afternoon uhm ... that’s all I picked up really. I can’t remember what else he said he obviously said a place name I think uhm ‘Tochi’ I don’t know ‘Machida’ (laughs).

125. R: Can you read the kanji on the screen or ...? wants to ascertain relative effect

126. B: Uhm ...

127. R: Has that affected your comprehension?

128. B: Well it influences what I’m about to hear I guess that’s why I stopped it ‘cause I thought I thought ‘okay this is necessary’ and if they whip it away I won’t see that’ so maybe I won’t be able to pick it up what he’s talking about opportunistically; gets information from wherever she can seems hesitant to admit that the
perhaps I don’t know. So obviously it has something to do with the story so I thought I’d better look at it. So I thought ‘yes I have to stop’ that.

129. R: Oh okay can you understand the kanji uh and does it help you predict what the story will be about or ... ?

130. B: Yeah it does well obviously four people are involved its got something to do with the car. People dying at this uh ‘gato baru’ stadium or place or whatever it is — some sport place so I guess already I’ve uh in my mind I guess I’m predicting what’s going what the story’s going to be about by that little headline.

131. R: How do you think the clip will develop further?

132. B: I guess the clip will actually go to that place where this accident happened and there may be a reporter or people standing around. That’s it.

133. R: Perhaps you’ve already mentioned this but how did seeing the images, including the kanji, affect your comprehension? I just wanted to clarify this point.

134. B: Uh-huh ... well I haven’t heard anything yet but ... I think it really does help my comprehension or I think it will help my comprehension. Hard to say now ’cause if I didn’t see that I don’t know but I guess it helps me a lot because I’ve already connected things in my own mind for what probably for what I’m about to hear or see.

135. R: Is there anything else you’ve noticed so far that you would like to add?

136. B: Uhm ... not really. Only that I don’t know whether they show headlines. I suppose they do show headlines and things like that when you watch the news here too. Yeah they do don’t they? They have a little box behind the news reader.

137. R: Yeah they do.

138. B: Yeah they do here so I guess in general they always do that — but its helpful.

139. R: Please continue if you wish.

*NHK: G6 - G14 ‘— jo ni kei jo yosha ga tsukonde getobaru o shiteita otoshi yori o tsugi tsugi to haneteni hitori ga shibo san nin ga ju keisho o oimashita.’*

140. B: Well I really felt like I blocked out there. (laughs) I was looking at his uhm ... body sort of moving and I sort of lost it a bit all I picked up was about uhm him talking with some elderly people ... should I go on or should I ... ?

141. R: No no I’ll ask you these questions again. Did you
understand all of it most of it half of it or none of it at all or just some of it?

142. B: Well I’d say it would be close to none of it at all. (laughs)

143. R: Why do you think that you didn’t understand it very well?

144. B: Uh ... why didn’t I understand it well ... it didn’t seem that interesting perhaps uh ... what he was saying I sort of thought I would pass over so I guess it didn’t seem ... nothing stood out to me being so essential to me for understanding basically what the story is about. It was minor details, I guess. Maybe it wasn’t, who knows? I don’t know why I made that judgement.

145. R: Could you summarize the story for me so far?

146. B: Well if I was to summarize the story it would only be based on what I read off the kanji. (laughs) So I guess it’s about a story uh four people killed no — or injured — in a car near a certain place, a certain area.

147. R: Why did you choose to stop the clip at this point?

148. B: Well because I felt if it I had’ve continued ... I felt I had lost my concentration the ability to really pick up the words so I thought I’d better stop it to pause otherwise it may have continued in that way until something grabbed my attention again.

149. R: How do you think this clip will develop?

150. B: Uh ... similar I suppose to what I said before by ... if there has been an accident ... IF there has been an accident by showing the car or and the people or the bystanders more importantly which may be who they are now I don’t know.

151. R: How do you think the images so far have affected your comprehension?

152. B: Well the images to begin with I don’t think helped me much at all. (laughs) Uhm ... here now I guess I’ve got — I don’t know. Its uh given me something to focus on I guess. Whereas before I felt just looking at him uh ... I really had to concentrate more. No I suppose that sounds stupid because how could — no that’s not necessarily true. Something just made me block out when I was looking at him. I don’t know. Now something is moving I can see something so therefore I want to listen I guess. I FEEL perhaps that I’ll be able to pick up more.

153. R: Is there anything else you would like to add?

154. B: The only thing is now that there’s the kanji up there for the place where it happened and my kanji for place names is not particularly good so I’m not sure where it is much

lack of interest can affect comprehension level
dismisses the importance of the introduction and can not provide an explanation

doesn’t see the need to constantly summarise

stops to assess her interest and monitor the level of her mental capacity

fatigued by the need to predict again, it seems

lots of difficulty in explaining her mental state

feelings are connected to an ability to understand

highlights a deficiency in her Japanese ability
but at least that is there to help as a re-enforcement I guess.

155.R: Start if you wish.

*NHK: G16 - G24 ‘Kyo gogo ni ji han goro Tochigi-ken Odawarashi Udakawa de getobaru jo ni keijo yosha ga tsukomi getobaru o shiteita otoshi yori tachin o tsugi tsugi ni hanemashita.’

stop three; eight seconds complete sentence

156.B: Hmm ... something about two in the afternoon and uh ... again I can’t really ... I find it so difficult to really pick up the names of places and people. Anyway uhm ... I think perhaps it was saying that old people were wanting — were playing something ... ahhh so that changes what I thought it was about. They were playing ball or something ... that’s all I picked up and it may be wrong. (laughs) ...

long pauses and lots of hesitations formulates a hazy picture of the story

157.R: How much do you feel you understood of this section: all of it, most of it, half of it, or none at all?

158.B: Uhm ... well ... hmmm ... I’d say less than half yeah I’d have to say less than half. doesn’t state this quickly

159.R: Why do you think you didn’t understand it so well?

160.B: Hmm ... uhm ... I don’t know I find myself sort of selectively listening for certain things which I find important I mean like that seems strange to say because I don’t know what’s going to come like how can you select things that are important when you don’t know what you are going to hear in the first place. But I guess somehow I’m listening for certain information and I just I don’t really care about other bits perhaps. A bit too selective. I don’t know. selection as part of the listening process ‘filling in’ a developing schema getting the proper rate of selection is important

161.R: Can you summarize for me uh the last section in English?

162.B: Well that is quite difficult because I’m not actually sure of what he has said but I think it’s about two in the afternoon some old some elderly people were playing some sort of ball game and something happened an accident happened which isn’t really a translation of what he said but that’s I guess what I think it is about. distinguishes between a translation and her version of the story

163.R: Why did you choose to stop the clip at this point?

164.B: Uh ... because some new information well not so much new information but suddenly I — what I thought was about to happen what I thought this was about —suddenly changed I thought ‘oh no maybe it’s not what I thought it was about so I have to stop that so I just stopped it then. pauses to process information panic influences stops

165.R: How did seeing the images on the screen affect your comprehension?
166. B: Uh ... well actually beforehand I thought that those people were looking I mean obviously they are looking but I thought maybe they were looking were going to look at you know people or car and I suppose they are but something seems to different. I don’t know. (laughs)  

167. R: Is there anything else you would like to add before moving on?  

168. B: Uh ... no not really.  

169. R: Okay let’s go on to the next part then.  

*NHK: G26 - G32 ‘Kono jiko de Odawarashi Oginome no mushoku Inami Tochiro-san, hachi ju sai ga atama na do tsuyoku utte mamonaku shibo shimashita.’  

170. B: Uh ... so ... this particular person was struck at the head and died pretty much ‘mamanaku’ (right away) pretty much ‘mamanaku’? I guess pretty much ‘immediately’ maybe that’s not right. It could be just ... I don’t know. Anyway he’s eighty I didn’t again pick up his name uh ... and he’s an elderly fellow and I guess why he’s playing ball it happened. He was hit in the head.  

171. R: For this particular clip, can you read the kanji there?  

172. B: Well it’s a name so this is ‘shibo’ (points to the screen) which uh so that means of course ‘to die quickly’ no ‘to die’ uh . . this name that could be ‘ken’ something ‘ichiro’ some ... ‘hachi ju’ I don’t know ... So obviously this kanji stands out because that is more important so that that’s someone who’s died and that’s obviously his name and how old he so that actually looking at that when they said it really helped me because I sort of looked at that and then when I heard it I thought ‘oh yeah okay it’s connected with that’.  

173. R: How much did you understand of this section: all of it, most of it, half of it or none at all?  

174. B: Uh ... I’d say maybe half of it almost well half of it I suppose.  

175. R: Why did you think you didn’t understand it very well?  

176. B: Uh ... I don’t know. (laughs) My Japanese is rusty — I don’t know uh ...  

177. R: Perhaps vocabulary or?  

178. B: Yeah it probably is vocabulary. Uhm ... yeah.  

179. R: In English can you summarize it for me just this last section just in general — the main topic?
180. B: Well the general main topic I gather is uh ... elderly person who was hit in the head by a ball of some sort and died rather suddenly from that (uhm ... and that’s it). the ball is not mentioned in the story, so adds this detail

181. R: Why did you choose to stop the clip at this point? stopping is a chance to review important sections and re-enforce interpretations

182. B: I guess that information there again seemed important because it was you know on the screen and I saw it and again I guess it’s that uh ... what should I say? Uhm ... Sort of the emph — not emphasis but the re-enforcement I guess of it what I hear and what I see though yeah ... again I mean it’s so quick I can’t remember whether I saw that before I heard it or I heard it before I saw it uhm so ... I’m not sure. capacity limitations

183. R: How did seeing images on the screen affect your comprehension for this past section? images focus an interpretation

184. B: Uh ... I suppose it helped in a sense uhm it ... because it was I guess for honing in on you know the place where this thing happened so uh ... again I guess it’s just piecing it together. this seems to belabour the point

185. R: And then is there anything else you would like to add or noticed while you were listening? Or anything else about the listening which you might which you think might be interesting? notes that seeing and hearing are inter-related

186. B: No the only thing is what I said before by I found that my eyes quickly looked at that screen and quickly tried to connect it to what I was hearing. this is the point

187. R: Uh.

188. B: And that’s all.

189. R: Okay we can go on.

190. B: I’ll find out that it is a totally different story. (laughs) still appears to lack confidence in her version

191. R: (laughs)

*NHK: G34 — G38 ‘E, kono hoka otoshi yori san nin ga ashi no hone o orunado no jukeisho o oimashita.’* stop six; four seconds complete sentence

192. B: So it’s three women broke their bones somehow — that was found. I don’t know what connection it has with this. I don’t know whether it was in a car or what? Maybe it was. Must have been in a car. (laughs) And maybe I’m just saying that because I can see it. (laughs) no mention of women but this is brought to the story difficult to truly distinguish comprehension source

193. R: (laughs)

194. B: Uhm ... yeah that’s weird ... Maybe I stopped it too quickly. (laughs) I should listen to longer ... aware that strategy may not be effective
195. R: Uhm ... okay. How much did you understand of this section that you — this section?

196. B: Uhm ... I’d say well ... I suppose that’s uh I picked up a key point uhm although where and how and where it happened not so but I’d say most of it in this case.

estimates a high level of understanding

197. R: Can you summarize it for me in English, this section?

198. B: Uhm ... ahhh ... so ... three women also three women have ... have broken bones yep have broken bones break their bones uhm in an accident of some sort.

women are part of the picture

199. R: Why did you choose to stop the clip at this particular point?

200. B: Uh ... It may have been to do with the picture actually because I suddenly thought ‘is it connected to this or not’ Obviously — I mean I guess it’s a story that’s all together but then maybe it’s just — I mean maybe it just happened that day and it’s a different kind of thing so I stopped it for that reason. I wasn’t sure if it was a carry on that has — that was related to what I was just seen or whether it was completely different ... Maybe I’ve lost the plot somewhere ... (laughs)

stopped on image possibly

raises the possibility that the story getting away from her

201. R: How do you think this clip will develop?

202. B: Uhm ... difficult to say really. I guess it will linger a bit more on the car and maybe some bystanders and that’s it.

this isn’t much of a speculation about the story

203. R: How did seeing the images on the screen affect your comprehension?

204. B: Well in this case it could have tricked me. Uhm maybe I was relying on them a bit too much uh ... and I suddenly stopped and thought ‘is it connected or not’ and just by seeing that car ... Uhm ... At first I didn’t connect you see at first I didn’t connect about the women with the broken bones with the car and then when I saw the car I thought ‘oh well maybe they —’ it’s to do with the car accident and if you go back to the actual initial headline then it said something about uhm a car so ...

wary of images because they may lead to misunderstandings

state that all the details can be seen in the context of the story

205. R: Okay. Is there anything else that you uh noticed while you were listening or anything else that you might think is interesting?

206. B: No not really.

207. R: Okay, please go on.

*NHK: G40 - G50 ‘E, naku natta Inami-san dewa jimoto no rojin kurabu no nakama desu. Shu ni yon kai hodo jiko ga okita getobaru jo de getobaru o tanoshin de ita to iu koto desu.’ stop six; ten seconds complete sentence
B: Mmm ... ahh ... you see I thought I understood that and again when I go to actually speak I feel like I’ve lost it uhm ... someone maybe it must be this lady maybe not I guess no it can’t be her (laughs) that’s in the photo it can’t be the photo anyway someone was in a car accident and was killed and ... she often enjoyed going to this uhm this uhm ‘gato baru jo’ place for playing that particular game uhm ‘yon kai’ ‘four times’ so I don’t know whether that means four times a month four times a week I didn’t get that but something about four times. But basically yeah she really enjoyed going there and then she happened to be killed near there ... I don’t know.

209. R: How much do you feel that you understood of this section: all of it, most of it, half of it or none at all?

B: I suppose half of it, yeah.

210. R: Why do you think you had difficulty?

B: Ah again because of the name — this is terrible isn’t it? — you see as soon as I hear the names I guess I get frightened of that in my mind so I try to sort of flick it off and then uhm ... perhaps that is something that I shouldn’t do: be scared of hearing names. Because I wanted you to know I wanted to hear it so that I could repeat now and yet I found that I couldn’t do that so I felt scared about that. So maybe that had something to do with it.

211. R: Why did you choose to stop the clip at this point?

B: Uhm ... I guess I felt that it was important information and that uhm ... Also I suppose there is this feeling you see now because I actually have to tell you what I’ve seen so it’s not like just going along with the flow and then piecing together to see how it will go in my own mind. I have to actually tell you so I guess there’s this fear that I have to try and get as much information as I can it’s not good trying to uhm ... maybe just go like flow with it. You know just sort of take it in? I have to really try and listen for the main things so ...

212. B: Ah again because of the name — this is terrible isn’t it? — you see as soon as I hear the names I guess I get frightened of that in my mind so I try to sort of flick it off and then uhm ... perhaps that is something that I shouldn’t do: be scared of hearing names. Because I wanted you to know I wanted to hear it so that I could repeat now and yet I found that I couldn’t do that so I felt scared about that. So maybe that had something to do with it.

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214. B: Uhm ... I guess I felt that it was important information and that uhm ... Also I suppose there is this feeling you see now because I actually have to tell you what I’ve seen so it’s not like just going along with the flow and then piecing together to see how it will go in my own mind. I have to actually tell you so I guess there’s this fear that I have to try and get as much information as I can it’s not good trying to uhm ... maybe just go like flow with it. You know just sort of take it in? I have to really try and listen for the main things so ...

215. R: How did seeing the images in this section affect your comprehension?

B: It did affect my comprehension because seeing the car okay that uhm ... really connected it with the old lady with what they said you know how she was killed uhm ... as of yet I don’t know I haven’t seen this ‘gato baru’ or ‘gate whatever it was’ place so I don’t know about that. (laughs) I mean maybe yeah ... I don’t know.

216. B: It did affect my comprehension because seeing the car okay that uhm ... really connected it with the old lady with what they said you know how she was killed uhm ... as of yet I don’t know I haven’t seen this ‘gato baru’ or ‘gate whatever it was’ place so I don’t know about that. (laughs) I mean maybe yeah ... I don’t know.

217. R: Is there anything else you noticed while you were listening or anything else you would like to add that might be interesting?
218. B: No not really.

219. R: Okay. I’ll just flip the tape. (END SIDE ONE)

220. (BEGIN SIDE TWO)

221. R: Are you ready?

222. B: Yes.

*NHK: G50 - G64 ‘Soko o tsuki ya buttekite soshite soko ni ita hito ga minna hone. Koko ni ita hito wa ashi ka nan ka hikaretanda ne awarehatte yo. Aa, nani ga nandaka wakaranai. Bikurishita.’

223. B: Uh ... Well I found her so... ‘choto ga wakaranai de kata’ (That was a little difficult to understand). I found that it was really difficult to understand her uhm ... Everything that she was saying but I think that she mentioned that her legs or something were ah I don’t know whatever uhm ... What should I say? Uhm ... I can’t say ‘twisted’ but something to do with her legs. I uhm ... she said was very surprised uhm ... and then I can’t remember anything else but I did notice actually that I didn’t uhm ... I saw that I saw the kanji on the side but I decided I had to focus on what she was saying and I thought it didn’t matter and I don’t know why that was because before I immediately went to see what like what I immediately tried to read what was on the screen but this time I don’t know why but I ignored it and I was just centering on her. Uhm ... I don’t know and now uhm yeah ...

224. R: How much do you feel you understood of the past section: all of it, most of it, about half of it, or none of it at all?

225. B: Again I would say about half of it uhm ...

226. R: What problems did you have in understanding?

227. B: Well a bit of it was her the way she was speaking uhm ... a bit of dialect in there I’d say and like ‘otoshī yori no hanashi gata’ (an elderly person’s speech patterns) uhm ... but ... ahh ... yeah I guess it was just her feeling too I found so it wasn’t really necessary to listen to intently because it was just a — you know her reactions so it didn’t I didn’t find it was so important to you know strain to listen to perhaps factual information that much.

228. R: Why did you choose to stop the clip?

229. B: Well because it obviously the story was moving away from her and her reactions to uhm another angle of it ... that’s why.

230. R: How do you think the clip will develop from this
point?

231. B: Uhm ... ... well it’s all sort of ... developing in a sense the way I thought it would and in a sense in a way I thought it wouldn’t uhm going by the first time I saw it when I read the headline I thought it would actually show something different so ... but then it sort of seems to be progressing you know showing bystanders and that so I suppose it will finish soon.

the clip seems to be meeting her script of what she thought would happen

232. R: How did seeing the images affect your comprehension?

233. B: Uhh ... I don’t know with this one actually I mean uh it seems to me even though there’s a lot of pictures and attention to where what has happened I still feel confused with this ... I don’t see the connection of the car and the and this bush I can’t see the connection I don’t know how the story’s connected which means I haven’t understood it. So I can’t connect it together I mean with her standing before and pointing out to an area about the lady. I don’t see what it’s got to do with this. So ... yeah I feel confused, basically.

there are plenty of details to piece together

she hasn’t worked out a workable version of the story

234. R: Is there anything else you noticed while you were listening or anything you would like to add that might be interesting?

235. B: No.

236. R: Okay let’s move on to the next one.

237. B: Oh back up — the kanji (laughs) well it was quick that kanji it just went ‘boom!’ And that was it!

stop eight; fourteen seconds complete sentence until end of clip

regrets not stopping the clip

238. R: (laughs)

239. B: Well somehow I think it is changing uhm from what I thought it was. Somehow the door — I mean this could be totally wrong — I don’t know isn’t that terrible? — the left door or something flew over somewhere uhm ... into the bushes and I guess perhaps that hit the man I don’t know in the head I don’t know anyway. Uhm ... what else did they say? Uhm ... ... it is funny actually 'cause now I’m actually in my head to go back to some of the words that they used in Japanese to try and recall exactly what they said. Uhm ... they said that the driver of the car who was sixty-nine years old — I think it was that lady’s husband? Oh god I don’t know maybe. He has been arrested for doing

finds her version unravelling more and more and is uncomfortable with it

picks up numerous details

she is hesitant to commit herself
what he did. (laughs) I guess for having the accident, goodness knows. I don’t know. (laughs)

240.R: How much do you feel you understood of this section: all of it, most of it, about half of it, or none at all?

241.B: Hmm ... it’s hard to say because I could be not understanding any of it you know it’s just like I’m just interpreting it uhm in a way that’s way off track so ... I guess from what I heard uhm ... this is where it is really tricky you know when I hear I think ‘yes yes yes’ and then I lose it so I don’t know. But I guess uhm ... well I picked up some of it so I suppose half of it.

to a version

the question does not seem to yield profitable results

242.R: Why do you think you had problems with understanding?

243.B: Maybe I was busy at looking at what they were doing and not so much taking it in what they were saying. I don’t know.

the amount of input appears to overwhelm her

244.R: Can you tell me the English what was said just in general terms summarize?

245.B: Ah just that ah I thought it said — something from the car whether it was the door I don’t know flung over into the bush and it happened it was where the man was. Uhm ... and the man who was the driver of the car he was sixty-nine has been arrested until further — until the police are satisfied exactly what happened.

wasy’t this just done?

246.R: How did seeing the images in this section affect your comprehension?

247.B: Uhm ... actually it’s funny I can’t really remember what I just saw. Isn’t that weird? I can’t remember exactly what I just saw now — saw then. So that’s weird. I don’t know how much the picture — I don’t know.

images disappear quickly from the conscious mind

248.R: Is there anything else you noticed while you were listening or anything else you would like to add?

249.B: No.

250.R: I want you to restart the clip and then just go through it one more time.

entire clip played

*NHK: G0 - G82 ‘Kyo gogo Tochigi-ken Odawarashi no getobaru, getobaru no jo ni kei jo yosha ga tsukonde getobaru o shiteita otoshi yori o tsugi tsugi to haneteni hit鸽i ga shibo san nin ga ju keisho o oimashita. Kyo gogo ni ji han goro Tochigi-ken Odawarashi Udakawa de getobaru jo ni keijo yosha ga tsukomi getobaru o shiteita otoshi yori tachin o tsugi tsugi ni hanemashita. Kono jiko de Odawarashi Oginome no mushoku Inami Tochiro-san, hachi ju sai ga atama na do tsuyoku utte mamonaku shibo

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shimashita. E, kono hoka otoshi yori san nin ga
ashi no hone o orunado no jukeisho o
oimashita. E, naku natta Inami-san dewa jimoto
no rojin kurabu no nakama desu. Shu ni yon kai
hodo jiko ga okita getobaru jo de getobaru o
tanoshin de ita to iu koto desu. Soko o tsuki ya
buttekite soshite soko ni ita hito ga minna
hone. Koko ni ita hito wa ashi ka nan ka
hikaretanda ne awarehatte yo. Aa, nani ga
nandaka wakaranai. Bikurishita. Ee, genba wa ni
yuruyaka ni migi ni kabu shiteimu doro desu.
Keisatsu dewa keijo yosha ga kabu no
magarekireizu ni doro hidari gawa ni aru
getobaru jo ni tsukonde mono desu konda mono
to mite. Ee, keijo yosha o unten shite ita roku
ju kyu sai no mushoku no dansei o taiho shite
kowa kawashiku ji jo o kiteimasu.'

251.B: Okay uhm ... ... okay so ...  
hesitant; difficult to formulate

252.R: Just tell me what you are thinking. 
encourages verbalisation

253.B: Uhm I guess there’s a word that stuck in my head.
‘Haneru’ ‘hanaru’ ‘haneru’ ‘ha-hanaru’ ‘haneru’. I don’t
know what it means and it really bugs me because I think it
may be quite central to the meaning. But this time I guess I
picked up a little bit more I suppose about the curve — the
car and the curve and driving into this this place where the
area was where they played their little ball game. Uhm ... 
and ... so one ... ahh ... this is weird I guess I didn’d
understand it at all because I can’t — I don’t know what
happened with the uh I mean four people were obviously
involved uhm ... But I just feel lost with it this one
actually. (laughs) A little bit of a puzzle. 
a single word dominates her
attention, it seems

254.R: Maybe you’ve already answered but do you feel
understood this entire clip very well?

255.B: No I don’t think I did. 

256.R: So could you explain to me more why not?

257.B: Uhm ...

258.R: For example expectations or vocabulary? As you
wish. 
possible leading here

259.B: Okay ... it could have been expectations too because
when I saw the kanji I guess I had it in my own mind what
I thought it was going — what it was about uhm and that
was obviously a slightly different or very different. Uhm and
... ... I guess it didn’t seem quite as cohesive to me and yet
maybe this is very uhm ... clear kind of video clip you
know it shows the story in its progressive stages duh duh
duh but I found it just a little bit confusing to piece together
for me. I guess I got you know with the car and it sort
going around and uhm ... I found it confusing. 
did earlier expectations ‘dull’ her
to shifts in the story
structure of the story is
important
fatigued
260. R: Do you think this was an interesting story for you?

261. B: For some reason I don’t think it was.

262. R: Did you like it?

263. B: Did I like this story?

264. R: Yeah.

265. B: Well it was obviously a sad story so ... (laughs) I don’t know what to say about that. Uhmm ... I don’t know I guess it didn’t particular I guess it didn’t capture my attention that much. But there is the curiosity now thinking what the hell it was all about when you piece it together. (laughs)

266. R: Is there anything else you would like to add about this video clip?

267. B: Uhm ... the only thing is and I mean it is a very minor point again you know its the kanji coming up on the side and they’re mentioning that this is a person who had often played ballgame with them and uhmm ... and first time I saw that it was the first time I saw the clip I just rejected that and I listened to what she was saying and the second time I thought ‘okay okay well I’ll just quickly look’ you know I’ll look at it while I’m listening to her so the second time was different for me.

268. R: Okay well we’ll take a break here.

269. B: Okay.

270. BEGIN SECTION THREE

271. R: It’ll start if you click there.

*NHK: A0 - A20 ‘Ee, Nara-ken Asuka mura no kyuryo de, ee Asuka jidai no kyodai na ishigaki ga mitsukemashita. Kono ishigaki wa sono go no chosa de Nihon Shoki ni Saimei Tenno ga tsukutta to shirusarete iru e rikyu no ichibu to mirare, Nihon Shoki no kijutsu o urazukeru shiryo to shite chumokusarete imasu.’*

272. B: Well I felt as if I really didn’t understand anything of that uhmm and I felt this time I didn’t look at the — I didn’t want to look at the kanji I just tried to concentrate on what he was saying — looking at his mouth. And then I did glance down on the kanji and then I thought ‘oh’ it just looked overwhelming and so I just went back to what he was saying. And something about Nara-ken that’s all I got.

273. R: Why do you think you didn’t understand it very well?

274. B: Uhm ... the vocabulary I guess ... is part of it ...
yeah.

275.R: Can you tell me in English anything what was said?

276.B: No I can’t.

277.R: Okay. Why did you choose to stop the clip at this point?

278.B: Uh ... because I thought that it — may go into actually showing something or other maybe it would but maybe it doesn’t but so I thought maybe I should just go and stop it now. Uhm ... because I’d gone past the point where I couldn’t get it I couldn’t get it so I thought I had to stop it otherwise it would — I’d tune out even more.

279.R: How do you think this clip will develop?

280.B: I wish I knew I don’t know. Uhm ... I’ve got no idea.

281.R: How did seeing the images on the screen affect your comprehension?

282.B: Well it didn’t help at all I guess uhm ... All I can see is him and I can’t — uhm ... no it didn’t help me.

283.R: Okay is there anything else you noticed while you were listening or anything else you would like to add that might be interesting?

284.B: The only thing you know with the kanji one of reasons I think I didn’t look at it ‘cause I — when I you know I could see it from the corner of my eye and it just seems so much and I thought ‘okay no I won’t look at that’ I’ll just try try to keep up with what he’s saying but so ...

285.R: Okay let’s go on to the next one.

*NHK: A22 - A40 ‘Daikibo na ishigaki ga mitsukatta no wa Nara-ken Asuka mura no kyuryo no shamen de. Jimoto no kyoiku inkai ga hakkutsu chosa shiteimashita. Ishigaki wa sandan ni watte tsumare ichiban suso no bubun no ishigaki oki wa ippen ga ni metoru mo aru. Okina kako gan ga riyosare kyuryo o shui go hyaku metoru o torimaitei ita mono to mirarete imasu.’

286.B: Oh my god. All I know is something about a stone that was discovered ‘ishi’ uhm ... I guess they are really big one. I don’t know I felt like I was quite interested then the way the camera was going it seemed quite mysterious in the way it was going towards the the area with the stones so I felt that I was really taking in looking where they were taking us — taking the viewer to show what they were meant to show.
287. R: How much do you feel you understood of this section: all of it, most of it, about half, or none at all?

288. B: Hmm ... well I’d say it would be close to none at all I think uhm ... yeah.

289. R: Why do you think you had problems with this section?

290. B: Hmm ... ... I suppose the vocabulary some words in there that I didn’t really know. Uhm ... ... and also I guess the camera work seemed quite quick too for me. Maybe it wasn’t but it just uh ... hmmm.

291. R: Why did you choose to stop the clip at this point?

292. B: Uh ... ... hm ... ... I don’t know. (laughs) I just did it. Uhm ... I thought it was coming to some sort of break uhm maybe going on to something ... else or in more detail so I decided to stop it there.

293. R: How do you think this clip will develop?

294. B: Uhm ... I think it will probably just revolve around these rocks now and that’s it. (laughs)

295. R: How did seeing the images on the screen affect your comprehension?

296. B: ... Well I suppose it was re-enforcement you know with ‘ishi’ and seeing the stones you know the rocks so it did help I think in a way ...

297. R: Is there anything else you noticed while you were listening or anything you would like to add?

298. B: No the only thing is that once it got away from that man speaking I felt more drawn into it. I don’t know why that is.

299. R: Okay we can go on to the next part.

*NHK: A42 - A68 ‘Issho ni shutsudo shita doki no nendai kara Asuka jidai no mono to wakarimashita. Kono yona daikibona do boku koji wa toji ogata kofun no chikuzo no sai ni mira remasu ga. Kofun igai de mirareru no wa Asuka chiho de wa hajimete da to iu koto desu. Asuka jidai no nazo no seikizo butsu no “Sakafuneishi“ ga aru kono oka wa Tenno no kyuden no nochii no “Okamoto no miya“ to mirareru suiteichi ga higashi e san byaku metoru no tokoro ni arimasu.’

300. B: Uh ... ‘nani san byaku ju meteru no toki ni narimasu’ (what place is three hundred meters from the other?) Oh I don’t know uhm ... ... Don’t know about that ...
301. R: So what’s going through your mind at this point?

302. B: A bit of frustration I suppose. Just not being able to piece it together and I feel that I’ve reached the point where I’m not going to understand anymore. Anything of importance because the importance has obviously already been stated really. Uhm ... seems to know that the difficulty of the story has defeated her; ready to give up

303. R: How much do you feel that you’ve understood of this section: all of it, most of it, half, or none at all?

304. B: Just a little bit so I guess ... what’s it ‘mashiro’ ... not ‘not at all’ but just about that. (laughs)

305. R: Why do you think you are having problems with this section?

306. B: I suppose it’s a topic that doesn’t — it should maybe interest me but I don’t know. I find that I don’t really want to go out of my way to understand it that much. Uh ... and yeah vocabulary I guess is a problem. claims that the topic has led to her not wanting to make an effort

307. R: Can you summarize for me what you said so far? You said ‘not so much’ but just the general gist of the main topic?

308. B: Well I think it is something like rocks sort of remains or rocks has been found uh which has been quite rare in that area. And ... they did mention distances or something and I don’t know whether that meant length or ... I know towards the end it was talking about ... three hundred meters away from something but I can’t really tell you obviously something has been found uhm ... some sort of rock or formation or something. That’s all I can say. a fragmented set of details

309. R: Why did you stop the clip at this point?

310. B: Ah I guess because there seemed to be uhm my attention was shifted when I saw the book so I thought that the ... uh ... the previous footage of the rocks and the whatever it was the remains uhm ... had come to an end I suppose so I stopped it. scene change prompts pause

311. R: How did seeing the images affect your comprehension?

312. B: Uh ... uhm I guess at one stage it ... uhm somehow with the distance it ... It maybe affected my comprehension but ... yeah I suppose it did help yeah with ‘cause I could see it but the again I still can’t understand exactly what they were saying even though I can sort of see what doesn’t want to make the effort

313. R: Is there anything else you noticed while you were listening or anything else you would like to add?

314. B: Uh ... no not really.
315. R: Okay let’s go on.

*NHK: A70 - A104 ‘Nihon shoki ni wa Saimei Tenno ga kyuden no higashi ni rikyu no Futatsuki no miya o tsukuru nado to shirusarete imasu. Osoraku Futatsuki no miya to iu no wa keyaki no ga. Futatsu desu ne. Okina keyaki ga tatteiru tokoro kara sonoyo ni yobareteirun darro to omoimasu. Sono mae ni wa “Sakatsuneishi“ ga arimasu. Sore kara dokan to itteimasu kara okina tatemono ga arunda to omoimasu. Kore made wareware ga sozoshitakoto ga nai zenbo ga wakaru hi ga machidoshi to omoimasu.’

316. B: Hmm ... hmm ...

317. R: So just tell me what’s going through your mind.

318. B: Uhm yeah I feel frustrated ‘cause I still can’t understand really essentially what it’s about. Uhm ... and ... hearing him talk I thought I found it sort of interesting and the blurb that was down on the bottom was his name and where he was from his qualifications so I ignored that ... uhm and I just tried to center — tried to focus on what he was saying ah ... so basically just frustrated because I can’t really put my finger on what it is.

319. R: How much do you feel you understood of this section: all of it, most of it, half or none at all?

320. B: I guess I should say none at all, again. Because you know maybe I could tell you a little bit but I wouldn’t think that’s comprehension as such.

321. R: Can you try to summarize for me what you’ve understood about the entire clip so far?

322. B: Uhm ...

323. R: Just in general what the main topic is.

324. B: Well I guess the main topic is something that has been discovered uhm that is quite a rarity in that area uhm so everyone is sort of quite excited about it something that they never thought existed perhaps. That’s it. I mean I think ... I won’t comment because I don’t know. (laughs)

325. R: How did seeing the images in this final section affect your comprehension?

326. B: Well it didn’t really. Uhm ... I suppose seeing the people that were gathered around obviously brings home the fact that there’s something that’s been discovered and everyone is perhaps quite mystified or whatever. That’s all really ... I wish I knew what the hell I was really looking at.
327. R: Is there anything else you noticed while you were listening or anything else you would like to add?

328. B: No.

329. R: Would you like to play it again in its entirety and see if that helps?

*NHK: A0 - A104 ‘Ee, Nara-ken Asuka mura no kyuryo de, ee Asuka jidai no kyodai na ishigaki ga mitsukemashita. Kono ishigaki wa sono go no chosa de Nihon Shoki ni Saimei Tenno ga tsukutta to shirusarete iru e rikyu no ichibu to mirare, Nihon Shoki no kijutsu o urazukeru shiryō to shite chumokusarete imasu. Daikibo na ishigaki ga mitsukatta no wa Nara-ken Asuka mura no kyuryo no shamen de, Jimoto no kyoiku inkai ga hakkatsu chosa shiteimashita. Ishitakgi wa sandan ni watte tsumare ichiban suso no bubun no ishigaki oki wa ippen ga ni metoru no aru. Okina kako gan ga riyosare kyuryo o shūi no hyaku metoru o torimaitei ita mono to mirarete imasu. Issho ni shutsudo shita doki no nendai kara Asuka jidai no mono to miraremasu ga. Kofun igai de mirareru no wa Asuka chihō de wa hajimete da to iu koto desu. Asuka jidai no nazo no seikizo butsu no “Sakatsuneishi” ga aru kono oka wa Tenno no kyuden no nochii no “Okamoto no miya” to mirareru suiteichī ga higashi e san byaku metoru no tokoro ni arimasu. Nihon shoki ni wa Saimei Tenno ga kyuden no higashi ni rikyu no Futatsuki no miya no tsukuru nado to shirusarete imasu. Osoraku Futatsuki no miya to iu no wa keyaki no ga. Futatsu desu ne. Okina keyaki ga tatteiru tokoro kara sonoyo ni yobareteirun darro to omoimasu. Sono mae ni wa “Sakatsuneishi” ga arimasu. Sore kara dokan to itteimasu kara okina tatemono ga arunda to omoimasu. Kore made wareware ga sozoshitakoto ga nai zenbo ga wakaru hi ga machidoshi to omoimasu.’

entire clip reviewed

330. B: I don’t know why but I just can’t really pick this up. I don’t know ... Now seeing the ah ... the book with the names that sort of influences me to think that ... ah ... that maybe somebody from years ago a famous person or something (laughs) ... did some sort of carving. I don’t know. It’s a shame I don’t know. Tell me the answer! (laughs)

can not piece together a story
level of frustration is very high

331. R: (laughs) That’s at the end. I’ll help you.

332. B: Oooh!

333. R: Did you like this story or did you find it interesting?
334.B: I think this is probably a very interesting story if I had yeah I think it would be. It is an interesting story I should say but I — I can’t quite I can’t comprehend it exactly what it’s talking about so that frustrates me. perhaps not accustomed to going beyond a certain level of understanding

335.R: Is there any thing else you can tell me about the story the clip in general?

336.B: Hmm ... only that as I said before I sort of when I was looking at it and they were walking down you know and I was following them it was sort of a little bit distracting from uh watching it and listening to what he was saying ... uhm and it was a little bit distracting for me. not much to add

337.R: Is there anything else?

338.B: Hmm ... no not really.

339.R: Okay we’ll stop it there.

END INTERVIEW
'Catherine' is a former instructor in the Japanese language program at the site of research. She has studied Japanese for eight years and taught for three years. Catherine has studied one year in Japan. The repondent was trained in the protocol and use of the computer.

1. Catherine: Sorry, do I just watch the first time through without stopping?
   clarifies the directions
2. Researcher: Uhm, no stop it where ever you wish. Please stop it whenever you wish.
   regrets being disallowed to recurse
3. C: But you can’t go back.
   *NHK: M0

4. R: No, but interrupt the video whenever you want. So you can start from here actually. You’ll probably understand it. In starting, how does that help?
   *NHK: M0 - M50 ‘Chiba-ken no seso centa de atsumeta gomi no naka kara genkin yon hakyu man yen amari ga mitsukarimashita. Genkin mitsukatta wa Choshi-shi Nishiogawa-cho no Choshi-shi seso centa de ichi no gogo san ji han goro belta conveya hakondeita gomi no naka ni ichi man yen satsu ga majitteri ru no shokuin ga mitsukemashita. Choshi de keisatsu sho de kekka shirabeta yaburete inai ichi man satsu yon hyaku ju mai to. Seso centa no chikai de sudeni yaburete shimatta ichi man yen satsu no kirehashi nana ju mai amari ga gomi no naka ni majiteita koto ga wakarimashita. Kono genkin ga fukuru ni ireretate ita noka arui ma kami de tsumareteita noka nodo wa wakaranai to koto desu. Kesatsu no shirabe ni yorimasu to genkin ga majiteita de gomi wa kino Choshi shinai de shushu shimono de. Keisatsu de wa gomi shushu de kedo o shirabete genkin no mochi o sageshiteimasu.’
   recalls advice she gave to students in similar situations
   reads the headlines and brings a number of things about the setting in the video to active knowledge
   headline peeks interest

5. C: Right, well it’s good — I always tell — I used to tell my students that the best way to learn was to tape the news and then to read these things while you — stop the video later on, look at these and then watch the video to find out what was going on. I mean this tells me that we’re in Chiba. And in fact in Choshi and I’ve been there so that sort of brings a whole bunch of memories attached to it. It’s a fishing port with great fish restaurants and stuff like that. And this down on the bottom is telling me that ‘Four hundred’ no ‘Four million yen was found in the garbage’. Which is pretty attractive. So I’ll have a listen to find out.
   listens to the entire clip without stopping

279.C: Okay.
280. R: So just tell me as much as you can about it.

281. C: Well, they found some money in the rubbish processing centre in Choshi that was — what do you call it? — a worker there found a torn note? I think it wasn’t torn. First of all he found just a note on the conveyor belt and thought ‘Oh look at this’ and then more of them came out and they found altogether four hundred and ten uhm complete notes and seventy three or something torn ones and uhm they said that they were not sure whether it was wrapped up in a plastic bag or paper and then thrown out or what but it was collected in the city that day or the day before I think and so they are going back over the routes that the garbage trucks went on yesterday to find out what was going on. But I’ll just have another listen.

282. R: Oh wait I’ll ask you a few more questions before you go on. How much do you feel you understood of the video: all of it, most of it, half or none at all?

283. C: Pretty much all of it, I’d say, I mean I’d say if I was watching it on TV I wouldn’t think ‘Gosh I wish I had my dictionary’ and look up some of the words because I understand enough of it. Say if I was in Japan I would turn to the person next to me in the house and say ’Gosh, fancy that I wish we had found the money first’ that kind of thing without having to struggle over it.

284. R: How did seeing the images on the screen affect your comprehension?

285. C: Uhm ... in some ways it was kind of obvious like it wasn’t very necessary because having set up with these — what do you call them? — subtitles on the screen at the start of the article I knew they would be talking about rubbish and a lot of money so I didn’t really need to see the conveyor belt or rubbish churning through it or anything like that because I sort of expected that anyway. Although I guess having a great part of the money sitting on the bench or the table where ever reenforces just how much money it was. I guess for me this sort of scene had been set with this phrase here (points to the screen) so I was pretty much in line with that.

286. R: How come you didn’t stop the video clip at any point? Do you feel that you didn’t need to or . . . ?

287. C: Yeah, I guess I couldn’t have I couldn’t have explained anything. Like I knew what it was saying and I didn’t have to think about it so I could tell you about what I was thinking (laughs). I guess if anything there was maybe once or twice a couple of words but I thought ‘Uhm!’ but then by the time he finished the sentence I knew what it was so there was no point in stopping and having a good think about it. It was like just a bit of delayed reaction rather than ‘I don’t know what this word is’ and that would throw out the entire sentence but I guess it was indeed it was — I knew the words anyway but not having heard them for automatic processing is difficult to stop and explain, if possible at all
while things like ‘guys who collect the rubbish’ doesn’t pop up in everyday conversation. (laughs) So I knew the words but because I wasn’t sort of familiar with it recently perhaps I thought ‘Oh, there’s a word that I haven’t heard for a while’ oh that’s right and yeah, just keep going. Or ah ... I guess earlier in the piece they don’t actually mention the word rubbish — what do you call it in English? — rubbish collection centre yeah the word for that came up and I spent a couple of seconds thinking ‘Oh, how do you write that kanji’ but I sort of didn’t really need to know it so I just sort of pressed on I guess.

288. R: Do you think this is an interesting clip? Why or why not?

289. C: Well ... I guess it is interesting for me in that — I mean it is always interesting to find a load of money in the rubbish — but that it would happen in Japan because Japan always seems to be so organized that this sort of thing would never happen it is one of these bizarre things that is good to know. Especially because like having a lot of money in the rubbish is a real interesting juxtaposition of things.

290. R: And is there anything else that you would like to tell me about the clip? Just to add to your thoughts.

291. C: I don’t think so.

292. R: And would you like to replay it?

293. C: Yeah I’ll have another listen and see if I can come up with anything intelligent.

*NHK: M0 - M50 ‘Chiba-ken no seso centa de atsumeta gomi no naka kara genkin yon hakyu man yen amari ga mitsukarimashita. Genkin mitsukattawa Choshi-shi Nishiogawa-cho no Choshi-shi seso centa de ichi no gozo san ji han goro belta conveya hakondeita gomi no naka ni ichi man yen satsu ga majitteriru no shokuin ga mitsukemashita. Choshi de keisatsu sho de kekka shirabeta yaburete inai ichi man satsu yon hyaku ju mai to. Sesosenso chikai de sudeni yaburete shimatta ichi man yen satsu no kirehashinana ju mai amari ga gomi no naka ni majiteita koto ga wakarimashita. Kono genkin ga fukurui ni ireretate ita noka arui ma kami de tsumareteita noka noda wa wakaranai to koto desu. Kesatsu no shirabe ni yorimasu to genkin ga majiteita de gomi wa kino Choshi shinaide shushu kimono de. Keisatsu de wa gomi shushu de kedo o shirabete genkin no mochi o sageshiteimasu.’

281. C: Yeah, I guess my first impression was right. I understood most of it and I guess now that that’s the second time through it I’m starting to think of other things related

282. R: And would you like to tell me what you think of it?

283. C: Yeah, I think it’s interesting. I mean it’s always interesting to find money in the rubbish and this is another example of that. But it’s interesting because it happened in Japan. I don’t know if that’s unusual or not, but I think it’s interesting because it shows that Japan is not always as organized as we think it is.

284. R: Do you think it’s an interesting piece?

285. C: Yes, I do. I think it’s interesting because it challenges our assumptions about how things are in Japan. It’s a reminder that there are still these kind of things happening.

286. R: And what do you think is the most interesting part of the piece?

287. C: I think the most interesting part is the part where they describe the gomi shushu de kedo o shirabete genkin no mochi o sageshiteimasu. It’s a reminder that even in Japan, there are still these kind of things happening.

replays the entire clip

reconfirms her understanding

a second overview evokes

places the interest of the piece within a larger cultural context of how she expects Japanese people to behave
to it like they said they were going to go back over the
routes travelled by the garbage collecting trucks. I was
thinking 'Like yeah, but how are you going to find who
threw it out' and you know sort of getting off the track a
bit. And also my overall impression is that it is a very
typical 'throw away' news article that is sort of like
obviously you can only do it on the day that it was found
you can’t keep it but it’s like uhm . . . one of those
amusing little things that you have in the news that sort of
fills up a nice thirty second gap sort of thing. But you know
it doesn’t matter if you don’t understand it that much.

282.R: Anything else? If not we can move on.

283.C: I guess not? What can you do? You find some
money in the rubbish. You can’t get too many gripping
visuals out of that I suppose.

284.R: We can move on to the next one.


286.R: Yeah, and if you want to go through completely you
are welcome to. And then if you want to stop it just talk to
me before you go on to the next one.

*NHK: G0*

C: Alright. So there’s nothing to look at to start with
so I have no idea what’s happening so it’s like going in
cold.

*NHK: G0 - G14 ‘Kyo gogo Tochigi-ken Odawarashi no getobaru, getobaru no jo ni kei
jo yosha ga tsukonde getobaru o shiteita otoshi yori o tsugi tsugi to haneteni hitori ga shibo
san nin ga ju keisho o oimashita.’

C: Uhm, what’s that? He’s talking about a car that ran
into a group of old people who were playing what’s called
gateball which is a lot like croquet and one person was
killed and three others were injured seriously. It sounds like
this car kind of bolted through this group of old people. But
it is a scene you can often see in Japan old people out
playing gateball in the park so it is easy to imagine how it
could happen. I can sort of visualize it.

R: Wait, I’ll ask you some questions. How much do
you feel that you understood of this section — all of it?
Most of it?

C: All of it.

R: Oh okay. Did the visuals help you at all with your
comprehension?

C: I guess again when the flip came up saying ‘Four
people hurt in gateball incident’ that helped. Although I
understood what he was saying anyway but that re-enforced it and made it more certain. I mean he’s just a talking head and that doesn’t help you to understand.

R: Is there anything else you notice while you were listening? Anything else about your listening that you might think is interesting?

C: In this case he speaks a lot more slowly than the last one. That made it easier to understand you’ve got time to sort of — you’ve got more time to absorb each word without having to sort of get an overall view perhaps. The sentences take a lot more time to come out to give you time to prepare yourself for the end.

R: Okay let’s go on.

C: Okay.

*NHK: G16 - G54 ‘Kyo gogo ni ji han goro Tochigi-ken Odawarashi Udakawa de getobaru jo ni keijo yosha ga tsukomi getobaru o shiteita otoshi yori tachin o tsugi tsugi ni hanemashita. Kono jiko de Odawarashi Oginome no mushoku Inami Tochiro-san, hachi ju sai ga atama na do tsumu yoku utte mamonaku shibo shimashita. E, kono hoka otoshi yori san nin ga ashi no hone o orunado no jukeisho o oimashita. E, naku natta Inami-san dewa jimoto no rojin kurabu no nakama desu. Shu ni yon kai hodo jiko ga okita getobaru jo de getobaru o tanoshin de ita to iu koto desu. Soko o tsuki ya buttekite soshite soko ni ita hito ga minna hone.’

C: Well I guess — I mean I still understand what’s going on so I don’t — I’m not conscious of having to do anything to make myself understand it better or anything.

R: Please tell me what you’ve understood so far. Give me the main points.

C: Well, uhm ... in addition to what I’ve just told you before? There were four people injured. The people who were playing gateball were a group of local — from a local senior citizen club who I think come together four times a week to play and uh the guy who was hurt was a guy called Mr Inami and several other people who were injured had injuries such as broken limbs. I assume from the interesting camera dash earlier that was the path that the car took careering through the field that was a bit unnecessary, I thought (laughs). I guess there was that graphic picture with the car with the wires still under its tires from going through the fence uhm . . . then I guess now that I’ve seen the clip of where it happened my view has changed. I had originally thought it had happened in a city situation now I know we are in the country so its sort of changed what I’m listening for and now when this woman comes on I sort of instinctively stop the tape because I’m under the impression

the other aspects of processing (reading and listening) are automatic

notes the difference in speech rate from the previous clip

slow speech allows time for processing

stop two; thirty eight seconds

pauses at a scene change

automatic processes are difficult to describe

summarises clip

follows the intended meaning of the video producer

image affects which schema to evoke

anticipates a problem (dialect)
that she is going to be talking in a dialect that I don’t understand or that I sort of have to think about so I thought I would stop there and spend a bit of time. It doesn’t help — see down the side of the screen here it says uh ‘This is a lady who was playing gateball at the same time’ but for a second there I thought her accent was going to be so bad that they were going to be subtitles to help you understand which happens sometimes. So that’s always a possibility.

R: And how did seeing the visuals this time help you?

C: Uhm . . .

R: Contribute or . . .

C: Yeah, I guess it all helps. When I first heard the introduction of the story from the newreader I assumed it was going to be in the city and then having seen it was in the country that sort of changes the geographical sort of ‘that’s fine’ and you know you get the picture that — I mean streets in Japan are always narrow but in the country they are even narrower because they run between paddy fields so that’s going to you know you can see how an accident would happen and now seeing this picture here where the lady is talking uhm … it helps to see her in the field wearing fairly typical country sort of clothes knowing that what she is going to say with a different type of accent is perhaps going to be bit harder to understand, I think.

R: Is there anything else you would like to add that you think might be interesting?

C: I guess not. It’s kinda hard to say what I’m thinking because I don’t think I’m thinking anything. To be honest (laughs)!

R: That’s fine.

C: Okay let’s listen to see if she’s got a bad accent.

*NHK: G56 - G82 Koko ni ita hito wa ashi ka nan ka hikaretanda ne awarehatte yo. Aa, nani ga nandaka wakaranai. Bikurishita. Ee, genba wa ni yuruyaka ni miki ni kabu shiteimu doro desu. Keisatsu dewa keijo yosha ga kabu no magarekireizu ni doro hidari gawa ni aru getobaru jo ni tsukonde mono desu konda mono to mite. Ee, keijo yosha o unten shite ita roku ju kyu sai no mushoku no dansei o taiho shite kowa kawashiku ji jo o kitemasu.‘

C: Hmm, I guess again my vision of the sort of story is changing. As I thought she has a pretty strong accent which is really hard to understand. I could have done with a few subtitles but I still basically understood you know because you just imagine what they are going to say, right? Like ”I was so surprised. It was the last thing we expected. through a visual context

images affect expectations and causes her to think of rural expectations

extensive background knowledge

automatic processes are not easily described

anticipates a barrier to comprehension

stop three; twenty four seconds

clips ends

revises story

misunderstandings filled in with schema
We were just playing gateball happily and all of a sudden this thing happened.” So that’s alright. And a few kind of important words like ‘a couple of people had their legs broken and we had no idea what was going on’ and stuff like that was understandable so it’s only things like the occasional verb ending or sentence ending that was quite different and difficult to understand. Then again the voice over came back and said that the road was a gentle curve to the right and the person who was driving obviously failed to take the curve properly and plowed straight into the gateball field which is sort of on the left of the curve. And that was a bit of a surprise because you think of someone who’s going to cause an accident was someone who was speeding but it actually turned out to be a sixty-nine year old man so that’s again that came up on a flip too — a subtitle — which is I think good reinforcement because if he would have just said it I would have thought that maybe he’d misread his teleprompter or something. Uhm ... yeah.

R: How much do you think you’ve understood of the clip. All of it or most of it?

C: I think pretty much most of it. I think if I hadn’t understood anything it is where that old lady was talking about what happened and I don’t know if perhaps that isn’t all that important anyway.

R: Overall, how do you think the visuals affected your comprehension?

C: This one I could think affected them more than the last clip because as I said to you the first impression I had of what was going to happen in the rest of the story like the first sort of instantaneous scene setting for the rest of the story kept changing as we went through when I thought it was going to be in the city and it was in the country and then my visuals of what — I had a city gateball field all sorted out and I get into a country one. It helped sort of I think to have the subtitles — not the subtitles but the — the headlines particularly because when it is just at the start the newsreader is reading and it is pretty boring and you tend to switch off if you don’t have anything to look at. Uhm and later on when the guy who was actually arrested for not driving properly was sixty-nine I was quite surprised he was that old I had had the impression it was someone younger. Actually I don’t know why but I had the impression it was going to be a young mother. Who was going to say like she made a mistake because the children were carrying on in the back seat or something like that. I just really had the impression it was going to be a woman so I was quite surprised. I don’t know why. (laughs) I guess it is because I have seen fairly recently I guess a Japanese video of ‘not news’ but a documentary where a woman had crashed a car so I guess that is still in my mind. But that was quite a while ago. Hmmm.

R: Anything else about your comprehension?
C: Uhm don’t think so but this is very — this particular scene is a sort of full of very typical Japanese scenes like people sort of wearing things that I am happy to see Japanese people wearing and stuff like that. And the sort of general tone of the NHK broadcasts is such that I’m very familiar with it so that sort of sets me back into Japan and so I’m like in a Japan frame as it starts so I think that brings up a lot of background knowledge to start with like we are in Japan and so everything — we can pretend we are there and then sort of go on from there.

R: Would you like to review the clip or just move on. Your choice.

C: I might go on to the next one.

*NHK: A0

C: So it’s no one. Again, it’s just the newsreader so I don’t know what going to happen.

*NHK: A0 - A6 ‘Ee, Nara-ken Asuka mura no kyuryo de, ee Asuka jidai no kyodai na ishigaki ga mitsukemashita.’

C: Whoa! The first thing is that I don’t understand almost none of that. Okay. I know we are in Nara and a big something has been discovered. It sounds like a stone wall but like ‘what’s that has to do with anything?’. I think it’s got a lot to do with a word that I didn’t understand. I don’t know what it was. And like even though the headline has come up I’m not really . . . and that looks like (points to kanji) sort of palace or temple — something like that — so I’m not . . . hmm. So what I’ll do is suspend belief for the time being and keep going and see what happens.

R: Wait. Why did you choose to stop the clip at this point?

C: It was sort of his voice went down like it was the end of the sentence, I think or the sort of end of a chunk so I thought I would stop there and get the first bit before going any further. Although I still haven’t got it. And I can’t go back?

R: No, I want to understand your process of comprehension. So how do you think the visuals so far have contributed to your understanding?

C: Uh, not much. The first word here (points to kanji), that sort of ‘stone wall thingo’ — even in inverted commas so I’m not really sure about that either and uh, is what I thought he had said and now that’s confirmed it and I know it has something to do with the imperial family and something to do with a palace or a something and a big images are pleasing as they bring back memories

visual context helps to put her ‘in a Japan frame of mind’ that assists in bringing out background knowledge

image appears

expects that nothing will much happen

stop one; six seconds

end of sentence

seems pleasantly surprised to have a challenge

begins pulling up background knowledge and constructing a story

seems to be a good idea to not create too strong a version of a story at first

sensitive to intonation which she also uses for a clue

stops on the audio track

wants to recurse

decodes the headline

suspending judgement because
object but the word that he said that I didn’t understand sort of has chucked the whole thing out of dislocation so it’s like ‘uhm’.

R: Anything else you would like to add before going on? What are you thinking the clip might be about? Any prediction?

C: Well, I guess . . . I’m not sure. There’s a word that he — something that he said earlier that gives me a clue that it is really old so it is something old like — that makes me think it is really old — so it’s like an archeological dig or something is what I’m thinking of. Especially when you get things like ‘stone walls’ and stuff and plus he said ‘Nara’ which is a place, a part of Japan where you’ve got a lot of traditional stuff so — temple bits and whatever.

R: Okay, please go on.

*NHK: A8 - A20 ‘Kono ishigaki wa sono go no chosa de Nihon Shoki ni Saimei Tenno ga tsukutta to shiruarete iru e rikyu no ichibu to mirare, Nihon Shoki no kijutsu o urazukeru shiryo to shite chumokusarete imasu.’

C: Okay, uh, right. I think we are still with the stone wall. I wish I had the subtitles back. The bit of the subtitle that disappeared is someone’s name I think. And the piece of the archeological remains date from that particular emperor’s time, I think. And uhmm it’s like an example of — I don’t know, I’m making it up now — architectural wall building in early Japan. The word he’s using is ‘shoki’ and that’s like the ‘early era’ or ‘the very start’ of like recorded history type thing. But there’s something else that he said that I didn’t understand again and so I’m losing my grip on this one. It’s sort of like I’m not happy with it and how it’s progressing. Like I’m sort of . . . well there’s two or three sentences in there and I’m not getting it.

R: Do you think that is because of your lack of background knowledge or a vocabulary problem? Specifically, why are you losing your grip?

C: Well, I keep thinking that he is speaking faster than on another clip so it’s like running past me at a greater speed and there’s like — I think so far there’s been two or three words that I think have been fairly central to the conversation and I just have no idea what they are. One of them — hmm, I’m really not sure and I wouldn’t even like to take a guess. Uhm . . .

R: So summarize so far what you think it is about.

C: It sounds like someone has found a piece of like architecture, like this wall, I think ... which is like of sufficient age to be like a serious archeological type find reflecting the period of I think it was ‘Sai mai’ the Emperor Sai Mai or something like that who — the sort of era and
that era is very early on in the piece so it is representative of the architecture or building of the very earliest possible sort. I think. Something like that. But I don’t know who found it or where or anything. I know we are in Nara but...

R: Let’s go on if you’d like.

C: Okay.

*NHK: A22 - A40 ‘Daikibo na ishigaki ga mitsukatta no wa Nara-ken Asuka mura no kyuryo no shamen de. Jimoto no kyoiku inkai ga hakkutsu chosa shite imashita. Ishigaki wa sandan ni watte tsunare ichiban suso no bubun no ishigaki oki wa ippen ga ni metoru mo aru. Okina kako gan ga riyosare kyuryo o shui go hyaku metoru o torimaitei ita mono to mirarete imasu.’

C: Ahh there’s a lot of words that I don’t understand. Well there are a lot of ‘kanji words’ that I can’t visualize the kanji for and so I’m also having a lot of trouble keeping up. I mean I can sort of look at it and there’s a lot of big stones and they’re like on three levels and stuff but I think if I saw a few more subtitles I’d be happier. I could sort of confirm that I think that’s what I think it is. It’s like — I sort of think this might be the case but I’m not prepared, I’m not confident enough even to guess at it. But if I sped this up I’d better happier (laughs)

R: No, just tell me what you are thinking so far.

(laughs) I’m not sure. I have to go back and listen to it again to be honest. There are words that I — that are sort of zapping past and there are too many like serious ‘kanji words’ that I’m not familiar enough with to sort of grasp. Uhm ... it’s very like ‘technical’ more technical than I would have thought would be the case. Also this is a field that I’m not particularly familiar with so I don’t have the vocabulary, I guess. But this last sentence was just getting out of hand. It was like there was so many kanji words that I just couldn’t string them together. There’s something else I was going to say ... What was I looking at? I don’t know, I might remember it later.

R: How do you think seeing the images has affected your comprehension?

C: It’s hard to say. It’s talking about the stones being in I think three levels or something and you can see them so that’s interesting at the very start, just after where I stopped it there, it said it was at the base of a steep slope or something and you can see that so that was comforting but ... because I don’t know the words that I don’t know I’m not sure if the vision — the pictures are helping you or not because I don’t understand what it is. I’ll have to go back and listen to it again. This would be the sort of article that if it was on the news I would be thinking ‘Ummm’ and I’d

R: Let’s go on if you’d like.

C: Okay.

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be starting to wander. My mind would be doing something like if I had done my preparation for tomorrow or something even though I find historical things really interesting.

R: So out of this clip — out of this section of the clip — how much do you think you understood of it: all of it, most of it, some of it or none at all.

C: Probably some — maybe.

R: And what would be your number one problem? I guess not number one, but your main problem in comprehension for this area?

C: I think it is some of the vocabulary. It’s just sliding by me. And just before we went from the newsreader to the actual clip there was a picture — I think it was a road sign saying like ‘where we are’ like a town name and I couldn’t read it like it was too small and that sort of threw me as well. It would have been nice to know what that said. So, anyway.

R: Okay, let’s go on.

C: Okay.

*NHK: A42 - A68 ‘Issho ni shutsudo shita doki no nendai kara Asuka jidai no mono to wakarimashita. Kono yona daikibona do boku koji wa toji ogata kofun no chikuzo no sai ni miraremasu ga. Kofun igai de mirareru no wa Asuka chih de wa hajimete da to iu koto desu. Asuka jidai no nazo no seikizo butsu no ‘Sakatsuneishi’ ga aru kono oka wa Tenno no kyuden no nochi no ‘Okamoto no miya’ to mirareru suiteichi ga higashi e san byaku metoru no tokoro ni arimasu.’*

C: It’s just going and going and going (laughs). Uhm ... my thought at the moment is that this would be so interesting if I understood it. It is such a shame that it is going past. It’s the sort of thing that if it was an hour documentary I would watch but by the time we got to this stage I probably would have picked up the vocabulary, I think (laughs). Uhm about this stage of the story I would have run into my bedroom and gotten the dictionary and come back and sat there going ‘What are these words’ or I would have like started to scribble words on the edge of the newspaper and make up a little vocab list to go look up later on. That’s for sure. There’s a lot of stuff in here that’s like — it sounded like an emperor’s name. I think an era name that I’m just not familiar with that goes past me too and again it sounds like a lot of full character kanji words that I just can’t visualize the kanji for so I don’t know and it got so incomprehensible that I stopped it.

R: How do you think seeing the visuals here affected your comprehension? In this last section.
C: In this last one I think this was necessary because if we are talking about this stone here that is shaped like a boat or something — don’t know how — and it is actually called ‘The boat-shaped stone’ or whatever that was on the screen and that was useful and I think and that was the only word that I could pick up I think of the specialist vocab. Uh, so yeah, that’s handy and also they’re talking about — I don’t know if they have carbon-dated it or what but they’ve dated some dirt around the stone wall to a certain period and that helps date it and also this sort of earth is usually found where they have ... they call it ‘kofun’ sort of ‘burial ground things’ and they were saying how unusual it is to have such a load of dirt just left lying there when there’s no ‘kofun’ in the area. And I know what a ‘kofun’ is and I can latch onto that and I thought ‘alright, okay’ but it didn’t seem to help me because there isn’t any ‘kofun’ there and it is unusual because there are none so that didn’t really help. And I think I was so happy because I recognized a word for a change that I missed the next couple of words in my excitement.

R: Why did you choose to stop the video clip at this point?

C: Uhm again I think it sounded like they were coming to the end of a sentence but also like I said before it was getting so long that I couldn’t understand it. I just — the lack of understanding was getting greater and greater for my sort of — comfort was decreasing proportionally so I had to stop it. Otherwise I would have lost anything that I understood at all, I think.

R: Anything else you would like to add on this section so far? How do you think the story will progress?

C: I don’t know I guess that all we can — it has something to do with all this stuff. But I’m not sure it sounds like it might have been a teacher that found it. And it sounded like a high school teacher or something rather than person who was professionally an archeologist. So I would imagine it would be taken over by a professional archeological team who would then, you know, make it an ‘official site’ and do proper research on it. Uhm, who knows? Maybe they’ll even say things like you know ‘The results of the analysis are expected by next April’ or something. I don’t know.

R: Well, if you would like to go on.

C: Hmmm, let’s see.

*RHK: A70 - A104 ’Nihon shoki ni wa Saimei Tenno ga kyuden no higashi ni rikyu no Futatsuki no miya o tsukuru nado to shirusarete imasu. Osoraku Futatsuki no miya to i no wa keyaki no ga. Futatsu desu ne. Okina keyaki ga tatteiru tokoro kara sonoyo ni yobareteirun darro to omoimasu. Sono mae ni wa “Sakatsuneishi“*
C: Hmmm . . . yeah, there’s still a thing that I don’t understand.

R: Please tell me what you are thinking.

C: I guess ... alright, so they then went to a picture of a book that I don’t know probably in the National Library or something and it had a mention of this ‘rikyu’ — I can’t think of what it is in English. Like a ... a sort of a ... I don’t know like it’s a separate building. Not the main palace it’s sort of like a holiday home but not quite — a good example, really (laughs) but like another sort of palace uhm that might have been the word that I missed at the very start. Uhm, anyway in this book they have a mention of this ‘rikyu’ that uhm the emperor Sai Mai or whatever. It is written that he had this temple built, this palace built uhm and it was called — and this is where I lost track again — it was called something like — I don’t know. I really had the impression that it was called ‘futatsuki’ or ‘nigatsu’ or something like that (laughs). And I had all this ‘nigatsu’ and two and numbers in my head and then the sort of academic looking guy said something like — I had visions of it having to do with months or moons or something like that — and he was talking about how it is obvious that there are two ‘kiyaki’ trees and that was what gave the place its name and it was like ‘ What! What’s that got to do with anything!’ So I’m getting lost again which is really unhappy. Uhm, and he was saying something along the lines of that ‘This is looking really promising — this is going to be the biggest archeological find and we can look forward to some really fabulous data from this’ but uhm ... I don’t know.

R: How did seeing the visuals in this section affect your comprehension?

C: Well, just a little bit earlier they showed the book and the bit where it said ‘Blah, blah, blah’ and because I was hearing this — I don’t know — ‘nigatsu’ or ‘futatsuki’ or whatever I was really looking for ‘two’ and ‘month’ on the screen and I couldn’t see them anywhere and it was driving me crazy and then we go to this picture of a guy who was saying it was because there were two ‘kiyaki’ trees and I’m going ‘What!’ . If I had known to look for that I might have tried but I don’t know the kanji for ‘kiyaki’ anyway so ... Uh, anyway, uhm I guess the visual, the book, didn’t really help because it just made me get more confused or at least I confused myself. Although it is something that I’d like to have a look at the next time I go through. The academic looking guy didn’t really help that much because uh he — visually he didn’t add anything he just kept talking and making life difficult because I didn’t understand what he was saying (laughs). Although at the end you’ve got this picture goes about explaining goes about explaining goes about explaining goes about explaining goes about explaining goes about explaining concerned with the ‘puzzle’ of concerned with the ‘puzzle’ of concerned with the ‘puzzle’ of concerned with the ‘puzzle’ of concerned with the ‘puzzle’ of concerned with the ‘puzzle’ of the videotext as much as the the videotext as much as the the videotext as much as the the videotext as much as the the videotext as much as the the videotext as much as the the overall meaning overall meaning overall meaning overall meaning overall meaning overall meaning emotional reaction emotional reaction emotional reaction emotional reaction emotional reaction emotional reaction the specificity of detail that she the specificity of detail that she the specificity of detail that she the specificity of detail that she the specificity of detail that she is attending to is quite fine is attending to is quite fine is attending to is quite fine is attending to is quite fine is attending to is quite fine talking heads alone are not that talking heads alone are not that talking heads alone are not that talking heads alone are not that talking heads alone are not that talking heads alone are not that useful useful useful useful useful
of this little hill at the bottom of which I guess it is where
the dig is situated uh I don’t know you can see perhaps a
bigger view of that it might sort of prove that that ‘hill’
isn’t actually a hill but a dig but I don’t know. That’s the
impression it gives me. But uh ... aware of the tradecraft and
restricted interpretation

R: Anything else you would like to add before you
review?

C: I’m very unhappy. The the — what’s the word in
English? — the content is something that I’m really
interested in and it is really agonizing that I can’t understand
each of it to happily sit here and think ‘That’s cool’. Uh I would — this is something that I really really want
to understand — like I sort of understood all about the lost
money and the old people, that’s fine but that sort of doesn’t
really matter. This is something that really matters and
because I can’t understand it it is driving me crazy (laughs).

R: Well, uh, please review as you wish.

C: Okay, I’ll have to find out what is going on.

*NHK: A0 - A2 ‘Ee, Nara-ken Asuka mura no
kyuryo de —’

C: Yeah, what’s a ‘kuyiryo’? Nothing on the screen to
help me. Hang on.

*NHK: A0 - A2 ‘Ee, Nara-ken Asuka mura no
kyuryo de —’

C: ‘Kuyriyo’ . . . ‘kyuriyo’ . . . Okay ‘kyuriyo’ is the
word that I’m stuck on. What he said before that is just
Nara-ken and then the name of village so that doesn’t really
matter what that is. ‘Kuyriyo’ — it could be ‘old
something’ an old like ‘path’ — ‘riyo, riyo’ — can’t think.
This is the stage that I would be scribbling on the edge of
the ‘Green Guide’ (a local newspaper television section) and
going to look up the dictionary later on. Okay.

*NHK: A0 - A6 ‘ — Asuka mura no kyuryo de,
 ee Asuka jidai no kyodai na ishigaki ga
mitsukemashita.”

C: Okay, ‘Atsuka jidai’ (Asuka era) is the thing they
found dates to the ‘Atsuka jidai’ which I might be able to
write but I can’t tell you when it is. ‘Atsuka jidai’ hmmm —
Okay, so we know it is really old.

*NHK: A8 - A10 ‘Kono ishigaki wa sono go no
chosa de Nihon Shoki ni Saimei Tenno ga —’

C: Oh, so that’s what he said.

*NHK: A2 - A16 ‘ — ishigaki ga
mitsukemashita. Kono ishigaki wa sono go no
chosa de Nihon Shoki ni Saimei Tenno ga

her high level of interest in the
story drives her efforts

decodes carefully
notes relation to the written
script

a wider view of the story

a third successive repeat, a bit
longer six seconds

two seconds

immediate repeat

repeats before identifying the
word as a source of problems

two seconds

a word perceived to be key

two seconds

not explained
tsukutta to shirusarete iru e rikyu no ichibu to mirare —’

C: I’m an idiot. Oh god. Uhm, he said that the found this piece of stone wall and it later proved to be part of this ‘rikyu’ — this palace built by this Sai Mai — Emperor Sai Mai in this era. The word I couldn’t get was his bloody fault (laughs). He said — what he said was — ‘We found this thing and . . . ’ what he was trying to say was ‘sono gono’ which is like ‘as a result of a survey later it was thought to become this’ and it was the ‘later’ that I couldn’t pick up because he sort of says ‘blah, blah, blah’ and then he goes to say something else and changes his mind and comes back to the script so it sounded like ‘sono go’ or ‘ha ha sono go’ and I couldn’t think of what that was and that really surprised me.

*NHK: A2 - A20 ‘ — Asuka jidai no kyodai na ishigaki ga mitsukemashita. Kono ishigaki wa sono go no chosa de Nihon Shoki ni Saimei Tenno ga tsukutta to shirusarete iru e rikyu no ichibu to mirare, Nihon Shoki no kijutsu o urazukeru shiryo to shite chumokusarete imasu.’

C: Uhmmm, now I get it. Well that’s one vocab item down (laughs). And he was just saying at the end there that that sort of — and I missed this bit before because I guess I was worrying about the first bit — saying that this is sort of like proves to us how technologically advanced they were at that stage like more than you would have thought of which isn’t a hard sentence at all but I guess I was still thinking about this damn ‘sono go’.

R: So I guess what I wanted to ask you when you stop and start what is your main reason for stopping?

C: I guess I was just trying to refine that little bit that I couldn’t understand, just trying to pick up just that. And once I stopped — because he starts with ‘ha’ and says ‘sono go’ I just had to get one time where I missed that ‘ha’ and started with that ‘sono go’ and picked up the word that I thought was right and thought ‘Ah, that’s what it is’ so this bit is like ‘I can leave it alone’. It’s like one of those things where as a learner of a foreign language you don’t know where typos are so you spend ages in the dictionary trying to find a word that doesn’t exist because you don’t know that it is wrong. It’s like that. You hear someone speaking and you think you’ve heard the right thing but they may have sort of stopped and changed their mind. And that’s the thing that is confusing. I was just really trying to get down to that one word and pick up what he said.

*NHK: A22 - A28 ‘Daikibo na ishigaki ga mitsukatta no wa Nara-ken Asuka mura no kyuryo no shamen de. Jimoto no kyoiku inkai ga hakkutsu chosu —’

C: All right, we’ve got that ‘kiyuryo’ again . . .
‘kiyuryo no somen’ because I said earlier that it was found at the base of the steep slope well the steep slope is obviously ‘kiyuryo’ — and god knows what that is — I mean I guess it is that sort of ‘lump’ in the middle of the screen, that sort of mountaineous-looking thing but still I don’t know what it is which is irritating. And that sign that I couldn’t read before it turns out to be that stone — ‘sake fune ishi’ thing — so that’s okay I know what that is. Now that I know what it is I can ignore it because it is not that important. But let’s go back and just check.

R: How has that helped you seeing that sign?

C: I guess it — not so much helps but — before it was irritating me because I didn’t pick it up and it was sort of like ... infringing upon my other activities but now that I know that I can ignore it. It doesn’t matter. (laughs)

R: Oh, okay.

I just need to start about there.

*NHK: A22 - A28 ‘Daikibo na ishigaki ga mitsukatta no wa Nara-ken Asuka mura no kyuryo no shamen de. Jimoto no kyoiku inkai ga hakkutsu chosa shiteimashita.’

C: Okay, uhm, it — I said that I thought that it had been found by a teacher? Well, someone from the ‘kyoiku inkai’ sort of like the ‘education committee’? Uhm, who had — I’m almost tempted to say they were looking for skeletons but I think I’ll go back and do that again. Because I think he said ‘hakutsu’ and a skeleton is a ‘hakotsu’ so I think I’ll go back. But then skeletons wouldn’t be in that out of place so ... (laughs).

*NHK: A22 - A28 ‘Daikibo na ishigaki ga mitsukatta no wa Nara-ken Asuka mura no kyuryo no shamen de. Jimoto no kyoiku inkai ga hakkutsu chosa shiteimashita.’

C: ‘Kyoiku inkai’ so lots of them — the whole committee was out there looking for ‘hakutsu’ ... ‘hakutsu, hakutsu’ ... Okay, ‘hakutsu’ is my problem I can’t think of a kanji that would go with it. And it is confusing me because I used to live in a place where very close to there was a really fabulous archeological site called ‘Hakitsu’ which is very close sound and uhm which is ‘cave dwellings’ of prehistoric peoples and so looking at this it is very similar so it’s kind of getting confused in my head. Uhmm ... 

R: I’ll just flip this tape.

C: Uh-huh.

END SIDE ONE
R: Okay.

*NHK: A24 - A32 ‘Nara-ken Asuka mura no kyuryo no shamen de. Jimoto no kyoiku inkai ga hakkutsu chosa shiteimashita. Ishigaki wa sandan ni watte tsumare ichiban suso —’

C: I still can’t get that.

*NHK: A24 - A28 ‘— kyuryo no shamen de. Jimoto no kyoiku inkai ga hakkutsu chosa shiteimashita.’

C: So, okay we’ve got this ‘kiyuryo’ that I still don’t understand and this ‘hakutsu’ which is something like archeological but I just can’t think of what it is. So we’ll just do that last bit.

*NHK: A24 - A36 ‘Jimoto no kyoiku inkai ga hakkutsu chosa shiteimashita. Ishigaki wa sandan ni watte tsumare ichiban suso no bubun no ishigaki oki wa ippen ga ni metoru mo aru. Okina kako gan ga riyosare —’

C: Uhm, maybe. I was talking about how it had been in three layers or three steps. There’s ... actually a lot of information in this sentence.

*NHK: A30 - A32 ‘Ishigaki wa sandan ni watte tsumare ichiban suso no bubun no ishigaki oki wa —’

C: ‘Suso’ ... ‘suso, suso, suso’ — sounds like ‘hem’. Maybe it is. Can you have a hem on a rock? Perhaps it just means a foot.

*NHK: A30 - A36 ‘Ishigaki wa sandan ni watte tsumare ichiban suso no bubun no ishigaki oki wa ippen ga ni metoru mo aru. Okina kako gan ga riyosare —’

C: Okay so something about like the sort of foot of the — base? — of the wall ... was — to make a base they would use a big chunk of ‘kakogan’. It sounds like — well, I know ‘gan’ is stone ... ‘kako, kako’. Maybe it means something like, I don’t know, granite. Or uhm a big piece of lava, I don’t know where they would get lava from, but still — hmm ... a big piece of stone.

*NHK: A30 - A40 ‘— sandan ni watte tsumare ichiban suso no bubun no ishigaki oki wa ippen ga ni metoru mo aru. Okina kako gan ga riyosare kyuryo o shui go hyaku metoru o torimaiitei ita mono to mirarete imasu.’

C: And again what I didn’t understand is that ‘kiyuryo’ the one unknown word is
— that word. It goes right around, this stone wall, goes right around the circumference of this ‘kiyuryo’. But like it is interesting you have to hear the whole sentence you can’t just pick up a bit — you need to hear the whole flow, you can’t just — I need to go back.

*NHK: A30 - A40 ‘Ishigaki wa sandan ni waatte tsumare ichiban suso no bun bun no ishigaki oki wa ippen ga ni metoru no aru. Okina kako gan ga riyosare kyuryo o shui go hyaku metoru o torimaitei ita mono to mirarete imasu.’

C: Well ... it is actually in the past tense. It looks like it might have gone all around like five hundred meters around the ‘kiyuryo’. Whatever that was.

R: And how are the visuals helping you during this process?

C: A bit because as they’re talking — like they started up here and said it is in three levels and then it sort of went down and you can see the three levels and then they said the ‘suso’ which is one big chunk of ‘kakogan’ so we’re looking at the bottom so also helped me to pick up that it might be the base or the foot and I’m pretty sure that ‘suso’ means hem but I’m not sure. Something like that. But it’s also getting to the stage where you are lost among a lot of rocks and it is starting to — I spend more time thinking of the vocabulary than looking at the rocks. It is starting not to be relevant. We’ve done that bit. I’ll start here.

*NHK: A36 - A44 ‘— kyuryo o shui go hyaku metoru o torimaitei ita mono to mirarete imasu. Issho ni shitsudo shita doki no nen dai kara Asuka jidai no mono to wak arimashita.’

C: ‘Tsudosha, ishi ni tsudoshita’. ‘Tsudo’ is another one that I’m not really sure about but it sounds like ‘came out’ or something. So maybe the dirt that came out, along side — along with the rocks. There’s something about them that tells people that it is from the ‘Atsuka jidai’ but what is it that tells you that.

*NHK: A38 - A44 ‘— torimaitei ita mono to mirarete imasu. Issho ni shitsudo shita doki no nen dai kara Asuka jidai no mono to wak arimashita.’

C: Oh god, what am I saying? ‘Doki’ is uhm ... ‘pottery’. So ... judging from the age, ‘nen dai’ of the pottery that came out that is sort of around the stones they figure that is was from the ‘Asuka jidai’ — whenever that was.

*NHK: A46 - A54 ‘Kono yona daikibona do boku koji wa toji ogata kofun no chikuso no sai ni miraremasu ga. Kofun igai de mirareru no wa Asuka chih o de wa hajime da to iu koto desu.’

irritating her
must reach an understanding in context
repetition of this section
complete sentence
hones in meaning and is satisfied with the level she achieves
images become less relevant in successive repetitions
moves on gradually
complete sentence
identifies key problematic words but makes a best guess and moves on
a successive repetition
complete sentence
admonishes herself for not figuring it out sooner comes to a more solid version of the story
moves on past the earlier problem area completely
complete sentence
C: Okay ... uhm, now I’ve got a bit of a better hold on it. So it’s not about dirt we’re talking about the process of engineering — ‘doboku’ — civil engineering. So in order to make this stone wall the sort of technological ability that was needed to do this was most commonly seen in the making of the ‘kofun’ — those burial mounds — so to see it in this and at this early stage I think is quite unusual — I think.

R: How do you know that for example?

C: Because it helps to see these guys back here. They look like civil engineers that’s sort of what like workmen wear so it gets you into that frame of mind, I suppose.

*NHK: A48 - A54 ‘ — ogata kofun no chikuzo no sai ni miraremasu ga. Kofun igai de mirareru no wa Asuka chihō de wa hajime de to iu koto desu.’

C: All right so this is the first time that they’ve actually seen this uhm ... sort of engineering technology used for something that isn’t a ‘kofun’.

*NHK: A54 - A68 ’ — hajime de to iu koto desu. Asuka jidai no nazo no seikizo butsu no “Sakatsuneishi” ga aru kono oka wa Tenno no kyuden no nochi no “Okamoto no miya” to mirareru suiteichi ga higashi e san byaku metoru no tokoro ni arimasu.’

C: Again there’s a name in there that I’m not familiar with that is off-putting especially if its a Japanese imperial names can be quite long. Uhm, but he was saying that in this area which also has this stone which they were talking about — but they don’t say much about the stone — uhm ... uhm, uhm, uhm ... something about this person from history whom I can’t pick up. I’ll try again.

*NHK: A52 - A68 ‘ — kono oka wa Tenno no kyuden no nochi no “Okamoto no miya” to mirareru —’

C: I think it says ... because remember that I was telling you this was called a ‘riyuku’ which is a separate building — I think that it’s saying is that it is three hundred meters from the old one, the original, like the main palace which was called ‘something’ that I can’t understand.

*NHK: A60 - A64 ‘ — kono oka wa Tenno no kyuden no nochi no “Okamoto no miya” to mirareru —’
C: ‘Kono oka no’ something ... hmm.

R: Do you think the kanji on the screen is helping you? a bit intrusive

C: What kanji on the screen? (laughs)

R: Oh, just that little bit.

C: Oh that. No that’s just the stone, the name of the stone it’s called ‘Sakefuneishi’. Don’t know why. But I know the bit I don’t know is either the name of someone or the name of the palace, so it doesn’t really matter, I think. Not for the time being, anyway.

knows that writing on the screen isn’t that important to the overall understanding

*RHK: A62 - A68 ‘ — kyuden no nochi no “Okamoto no miya” to mirareru suiteichi ga higashi e san byaku metoru no tokoro ni arimasu.’

R: And how is that helping your comprehension? Seeing the kanji . . .

C: Yeah, so — it’s three hundred meters east of the main palace, I think. And the palace is called something ‘nomiya’.

seems to be narrowing a search to improve understanding

*RHK: A70 - A76 ‘Nihon shoki ni wa Saimei Tenno ga kyuden no higashi ni rikyu no Futatsuki no miya o tsukuru nado —’

C: He did say ‘futatsu ki nomiya’. ‘Futatsu ki nomiya’. Oh, I get it. He’s absolutely right. It is indeed two kiyaki trees (laughs). Oh, I get it. I was looking for twos which looks like — well there’s part of one there and its not — you’ve got to have more of a chance to check out the readings on the side of the kanji. But this is ‘ryo’ as in ‘ryoshin’ like two, both. And this is — I guess -- now it is a kanji that I know but I wouldn’t have thought of it. If someone said write the word for ‘kiyaki’ I don’t think I could have come up with it but now that I see it I recognize it from a town near where I used to live so ... now the other guy said that it was two kiyaki trees and like I can see it ... yeah. I agree with that. That is the one for ‘palace’.

properly understanding the audio helps decode a visual element

R: And how is that helping your comprehension? Seeing the kanji . . .

C: I guess it just confirms for me what the academic guy looking guy in the next scene was saying earlier about how you can imagine how it was name because of the two trees (laughs). At the time I was still confused and I was looking for two months and that was what put me off so again like with the sign or the name of that strange stone it doesn’t so much help me but now I know that I can ignore it. I know what I can happily ignore. But I’ll go back again ... I want to find out where the book is. Nihon ...

once a point is understood, it can be evaluated and ignored if needed

*NRHK: A70 - A78 ‘Nihon shoki ni wa Saimei Tenno ga kyuden no higashi ni rikyu no Futatsuki no miya o tsukuru nado to shirusarete

repeats
imasu. Osoraku Futatsuki no miya —’

C: ‘Osuraku futatsu ki nomiya’ … hang on. Now I think I know what it is and I want to go back and find the name of the palace — the thing that I didn’t know before.

*NHK: A56 - A68 ‘Asuka jidai no nazo no seikizo butsu no “Sakatsuneishi” ga aru kono oka wa Tenno no kyuden no nochi no “Okamoto no miya” to mirareru suiteichi ga higashi e san byaku metoru no tokoro ni arimasu.’

C: Completely different. It was nothing like that at all. Okay. So, I think what I’ve established is what we’ve found or what this archeological dig is about is a place called ... what was it again? ‘Futasuki something’ but I think the main palace is what he’s talking about is something that I don’t understand but that’s okay — we can ignore it.

*NHK: A70 - A82 ‘Nihon shoki ni wa Saimei Tenno ga kyuden no higashi ni rikyu no Futatsuki no miya o tsukuru nado to shirusarete imasu. Osoraku Futatsuki no miya to iu no wa keyaki —’

C: All right this is the guy who was talking about the two ‘kiyakis’ and I know what he said but I’m still looking to see where he comes from. And having realized that he comes from the ‘Nara National Cultural Bunkazai -- what do you call that? — the cultural . . .

R: Centre.

C: Yeah, no . . . more than that the sort of cultural valuables.

R: Cultural properties?

C: Yeah, sort of research centre and now I give him permission to say things that I won’t understand that I can accept because obviously he’s someone in the field. I would have never have called that ‘futatsuki’ — oh my god.

*NHK: A78 - A88 ‘— shirusarete imasu. Osoraku Futatsuki no miya to iu no wa keyaki no ga. Futatsu desu ne. Okina keyaki ga tatteiru tokoro kara sonoyo ni yobareteirun darro to omoimasu.’

C: Well that was pretty obvious now that I know what he is saying. Like so the name of the palace comes from the two kiyaki trees out in the front. That’s pretty boring. Okay.

*NHK: A80 - A104 ‘Osuraku Futatsuki no miya to iu no wa keyaki no ga. Futatsu desu ne. Okina keyaki ga tatteiru tokoro kara sonoyo ni yobareteirun darro to omoimasu. Sono mae ni
wa “Sakatsuneishi” ga arimasu. Sore kara dokan to itteimasu kara okina tatemono ga arunda to omoimasu. Kore made wareware ga sozoshitakoto ga nai zenbo ga wakaru hi ga machidoshi to omoimasu.’

C: Okay there are two more words that I don’t understand right at the very end. He’s saying that ‘We’ve got this place that we’ve just discovered it’ which looks pretty huge and not too far away from that we have that ‘sake fune ishi’ as well and so something about this looks like a bigger archeological site than we had imagined in our wildest dreams but there are a couple of words that I don’t know.

*NHK: A82 - A88 ‘ — keyaki no ga. Futatsu desu ne. Okina keyaki ga tatteiru tokoro kara sonoyo ni yobareteirun darro to omoimasu. Sono mae ni wa “Sakatsuneishi” ga arimasu. Sore kara dokan to itteimasu kara okina tatemono ga arunda to omoimasu.’

C: ‘Dokan to, dokan to’ . . . ‘itteimasu kara’ . . . ‘Dokan’ is a word that I don’t understand uhm I mean I do know a kanji that would fit into ‘dokan’ but it has nothing to do with archeology at all — it means like ‘sympathizing with someone’ and I don’t think that has anything to do with it. But ‘do’ could have something to do with ‘dokutsu’ which means ‘cave’ so it could mean something like that. Maybe a ‘dokan’ is like a cave or a opening in a rock.

R: In this part of your process, what are you looking for specifically — just vocabulary words?

C: Yeah, I’m looking for that ‘dokan’ and there’s another word that he is using at the end of a sentence that he says which I don’t know which I guess is probably not really earth-shatteringly important but now I just really want to know because I understand the rest of it. So just let me ...

*NHK: A92 - A96 ‘“Sakatsuneishi” ga arimasu. Sore kara dokan to itteimasu kara okina tatemono ga arunda to omoimasu.’

C: I don’t understand this bit. He’s saying ‘Dokan to itteimasu kara’ like ‘because there is this’ then it looks like it must have been a big building. So how — I still can’t figure out what ‘dokan’ must be ... that he can then say it must be a big building. It might be in this sentence.

*NHK: A94 - A104 ‘Sono mae ni wa “Sakatsuneishi” ga arimasu. Sore kara dokan to itteimasu kara okina tatemono ga arunda to omoimasu. Kore made wareware ga sozoshitakoto ga nai zenbo ga wakaru hi ga machidoshi to omoimasu.’
C: That little bit towards the end. Something that we had never imagined before. Like ‘tenbo’ or ‘jimbo’ or something.

*NHK: A98 - A104 ‘ — okina tatemono ga arunda to omoimasu. Kore made wareware ga sozoshitakoto ga nai zenbo ga wakaru hi ga machidoshi to omoimasu.’

C: Hmm . . .

R: What is going through your mind?

C: I still don’t know if that last word is ‘tenbo’ or ‘jimbo’ or what. I guess if I was suitably motivated like if I had a dictionary right there I would be looking it up and the other word ‘dokan’ too. In fact I’ll probably go home and look them up anyway (laughs) and ‘kiyuryo’ and all the other ones I didn’t know. Uhm. I guess . . . it’s not that important because it hasn’t happened yet like we’re going to find them, like when ever, something bigger than what we expected before. So that’s not so important to me I guess. The important thing is that now I do know where the place is and some of the place names and the area and some other major around there. From my point of if I wanted to find out more about it I could or if I was waiting for it now it could be in tomorrow’s newspaper or TV so if I wanted to find the article to find out what it was. That’s what would be what I would do if I was in Japan.

R: So just as we are at the end there, could you summarize the entire clip for me? The best you can do to try to summarize what you’ve understood.

C: I guess this clip to me seemed to be more sort of information packed than the other two. Like every single sentence had a lot more detail in it so it was a lot more time consuming to — it just takes like more sort of brain processing time I guess. Uhm, so . . . what have we got? We had — sounds like a teacher’s group, or education group getting together who were doing like a survey on something — probably like caves. I can’t think they would be going around looking for skeletons (laughs). There’s another word I have to look up ‘hakutsu’. And they find this bit of stone — this first stone sort of wall uhm . . . and it also happened to be near another major archeological site which is this ‘sake fune ishi’ thing uhm so further investigation revealed that site they found is a wall that is in three different levels with a big chunk of ‘kagogan’ at the bottom uhm at the ‘susso’ — another word I’ll have to look up tonight — you don’t have a dictionary, do you? (laughs) Wow! And it’s — judging by the pottery that came out that is around the wall they think it comes from this ‘Asuka’ era. And . . . this sort of wall was built using a technology which is seen usually in the building of burial mounds and because this is not a burial mound it is like the only place this technology has been observed in a different setting, not with burial mounds. Uhm, and . . . it -- they were looking at other sources. There

points exactly a phrase that is key to her understanding

repeats a small section

encourages

seeks to refine the level of understanding

can list what she doesn’t understand at this point and states that she will

constantly evaluates the importance of sections

places her self outside the study

asks for summary

offers an explanation of what took her time

can pinpoint her problems

lots of emotional reactions in here
is a reference to this place in a book which says that this emperor ‘Sai Mai’ had a sort of a separate palace built three hundred meters east of the main palace the name of which escapes me called ‘Futatsuki’ and I still can’t get over the fact that it is written using two kiyaki trees, not two months. A different two everything. And an academic involved, I guess, with this sort of says that judging by the potential size of this site and the fact that we have this ‘sake fune ishi’ close by leads him to believe that for a couple of more words that I don’t understand — there will be something really big under the hill. I think.

R: Is there anything else you would like to add? I guess in general one of my questions is — how did the visuals help you or distract you — affect you. Affect your comprehension.

C: Well, I guess in different ways for different things in different sort of times. As I said earlier it sometimes distracted me when I didn’t need — it was like a red herring — when I didn’t need to know something but because it was there I needed to know — or wanted to know — what it said or what it meant. Sometimes unnecessary as you can sort of follow the rest of the story by words alone as is common in TV they sort of need the visuals to fill up something they just can’t show you a blank screen. But sometimes it was very useful like — I really needed to see the name of the temple written down as I would have never guessed the kanji were like that. I don’t think that I would have recognized the name of the — of that stone if I hadn’t seen it written down. And although perhaps it wasn’t very important to know that it was in a certain village in Nara, having seen that from the start with the headline it was like ‘scene setting’ for me as I didn’t know then what ‘Asuka mura’ is so that could sort of help me with other words because the word ‘Asuka’ cropped up quite a lot as the name of the era as well. I guess things like — I guess it sort of works together though in some ways. I missed the pottery the first time around in this one because there wasn’t any, I think. And now I’m starting to think it wasn’t even pottery after all. But maybe it is. ‘Doki’ yeah, has to be, it can’t be anything else. But seeing people sort of scrubbing around in the dirt lead me off to think it was the dirt, the earth, that had like something like maybe they carbon dated it for the age and that wasn’t the case. It was the pottery. And ... stop, I think that’s probably about it.

R: Anything else you would like to add?

C: I guess what I tend to do is to sit there watching the news or whatever and I write down words I don’t understand and then when like the sport comes on or something that I’m not particularly interested in then I can sit there and flip through the dictionary and go ‘Oh, okay’ particularly with big news stories because they sort of continue on for several days or if you are like me you watch two news a night. You watch one and sort of get the introductory words and then you can watch the second news and it’s like understandable.
So what I’m going to do now is rush home and look up all those little words I don’t know. And I find that is actually very effective because uhm, I usually don’t do it at the time like I try to pick up as much as I can from the screen and from what is sort of happening there plus if you don’t get one word you miss the next two thousand sentences anyway so I try to get as much as I can even if I miss a lot. But I find that having to suffer and even if I get stuck on something and really have to listen to the news for the last five minutes and I still don’t understand this word when I do actually look it up it will stay with me for a very long time.

R: Oh, okay.

C: So it is very effective in that way. And I’ll remember — when I find out what it is — I’ll remember ‘hakutsu’ now for the rest of my life without a doubt.

R: That’s probably about it.

C: I think so.

END OF INTERVIEW
‘Denise’ has lived in Japan for two and a half years and has had six months formal Japanese language instruction. She has been out of Japan for the last three years though recently visited the nation for one week. She was trained for the protocol and computer.

*NHK: M0*

Researcher: Here you go. Just click twice (indicates mouse for the computer). Before you start just tell me what you can understand from the beginning.

Denise: From that. (indicates image on the screen)

R: Yeah.

D: I can’t read kana ... four hundred yen, four hundred amount of money or something ... uhm ... ‘go’ something ‘no’ ... I can’t read that ... ‘kara’... Four hundred four hundred ... either an amount of money or ... I can’t read that kanji. Because I can’t read kanji. Uhm, it’s NHK anyway, right. So should I keep going?

R: Yeah ... just start as you wish.

D: I just ... (indicates control window of the clip)

R: There you go.

D: This one?

*NHK: M0 - M6 ‘Chiba-ken no seso centa de atsumeta gomi no naka kara genkin yon hakyu man yen amari ga mitsukarimashita.’*

D: Okay, I’ll stop it. So that’s a ‘gomi’ ... ‘gomi’ — that’s where it comes from — ‘gomi’ is rubbish. I would like to work through it one more time without stopping.

R: No, no — just keep going ... just keep talking, just keep talking.

D: Okay it looks like ‘gomi’ something to do with the rubbish something to do with the rubbish ... four hundred is some amount of something, maybe something found in the rubbish. Can I do prediction here?

R: Oh yes, of course. How did the images affect you?

D: Uhm, it was really quick. I might slow that down. I didn’t really get a —

*NHK: M6 - M12 ‘Genkin mitsukatta wa Choshi-shi Nishiogawa-cho no Choshi-shi seso centa de ichi no gogo san ji han goro —’*

image M0 appears on screen

begins to decode headline can only read katakana or hirigana, and the number 400; speculates money involved

stop one; six seconds end of sentence

hears ‘gomi’; decodes hirigana headline wants to repeat

disallows repetition encourages comment

speculates on relation between rubbish and 400

didn’t really listen; asks about image too quickly

stop two; six seconds mid-phrase
D: There you go. ‘San ji han’ (three thirty). That’s obviously a rubbish tip or some ‘gomi’ it’s a rubbish tip and uhmm that’s what it’s about. That’s about all I know. ‘San ji’ something. I didn’t get that.

R: I’d like to ask you a few questions before we move on too quickly. How much do you think you understood of this section: all of it, most of it, about half of it or none at all?

D: None of those. I got more than — well, I can’t say ‘none at all’ because ...

R: Almost none at all?

D: Almost none at all. I don’t know what has actually happened. But I do know the place of where it is happening.

R: Why do you think you didn’t understand it very well? What’s your main ...

D: Well, the language was very fast and well above my level. That’s mainly it. I can’t — I think the images if anything have made me connect that — that ‘go’ means that means ‘mi’ and so ‘gomi’ which is one word that foreigners know very well in Japan. And uhmm, the images naturally showed me that’s what it is.

R: Why did you choose to stop the clip at this point?

D: Because the rubbish tip, the rubbish tip scene and the uhmm the machine picking up the rubbish to me that’s really explicit that that is ‘gomi’ that’s rubbish and I’m on track.

R: What do you think this clip will be about? How do you think it will develop?

D: Uhm, I think it has got to do with four hundred something. If this is money or an amount of something and it’s ‘kara’ ‘from’ something. So it has got to do with being found in the rubbish or something like that.

R: Again, how did the image on the screen affect your comprehension until now? Anything specifically about the images that helped your comprehension?

D: Up until now it’s pretty quick and I — I — the images themselves are also pretty fast and I was concentrating on the language but as soon as I saw that it was ‘gomi’ it connected that that word is ‘gomi’ and that’s the strongest thing so far. Up until then I didn’t get much of an idea. I was really concentrating on the language.

R: Is there anything else you noticed while you were listening? Or is there anything else about your listening that you think might be interesting?
D: That if I hadn’t had ... I think the actual images make me connect. Well I’ve also got the language here so I know ‘four hundred’ or some amount of something and I’ve got the image of the rubbish and I’ve got the word ’gomi’ so that means that I know I’m on track with my listening. If I just had to listen to that on the radio I would have no idea what the context is or anything. No idea at all.

R: Anything else you would like to add?

D: Uhm ... well for this being so far above my level I think it’s uhm ... I’m amazed that I’ve even picked up anything, actually. Because if I was just listening to it in a second language I’ve got no conception of the language I’ve got no conception of what’s going on at all but the images do help me to work out at least some of the key words are and that I actually did hear them properly.

R: And then go on if you’d like.

D: Okay.

*NHK: M14 - M16 ‘ — belta conveya hakondeita gomi no naka ni ichi man yen —’

D: ‘Ichi man yen’ ... ‘ichi man yen’ ... ‘ichi man yen’ ... uhh ... ‘ichi man’ ... ‘ichi man’ ... I’ve just forgotten if that’s a hundred dollars or a thousand dollars ... ‘ichi man’ ... a hundred dollars, Australian, it used to be a hundred dollars Australian, uhm ... maybe that has got to do with the four hundred, I don’t know.

R: Okay. Why did you choose to stop the clip at this point?

D: Because I understood the language.

R: And what specifically made you stop it?

D: Well it looked ... the language was ‘ichi man yen’ and I thought ‘okay’ that’s something that I can identify and also the picture moves down and it could almost be money in the piles here (indicates screen) so that’s when I thought maybe the money has been broken up or something has happened here or it’s in the rubbish or something like that. That’s basically it.

R: Uhmm, is there anything else you’d like to add before going on?

D: Not really, no.

R: We’ll go on then.

*NHK: M16 - M18 ‘ — satsu ga majitteriru no shokuin ga mitsukemashita.’

D: ‘Shopping’ ... ‘shopping’ ... I don’t know if that has visuals confirm understanding so far: headline on the screen being decoded admits that listening alone is insufficient awareness of text level and own proficiency pleased to be making some meaning visuals assist working out the storyline stops three; two seconds ends at familiar phrase repeats phrase to help activate associations draws on background to correctly identify yen amount doubts translation clip stopped at familiar phrase stop at point of recognition rubbish seen as money, perhaps because of association of yen amount with cash; firms up early speculation about the story mishears ‘shokuin’ (employee)
any connotations to me because the actual image is still the rubbish tip. Okay, now we’ve got notes here ...

*NHK: M20 - M22 ‘Choshi de keisatsu sho de kekka shirabeta yaburete inai ichi man satsu yon —’

D: ‘Yon, yon, yon’ ... four, so that might be the four hundred or the four whatever here ... can I go back to that bit there?

R: Oh no we’ll just keep going.

D: Just keep going. Okay ...

R: Uh, but wait. Why did you choose to stop the clip at this point?

D: Because we’ve got money here. And I had ‘ichi man yen’ before so I had a hundred dollars and I can’t see if they are hundred dollar notes or not (looks closely at the screen). They look like it actually. Uh, I heard the hundred dollar notes and I can physically see the hundred dollar notes and so there is some connection between what I’ve heard and what I’m seeing. Again, it verifies that I was listening correctly and that my understanding was correct.

R: Can you try to summarize the videoclip for me at this point? Just try to summarize.

D: I think money has been found in the rubbish tip.

R: Okay. How much money?

D: Well, uh, looking at the picture there’s wads of notes looking like a hundred yen — a hundred ‘ichi man’ notes — hundred dollar notes uhm but there is still ... and it’s interesting because the notes look like they are still in note form whereas before the notes looked like they could have been torn up and in the rubbish but they are actually in whole note form.

R: How do you think this clip will develop?

D: Uhm, well I think the notes have been found there and maybe it will develop and you’ll have the policeman who found it or the person who found it being interviewed or uhm ... there might be the actual story on how it got there will be explained but I don’t know if I will be able to understand that (laughs). Probably not! (laughs)

R: Is there anything else you noticed while you were listening or anything else you would like to add at this point?

D: Oh, without the images I wouldn’t have understood any of it. I think they really put it in perspective for me.
R: Okay. And uh go on if you would like.

D: Okay.

*NHK: M22 - M28 ‘— hyaku ju mai to. Seso centa no chikai de sudeni yaburete shimatta ichi man yen satsu no kirehashi nana ju mai amari ga —’

D: ‘Nana ju man yen, nana ju man yen, nana ju’ ... seven ... ‘nana ju’ ... seventy thousand yen. Which is a lot of money. Right? Which has been found. I mean I assume that’s what’s happening. I don’t know how it connects to the four hundred from before. But the Japanese it’s way too hard of a level of Japanese for me.

R: Oh, okay. Why did you choose ... 

D: But I did notice some words like ‘chigaimasu’ — ‘it’s different to somthing’ and things like that ... repeats phrase to allow time for associations awareness of level

R: Why did you choose to stop the clip at this point?

D: Because again I heard the word that I could identify and I could see the images of the money at the same time so the collaboration between ‘nana ju man yen’ and seeing the picture makes me go ‘Ah, okay, this is the main point here’. A correlation, sorry.

R: Uhm, how will the clip develop from now? Any different from your previous thinking?

D: No, they haven’t. They are still talking about the money so and uhm I can’t really understand what is happening with the money but it looks like more money than they anticipated? Or more money was found or ... you know, something like that. All together this much money has been found, something like that. The NHK keep using their logo in the background.

R: Anything else while you were listening or anything else that you would like to add you might think is interesting?

D: Uhm ... again, the fact is that seeing more money and hearing a higher number correlates. That’s about it. That’s why I stopped it there, So much language happening it’s whenever you can grasp something or you can identify it you have to sort of stop it there. Should I go on? to build beyond a basic story is difficult

*NHK: M30 - M36 ‘— gomi no naka ni majiteita koto ga wakarimashita. Kono genkin ga fukuru ni ireretate ita no kara arui ma kami de tsumareteita —’

D: ‘Kami eh, kami eh’ ... ‘Kami’ is paper uhm notes or paper. But I haven’t even listened to the words around it repeats phrase knows that word context is
but I haven’t heard the words around it I can’t grasp the words around it.

R: And why did you stop the clip at this point?

D: I suppose again it’s identifying a word and then saying ‘Yes, what I’m hearing is exactly what I’m seeing and I am on track to some extent’ which is so minimal it doesn’t matter and identifying the images through the language. And again if I was just listening to that on the radio I would have no idea if ‘kami’ was ‘god’, ‘hair’, or ‘paper’. Because I can’t pick up on the intonation. Or the context.

R: Has anything in the image specifically helped your comprehension so far? Besides — anything new?

D: No, it’s more it’s just verified it to me. Because I had an idea about what it was and the image it hasn’t changed much it has just got more money so it’s — and the actual vocabulary is being extended like you hear the word ‘kami’ so you know ‘Oh, okay — it’s ‘bill’ or ‘paper’’ but that that’s about it.

R: Anything else you would like to add?

D: Nope.

*NHK: M36 - M48 ‘ — noka nodo wa wakaranai to koto desu. Kesatsu no shirabe ni yorimasu to genkin ga majiteita de gomi wa kino Choshi shinai de shushu shimono de. Kesatsu de wa gomi shushu de kedo o shirabete —’

D: Uhm, I’m only predicting here because I didn’t understand any of that language.

R: So just tell me what’s going through your mind.

D: Okay the guy who was in control of the rubbish tip and he’s at the machine I think he’d been — he was obviously watching, watching through the TV cameras of what he was working with and either discovered the money or had some kind of involvement. I think he found the money in the tip.

R: Any prediction on how the clip will continue to develop?

D: No, I don’t know if he’s going to be awarded by his boss or something like that or by a policeman shaking his hand. (laughs) Something like that. (laughs). But again they don’t seem to have any role in this the whole filming is totally outside. There is no — so far there is no involvement of anyone there’s only been the money and him and it’s the back of him anyway.

R: In this last section, how did seeing the images affect important but can’t do this herself stops at a familiar phrase important to keep confirming storyline brings out all her associations with ‘kami’ to see if any fit notes that visual context does not seem to help now verification of developing storyline decides ‘kami’ has to do with the money, not other options awareness of level builds story line based on images and expectations of the story or visual context guesses that story may end in a stereotypical way, but is unsure of a ‘happy ending’ awareness of video technique disappointed not more revealing
your comprehension?

D: Well, it tells the story, you know. Because I lost the language completely there um and I don’t know what his name is in Japanese so the actual vision, the story, tells me — the vision, the visuals tell me what’s sort of happening and I can pick up I assume this is what’s happening that in using his controls he found the money. But I would have never been able to do that with language, no way.

R: Please continue if you would like.

D: Okay.

*NHK: M48 ‘ — genkin no mochi o sageshiteimasu.’

D: ‘Genki’ is that —

R: That’s the ending.

D: So is that ‘genken’? Is that the same as ‘genki’ — ‘being happy’? (laughs) Happy that he found the money? Could be.

R: Yeah, so just before you repeat it. Just tell me as much now before reviewing it. As much as you can understand from beginning to end. Give me a synopsis, a summary.

D: Uhm, in Chiba (laughs) this guy was uh working as a rubbish controller and he was viewing through the screens as he was controlling the forklift or whatever um and that he discovered a large amount of money, seventy thousand yen —seventy thousand yen was it? And umh ... he found it in the rubbish and it was actually in wads of money umh the paper was still in note form and he found the money and he was happy in the end. I don’t know if ‘genki’ was used in that context (laughs) or if I’m right out there (laughs). Yeah, I’m not quite sure about the four hundred, maybe they were umh ... I’m not even sure — if they were in piles of four hundred or something like that ... from four hundred or something.

R: While you review the clip what will you be looking for?

D: Well, I’ll try to find out more about the umh maybe the umh what the connection is with the four hundred and also ... umh how it came to be there or something like that. I might try to listen to some more verbs or something or I might know what’s some key nouns. I don’t know. That’s the best way of going about it.

R: Okay, let’s go on then.

D: Okay, does it go on again?
R: Yeah, as you wish. We can stop it wherever.

D: I don’t repeat it. It just keeps following through.

*NHK: M0 - M2 ‘Chiba-ken no seso centa de —’

D: ‘Senso centre, senso centre’ … I don’t know what
’senso’ is … ‘Senso’ is ‘war’. ‘War centre’ but I don’t think
it’s that! (laughs)

*NHK: M2 - M6 ‘ — atsumeta gomi no naka kara genkin yon hakyu man yen amari —’

D: ‘Mino ta, mino ta’ … in the gomi — I don’t know
if it was in the rubbish.

*NHK: M6 - M12 ‘ — ga mitsukarimashita. Genkin mitsukatta wa Choshi-shi Nishiogawa-cho no Choshi-shi seso centa de ichi —’

D: ‘Say so centre’ I don’t know what ‘say so’ means. grabs a phrase but can not
place it in the story; assigns
importance to it

R: Do you have any idea what it might mean or?

D: Unless it’s ‘tip’ — ‘rubbish tip’ — maybe. guesses at meaning, correctly

*NHK: M12 ‘ — no gogo san ji han goro —’

D: ‘San ji han goro, san ji han’ — three thirty.

*NHK: M14 - M16 ‘ — belta conveya hakondeita gomi no naka ni ichi man yen satsu ga majitteriru — ‘

D: ‘No naka ni’ — in the gomi ‘ichi man’ — okay here
we go — in the ‘gomi’ ‘ichi man’ — maybe the verb ‘to
find’ might follow on here.

*NHK: M18 ‘ — no shokuin ga mitsukemashita.’

D: I can’t get it.

*NHK: M20 - M24 ‘Choshi de keisatsu sho de kekkak shirabeta yaburete inai ichi man satsu yon hyaku ju mai to.’

D: ‘Yon hyaku ju mai, ju mai, yon hyaku, hyaku’ — I
don’t know what — ‘yon hyaku’ — oh, four hundred —
yon hyaku ju mai, ju mai, yon hyaku ju mai’ … uhm four

R: So could you explain to me what you are thinking?
D: Well four hundred ‘ju man’ notes were found, or ‘ju mai’ or ‘ju man’ — ten, ten — ‘ichi man’ ‘ju man’ — maybe ten, ten hundreds or forty or four hundred of those were found. Right, okay.

*NHK: M24 - M28 ‘Seso centa no chikai de sudeni yaburete shimatta ichi man yen satsu no kire—’

D: ‘Chikai de, chikai, chikai’ ... it’s like ‘different to’ it is different to that center or different to that place.

*NHK: M28 - M32 ‘—hashi nana ju mai amari ga gomi no naka ni majieteita koto ga wakarimashita.’

D: ‘Wakarimashita’. Why ‘wakarimashita’ why ‘understood’? It was ... I don’t know why.

*NHK: M32 - M36 ‘Kono genkin ga fukuru ni ireretate ita noka arui ma kami de tsumareteita noka nodo wa wakara—’

D: I thought it could get that, that ‘tsumari’ but ‘tsukuma, tsukumai’ — I can’t get that.

*NHK: M36 - M48 ‘—nai to koto desu. Kesatsu no shirabe ni yorimasu to genkin ga majiteita de gomi wa kino Choshi shinai de shushu shimono de. Keisatsu de wa gomi shushu de kedo o shirabete genkin no mochi o sageshiteimasu.’

D: No, I can’t get that last bit at all. I can’t get it. I can’t find out the language for that connection at all. But I can look at it and try to get an idea.

R: Before we go on, could you summarize the clip for me? What do you understand?

D: Uhm, in Chiba-ken there’s a tip centre and uhm at three thirty in the afternoon the ‘gomi’ I can’t verify whether this guy actually found it but I’m just taking a punt on this that the guy was looking and the tip control guy and he saw the money and he found the money in actual fact and it was four hundred ‘ju man’ notes and uhm that’s what he found. Yeah.

R: Anything else you would like to add?

D: I can’t understand why ‘genki’ why he didn’t look ‘genki’. (laughs) I think I mis-heard that! (laughs) But basically, especially looking at it twice you really do pick it up much more the second time. The visuals really really help you — if I didn’t have any of those visuals either the paper, the amount of money, seeing the amount and seeing the numbers on the screen — the word ‘gomi’ hearing it and seeing it and connecting it with the writing I would not works out the amount of money found feels good about her success

mishears phrase but builds story on what she understands

knows meaning but can’t fit it into her version

realizes that word is beyond her level

admits that there is not much she can understand but is pleased to work out the story visually

builds a reasonable interpretation of the story and admits to guessing

realizes that she may have mistaken a phrase

admits to heavy reliance on visuals
have been able to understand it. The visuals certainly have helped me a lot.

R: Okay, if there is nothing else we can move onto the next clip.

D: Okay, so what do I do? not familiar with the computer

R: Just uh, double click on that one.

D: Double click on this one?

R: Yeah, open it and I just want you to — before starting just tell me — just start telling me right now what you understand so far before you begin.

*NHK: G0

D: Oh, he looks like an NHK TV commentator. Uhm, maybe a news man presenting a story. Or commentator. instantly recognizes news genre

R: And how is that affecting your understanding?

D: Uhm, well, I think he is either going to present some aspect of news and it will follow on. If it’s just going to be just him talking I’m going to have a really heavy time trying to understand what is it because I’m not going to understand just looking at him what’s happening. Uhm, if it’s an introduction to a news item then I might be able to get some understanding through watching the actual image. predicts that the clip will be about a news event fears that it will be difficult hopes that the introduction will provide visuals

R: Oh, okay.

D: Okay.

*NHK: G0 - G4 ‘Kyo gogo Tochigi-ken Odawarashi no getobaru, getobaru no jo ni kei jo —’ stop one; four seconds interrupted at the phrase

D: (Looks at the screen) ‘Ga-to-baru’ anyway ‘ga-to-baru’. Something ‘ni’ something — four ... people? — is that ‘nin’ (people)? And then I can’t read that kanji. ‘Gato-baru’? decodes headline, reads the katakana, numbers, basic kanji can not put gateball into the picture

R: Could you tell me what you are thinking?

D: Well, it’s in some — ’to’ — I didn’t get the ‘ken’ I don’t know where it was but it is not in the middle of Tokyo — the ‘to’. I don’t know I didn’t hear I’ll have to listen to it again. ‘Gateball’ something. It’s a sport or something. ‘Gateball, gateball’ — I haven’t heard of it. I don’t know at all. Four people were involved in it possibly ... you know, I got no idea really. continues efforts to decode the headline not listening -- distracted? guesses that gateball is a sport four people are key to the story

R: And then why did you choose to stop the clip at this point?

D: Because the words came. I heard the word ‘gateball’ stops to work out the associations
but then the actual Japanese came on the screen and so I thought if I could hold it there I could work out what the subject, what the subject might be or what the context might be. If I’ve got a few of the key ideas. I could probably identify more.

R: And is there anything else you noticed so far or anything you would like to add?

D: Just that I’m going to try to work out what ‘gateball’ is. Maybe it’s a Japanese game but I’ve never heard of it before. I’m thinking it might be something like tunnel ball (laughs). You know I really don’t know with the ‘gate’ pulling down with the ‘gate’. Uhm ... ‘gateball’ will be a bothersome concept; speculates that it is Japanese sport similar to a childhood game but possibly implausible.

*NHK: G4 - G12 ‘ — yosha ga tsukonde getobaru o shiteita otoshi yori o tsugi tsugi to haneteni hitori ga shibo san nin ga ju keisho o oimashita.’*

D: ‘San nin, san nin, san nin ga, san nin ga’ ... three years — three years something. That’s all I’ve got so far. I still — this gateball I don’t know what it is and ‘three years’ that’s all I’ve picked up so far. Not much (laughs). Because I’m still looking at him and he’s not giving me anything. Okay.

*NHK: G14 - G16 ‘Kyo gogo ni ji han —’*

D: Uh, okay, straight away we’ve got people outside uhm, ‘kyo’ (today) and we’ve got today so something has happened today and maybe the context of it will be much clearer as we go on. At least it’s away from just his face. So ...

R: And why did you stop the clip at this point?

D: Well it’s outdoors it could be uh ... it doesn’t look like it’s a sports game or anything, it looks like they are farmers and with that image it looks like there is something happening around here. Uhm, but anyway, I’ve got an idea — I don’t have an idea yet — but I’ve got more of an idea than just looking at his face.

R: An idea of what? How do you think the clip will develop?

D: Well, I think I might be wrong on ‘gateball’ — I don’t think it’s a game. Like I would have thought that if it was a game, you would’ve — and I kind of thought that it was a children’s game and that you might have the people playing it straight away but you don’t have that. You’ve got these guys out in a field and I can’t read that Japanese uhm kanji, so ... yeah. I probably wouldn’t have stopped it there, I probably stopped it a little too short of listening to what it was but ‘kyo’ something happened today anyway.

between the headline and what she hears establishes a base of understanding restarts a phrase, as she often does when she recognizes something she can ‘hang on to’ aware of poor level images don’t contribute much

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between the headline and what she hears establishes a base of understanding restarts a phrase, as she often does when she recognizes something she can ‘hang on to’ aware of poor level images don’t contribute much
R: Okay. Anything else you would like to add before we go on?

D: No, not really. But it’s better than looking at his face. (laughs)

*NHK: G16 - G24 ‘ — goro Tochigi-ken Odawarashi Udakawa de getobaru jo ni keijo yosha ga tsukomi getobaru o shiteita otoshi yori tachin o tsugi o tsugi ni hanemashita.’

D: I don’t know. Still haven’t got it. Uhm ... the image of the wire and the netting. It looks like something is being dug out which still makes me think that if it is a game but I don’t think that it is a game. Uhm, why would it be out there? They look like workers, working people, working, or something is happening out in the field. Uhm, yeah, I don’t really know what that is. I can’t — I just stopped it because I thought I would stop it before the image got away too much with me, so I could sort of think about why ... why — what that actual last image was with the wire meshing in the dug out hole but I don’t think it is a game. So I’m really totally out, I don’t know what’s happening really.

R: Why did you choose to stop the clip at this point?

D: Because it was a new image and because I hadn’t caught any of the language really and I thought I would stop it before the next image came so that I could work on the next image with the language. There’s too much happening in my head to put the language itself at about my level to work with the images. And also I want to explain that I was totally uh off on the ’gateball’ game line.

R: And how do you think the clip will develop from this point, knowing what you know so far.

D: I really don’t know whether it’s — the guy had white gum boots on and I don’t know whether he is some kind of scientist or an agriculturalist or if there is something happening. It doesn’t look like they’re all — it doesn’t look like around a ... it’s like an external thing, it’s not around the people at all it is something external to the people because the people aren’t involved in the film clip really they’re starting observing something or looking at something. So I’m not quite sure if it is some kind of agricultural thing or horticultural thing.

R: And uh, anything else you would like to add or anything else that you might think is interesting?

D: Well, I know that it is not a game now so I can quite clearly tell by the images that there is something else happening and I don’t have the language to know it. It seems to be around a farming area and it seems to be around — it could be a problem with the ground or something, I’m becoming frustrated

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not sure.

R: Okay.

*NHK: G26 -M30 ‘Kono jiko de Odawarashi
Oginome no mushoku Inami Tochiro-san, hachi
ju sai ga atama —’

D: ‘Hachi ji san, hachi ji san, san’ ... eighty ‘san’,
eighty people.

R: Could you tell me what is going through your
mind?

D: The camera is racing so it is like there is movement
here.

R: And how do you think that is contributing to your
understanding?

D: Well, uhm . . .

R: ... affecting your understanding.

D: Well, I’m a bit confused because I was sort of was
trying to concentrate on the Japanese below when I sort of I
lost the first bit but — it’s almost like the camera is
following in the path of some people. There may be eighty
people that have run through here or maybe eighty —
something like that. But it doesn’t really make sense. Why
would they be filming that? But the movement suggests
that they are following a line or path of something that
happened. Uhm, eighty people, well I don’t know why
eighty people would run through ... you know. I’m a bit
confused. But it has given me more direction anyway and
the movement suggests that there has been movement
beforehand and they are following a path.

R: Could you try to tell me what has happened so far
and try to summarize it up to this point?

D: Oh, god. Uhm ... well, it ... taking a real punt ... I
can’t really quite work out what happened initially —
maybe people went in and damaged something, something’s
been damaged and they ran through this way and if it wasn’t
people maybe it was animals that damaged something. But
it says ‘san’ so ‘san’ is ‘person’ I would have thought ...
but it could be ‘san’ for something else but it said ‘eighty’
after it. It is almost like they damaged something and ran
through. But it sounds a bit weird, why would people do
that? Especially Japanese, they are usually ... you know
what I mean? Culturally, it wouldn’t seem as if eighty
people would run through or so — ‘bozo zoku’ (bike gangs)
or something on motorbikes (laughs).

R: Anything else you would like to add or anything else
that you think might be interesting?
D: No, I just want to find out what’s around this corner. (laughs)

*NHK: G30 - G38 ‘ — na do tsuyoku utte mamonaku shibo shimasita. E, kono hoka otoshi yori san nin ga ashi no hone o orunado no jukeisho o oimashita.’

D: ‘San nin’ so three people were involved and the next image is a car that was smashed up. So maybe they drove the car — ah — through — oh — maybe they drove the car through the fence and that was what they were first looking at that wire meshing and went through — alright, okay — and they went through — the camera path was the way the car went around uhmm into the ... what do you call it? — the paddock and that’s the next image is of the car being towed away so I — I more than likely the think that there there was three people in a car that went off the road. But I don’t know what that has to do with gateball — if it’s a car rally or something (laughs). I can’t imagine what it would be. But uhmm ... yeah, I still don’t know what the eighty has got to do with it.

R: So how do you think seeing this image affected your comprehension?

D: Well, it’s connected. The path movement that was used by the camera angle and the camera movement with the actual car and what was like — I wasn’t quite sure if it was like a stampede of eighty people or if it was — but now I’m quite convinced that there was three people ‘san nin’ so that’s obviously three in the car or more than likely three in the car and uhmm ... they drove through that area. Deliberately or not deliberately, I don’t know.

R: How do you think the video clip will develop from this point?

D: Uhm ... well I think there might be some type of connection between ... maybe that was explained at some point in the language earlier, but uh maybe either ... it will have the people who went through in the car or if they haven’t been found if they were sort of crooks or something like that maybe it’ll go back to the commentator talking about it or to the farming area where it happened. I really don’t know where it’s going to go because as I said before I’m not sure whether they intentionally did it or it was an accident or ... and I don’t know what this eighty means. Yeah, I don’t really quite know what is going to happen next. But I see where it might link back to the original images.

R: Is there anything else you would like to add or anything else that you think might be interesting.

D: Well I think the car really made it clear to me that
movement that actual movement of that camera movement which is very Japanese, isn’t it — that kind of copying the movement of something and they physically do it with a camera which is not — you would never get that done in Australia in the same way — but it has actually helped me really clearly to understand that this was the path of movement (laughs) for the car. It’s very Japanese. Should I go on?

R: Yeah, as you wish.

*NHK: G40 - G44 ‘E, naku natta Inami-san dewa jimoto no rojin kurabu no nakama desu. Shu ni —’

D: Okay there’s that wire meshing stuck around the front wheel of the car and we saw earlier that the wire meshing was uhmm in the dug out area or whatever it was. It was obviously a fence or something before but it had been crushed so that’s more clarification — the fact that car actually did go through the fence and went around the paddock and around the thing.

R: Just very quickly, how much of the video do you think that you’ve understood so far?

D: About two percent (laughs). All I know is that there was a car that went through a fence and that there are three people that were probably involved. Yeah, and I don’t know who they are or why they were there at all if they were escaping or something.

R: How did seeing the image affect your comprehension, at this point, this specific image?

D: Oh, if I just watched that guy at the beginning I would have no idea whatsoever because I’ve hardly picked up on the language. In fact I think I’ve picked up on none of the language. I’m more just looking at the images telling the story now, totally. Uhm, uhm … just made all the connections logical. You know, yeah.

R: Anything else you would like to add?

D: Nope.

*NHK: G44 - G52 ‘ — yon kai hodo jiko ga okita getobaru jo de getobaru o tanoshin de ita to iu koto desu. Soko o tsuki ya buttekite soshite soko ni ita —’

D: ‘Shite ta, shite ta’ … something. I can’t read that. She said ‘suteki shite, suteki’ … ‘suteki’ is pretty.

R: She’s very difficult, actually.

D: Maybe she’s speaking a dialect but I couldn’t uh … well, this lady’s being interviewed — but still ‘gateball,
gateball’ —

R: Could you tell me more about the lady? What do you think of her?

D: Well, she looks like a local farmer woman and she’s being interviewed about the event that’s taken place. ‘Suteki, suteki’ is ‘pretty’ but maybe that’s not right with the car. I don’t know. Uh, and she’s obviously being interviewed and explaining what happened. Maybe she was there and saw what had happened ... maybe she was on the side.

draws on background knowledge
tries to place the (mis)understood word in a context
understands that interviews are to gather information

R: And how is that affecting your comprehension of the story so far?

D: Maybe she’s — she was, you know ... uhm, well, like I suppose in some ways because she is being interviewed it’s almost like ‘This shouldn’t have happened’ or ‘This is a surprise to have happened’ and you’re getting emotional responses from people either like from clarifying what they had seen or from their response in terms of ‘it was terrible’ or ‘it was frightening’ or ‘it shouldn’t have happened’ or something like that. So actually interviewing people you know after they’ve given the facts. Maybe she needed to add something, I don’t know. Maybe it is more emotional than that.

seems to builds a reasonable interpretation of what is being said from the visual context alone

R: Anything else? How do you think this will uh clip will develop?

D: I don’t know. I kind of would like to know what ‘gateball’ is. You know if it was a rally or if it was a ... what the hell it means. I can’t think because it’s an English word — gateball. I keep thinking rally drivers, rally cars or something but I’m probably way off there because there is just one car they haven’t shown other cars. So it looks like something, I don’t know, something has gone amiss here.

the importance of the sport is still a problem
tries to tie car with a sport
aware of poorly developed storyline

*NHK: G52 - G64 ‘ — hito ga minna hone. Koko ni ita hito wa ashi ka nan ka hikaretanda ne awarehatte yo. Aa, nani ga nandaka wakaranai. Bikurishita.’

D: What is happening? ‘Nani o’ ‘what is’ something she’s asking a question in there. I don’t know what it is. ‘Nani o’ what — what something or other. She’s got the microphone in her hand and so she’s taking control. Yeah, I don’t know.

deal seven; twelve seconds
end of the scene of woman talking
difficulty integrating interview with her developing story
frustrated

R: Why did you stop the clip at this point?

D: Because I recognized something of the language for the first time. And I thought it was interesting that she’s asking the questions. Maybe she’s saying ‘why did this have to happen’ or ‘what is it, you know, that started this’ or ‘what —’ something like. She’s looking at the camera and sees the interview as an emotional appeal
R: Do you have any idea how the clip will develop?

D: Hopefully it will still verify what this ‘gateball’ is — I haven’t seen a lot of damage if it is such a terrible thing I haven’t seen the car really do much damage except go through a fence. It’s not a huge thing. Assuming that the car did go through the fence and onto her property or if she just observed it all. Yeah, I don’t know.

R: Anything else you would like to add?

D: Well, I can’t pick up if it has actually done any real damage or hurt any body. I still don’t know what the eighty is. Eighty people. I want to find out though (laughs).

*NHK: G64 - G66 (silent part of the clip)

D: Now we’ve got people looking around.

R: What type of people?

D: These guys they look like they are farmers but I don’t know if they’ve got a uniform on or not you know or whether they are Japanese farmers who often have those old style traditional clothes. They’ve got gum boots and things. People — they look like they’re — are there seats there? It looks like it’s parkland and they’re — they’re checking things out behind the seats and these people that are looking at something. It is not a very big picture so you can’t get a really clear image. People look like they are looking, looking for stuff or they are checking things out, you know, they are looking for something.

R: Anything else you would like to add?

D: No, I want to find out what they are doing.

R: Just very quickly. Why did you stop the clip at this point?

D: Because it was a change of image. So I’m just focusing on what’s a different image from the lady to — to the people looking for stuff, for looking for information. You know they’re not police either so ... maybe nothing bad was really done.

R: Please continue if you would like.

D: Uh-huh.

*NHK: G66 - G76 ‘Ee, genba wa ni yuruyaka ni migi ni kabu shiteimu doro desu. Keisatsu dewa keijo yosha ga kabu no magarekireizu ni doro hidari gawa ni aru getobaru jo ni tsukonde mono desu konda mono to mite.’

Still trying to fit in details into a cohesive framework

Still trying to fit in details into a cohesive framework

Still trying to fit in details into a cohesive framework
D: ‘Mite’ — ‘to see’ something. I still can’t work it. That’s the lady, the same old lady if it’s her place. It looks like a vegetable place or something that she walked into the middle of and she ... I really don’t — I can’t really work out what the connection is. These people are looking around and they look like farmers and uh, uh ... they still look like they are looking for something. But I can’t tie the language with it. ‘Mite’ is ‘to see’ they saw it ... they saw something.

R: How do you think seeing the images has affected your comprehension?

D: Uhm ... well, I’m a bit doubtful as to whether that ... there’s not a lot more to it they are looking for stuff they are looking for stuff but that doesn’t really correlate directly with the car just going through the gate fence. Uhm ... yeah, there seems to be so much more going on that I’m just not picking up at all.

R: And what do you think your main problem is in comprehension?

D: Oh, I just can’t get any of the language. I haven’t had hardly any language training at all so you know I can’t get the main verbs and nouns at all. Much less so than the last one. Yeah, should I go on?

R: Just before move on could you summarize the entire clip for me?

D: Oh god. I’ve got very little understanding of it. Uhm it looks like these farmers were in their field ... either in their field and they were present or not present and a car went through the fence and into uhm the field and perhaps it crushed that woman’s vegetables I’m not sure. But uhm ... maybe it dropped something or something I’m not sure why there are people around looking for something. They are looking for something either related to that or looking for something in the tracks or looking for something that might have dropped or ... that’s about all I can get. Because I can’t understand any of that language at all. Is it dialect or is it —?

R: No it’s standard. It’s NHK so ...
D: I can’t get it. I can’t get any of it. I can’t pick up any of the main nouns or verbs, but the story I mean that’s an idea. They found the car and it had the fencing, well the meshing either the mesh which was protecting something or a fence I can’t work out whether it was protecting — it could have been protecting the vegetables caught up in the front wheel so it looked like it had, you know, crushed and intruded and crashed but I can’t work out why all the people are walking around trying to find something, yeah.

R: When you review what will you be looking for, what will you be trying to do in your review?

D: Try to look for key — try to listen for key words you know key verbs and nouns that I might be able to identify more of what’s actually happening. Yeah, basically that.

R: So please continue.

D: Okay.

*NHK: G0 - G10 ‘Kyo gogo Tochigi-ken Odawarashi no getobaru, getobaru no jo ni kei jo yoshia ga tsukonde getobaru o shiteita otoshi yori o tsugi to haneteni hitori ga —’

D: ‘Hanate, hanate’ … flowers, flowers. Maybe she had been growing flowers. (laughs) I don’t understand.

*NHK: G10 - G14 ‘ — shibo san nin ga ju keisho o oimashita.’

D: ‘San nin ga’ three people …

*NHK: G16 - G24 ‘Kyo gogo ni ji han goro Tochigi-ken Odawarashi Udaakawa de getobaru jo ni keijo yoshia ga tsukomi getobaru o shiteita otoshi yori tachin o tsugi tsugi ni hanemashita.’

D: ‘Hanemashita, hanemashita’ … but it said ‘gomi’ too, it sounded like ‘gomi’ but maybe I misheard that because I didn’t look at any images of rubbish or anything there. But it looks like a dugout hole it doesn’t look like anything too precious.

*NHK: G26 - G30 ‘Kono jiko de Odawarashi Oginome no mushoku Inami Tochiro-san, hachi ju sai ga atama na —’

D: Okay two people’s names were involved in this from what I saw or something.

*NHK: G30 - G36 ‘ — do tsuyoku utte mamonaku shibo shimashita. E, kono hoka otoshi yori san nin ga ashi no hone o orunado stops at end of sentence
no jukeisho o oimashita.'

D: ‘Ashi no, ashi’... it went by foot, or something like that. Or a leg was hurt — it could have been a leg damaged or they could have gone by foot, you know, walked away from the scene by foot — one of the people.

*NHK: G40 - G64 ‘E, naku natta Inami-san dewa jimoto no rojin kurabu no nakama desu. Shu ni yon kai hodo jiko ga okita getobaru jo de getobaru o tanoshin de ita to iu koto desu. Soko o tsuki ya buttekite soshite soko ni ita hito ga minna hone. Koko ni ita hito wa ashi ka nan ka hikareta ka ne awarehatte yo. Aa, nani ga nandaka wakaranai. Bikurishita.'

D: Ah I’m trying to work out what that question was ‘Nani’ or ‘nani something’ — what happened or why did it happen or something like that. Uhm ... yeah the two people went through and I think one — one got out and walked by foot but I thought I heard something else similiar to that so maybe they both got away by foot. It suggests that they were running away but you know I’m not sure why did they do that or something she’s asking. But I haven’t still connected with what I — what people are looking for and what they are taking with them or what on earth ‘gateball’ is (laughs). Should I keep going?

R: Yeah, that’ll finish it off, or as you wish.

*NHK: G66 - G82 ‘Ee, genba wa ni yuruyaka ni migi ni kabu shiteimu doro desu. Keisatsu dewa keijo yosha ga kabu no magarekreizu ni doro hidari gawa ni aru getobaru jo ni tsukonde mono desu konda mono to mite. Ee, keijo yosha o unten shite ita roku ju kyu sai no mushoku no dansei o taiho shite kowa kawashiku ji jo o kiteimasu.’

D: I’ve hardly got it. I still don’t know what they are doing uhm she’s walking around going like this so, uhm, like around her patch of area but it doesn’t look like they’ve got anything really there. I can’t really work out what happened except for the fact that I’ve got an idea that two people were in a car or ‘san nin’ three people were in the car and at least one of them got away on foot but I heard two distinct names being used and uhm, and they went through the field and crushed through either the gate or that funny dug-out area and the mesh was caught up and I don’t know what they are looking for I can’t work out what they are looking for, you know ... or why she is so upset.

R: Anything else?

D: No, but the images did give me a lot more than I would have if I didn’t have that. It made me realize that ‘gateball’ was totally not what I thought it was from the katakana, you know, yeah.
R: I’ll turn the tape to the other side.

*NHK: A0*

D: Oh, it’s this guy again, Mr NHK the presenter.

R: Please tell me about it, what you are predicting.

D: I can’t predict anything looking at him. He’s again going to introduce a story.

R: What type of story?

D: Uhm, given the last one it was quite a dramatic story. Possibly some type of news item that has factual information or an event or something like that but perhaps uhm quite shocking or could be emotional or it could be you know something that has quite a reasonable consequence to some people, yeah. Classic kind of news commentary position.

R: Okay. So you can begin.

D: And I know NHK as being, you know, as the best TV news program similar to the ABC. Okay?

*NHK: A0 - A4 ‘Ee, Nara-ken Asuka mura no kyuryo de, ee Asuka jidai no kyodai na —’*

D: I’m just trying to read the kanji but I can’t read the kanji if it was in hirigana I might be able to. Something ‘no’ something ‘ka’, ‘ka’, but I have no idea what that means ... Yeah, does this ‘nine’ there mean the nine o’clock news or something. I’m not sure.

R: What is going through your mind?

D: Well he mentioned a place at the beginning and I didn’t pick it up something, something. At the moment I really have got no idea what is going to happen.

*NHK: A4 - A20 ‘ — ishigaki ga mitsukemashita. Kono ishigaki wa sono go no chosa de Nihon Shoki ni Saiimei Tenno ga tsukutta to shirusarete iru e rikyu no ichibu to mirare, Nihon Shoki no kijutsu o urazukeru shiryo to shite chumokusarete imasu.’*

D: Yeah, got nothing on that except ‘nihon, nihon’ a few times. That’s about it. I can’t pick up any of that language at all. But I know it’s finished at the end by the intonation pattern so he’s going to go on to the actual footage.

*NHK: A22 - A24 ‘Daikibo na ishigaki ga mitsukatta no wa Nara-ken Asuka mura no —’*

stop three; two seconds

mid phrase
D: ‘Nara ken’ it’s in Nara yeah. It’s just a garden scene or forest scene or farming scene again.

R: How do you think this story will develop?

D: Well there are people that are being focused in on and obviously it is going to involve those people or something they saw or did or something like they were first hand witnesses to or they were involved in.

*NHK: A24 - A30 ‘— kyuryo no shamen de.
Jimoto no kyoiku inkai ga hakkatsu chosa shiteimashita. Ishigaki wa — ‘

D: ‘This time I can’t pick up any of the language. But it is some kind of dugout and it looks like there are some trees and there is some kind of mining happening or something to do with stone. There’s some kind of support base, they are supporting or, or — and there’s kind of a — I can’t tell if it is wire or if it is rope — measurement rope or if it’s support again. But I can’t pick up on the language at all.

*NHK: A30 - A32 ‘— sandan ni witte tsumare ichiban suso no bubun no ishigaki oki wa —’

D: ‘Ichiban, ichiban, ichiban’ ... number one ‘ichiban.

*NHK: A32 - A38 ‘— ippen ga ni metoru mo aru. Okina kako gan ga riyosare kyuryo o shui go hyaku metoru o tori—’

D: ‘Go hyaku meter’ ... five hundred meters something or other. Okay the guys are laying out some kind of ... looks like — I can’t see if they are laying out stones or if they are picking up stones, one of the two. There seems to be a line so five hundred meters could be in relation to this.

R: Can you summarize for me what you think about the story so far?

D: Oh god. Really very little. Something to do with uhm ... in Nara there is either some kind of mining project or something happening. Five hundred meters of space is being either — they are clearing it or something. It looks like they are clearing the area. They are digging it out and clearing the five hundred meters space for some reason. That’s a guess, and a big guess, because I can’t understand the language.

R: Okay.

*NHK: A38 - A44 ‘—maitei ita mono to mirarete imasu. Issho ni shutsudo shita doki no nendai kara Asuka jidai no mono to wakarimashita.’

D: ‘Issho ni’ — together — they are doing something
Looking at the images ... I can’t tell if they are actually clearing the mud or actually paving it. It looks like they are actually paving the area. It looks like the mud might be cement and they are paving with the stones.

D: ‘Hajimete’ is ‘the first time’ ... ‘hajimete’ ... It is the first time they’ve done it. This is like another image and it looks like it is some kind — I can’t tell if it’s some kind of sculptural piece or if — it looks like a piece of sculpture in the rock.

R: So could you summarize what you think the story is about so far?

D: Uhm, well it looks like the first ruin, the original one and maybe they are copying that or doing another version but this is actually carved out of the rock and the other one seemed to be like they were paving stone. They seem to be different but I haven’t heard any verbs to say they are different or anything. But this is the first — I would imagine this is the first one of the kind or ... the first project they did or something like that. Something like that.

D: ‘San byaku meter’ ... maybe there’s three hundred meters ... ‘san byaku’ three hundred meters of something that maybe is the sculptural piece if it is a sculpture. It is three hundred meters long.

D: We’ve got a book. I don’t know why the book is there. I can’t read the kanji. Uhm ... yeah.

R: So far, what do you think is happening?

D: It was an old book and it’s got all in kanji and it looks like there’s some connection between ... either the original drawing — maybe that first piece was a pretty old piece of sculpture that had been done or if it’s not sculpture the age of the book is important.
it’s being ... I don’t know why it looks like a sculpture to me, it looks like a piece of art. Someone’s designed it or it’s notes on their design or notes on how to do something. Could be like directions or descriptions of how to do something. I can’t really see the connection between the book unless they said, they said ‘hajimete’ so it’s the ‘first time’ of something. That cultural piece could have been very old and if that was old then the old book connects somehow ... Yeah, it could be mythology or something, I don’t know.

R: Anything else you would like to add?

D: No, no.

*NHK: A76 - A80 ’ — o tsukuru nado to shirusarete imasu. Osoraku Futatsuki no miya —’.

D: ‘Futatsu no’ or something. It is two of something or other, or second or something. So this guy is talking about it, perhaps he’s some kind of specialist or maybe he’s the author or maybe he’s a professor.

R: Why do you think that?

D: Because of all the books in the background. Uhm, he looks kind of alternative he doesn’t look that straight- laced-Japanese-businessman type. His hair is sort of a bit messy. (laughs) Perhaps he’s a crazy old professor. And he looks like he’s been asked to verify a question or something so yea ... that’s just a guess. I can’t read any of that kanji.

*NHK: A82 - A88 ‘ — to iu no wa keyaki no ga. Futatsu desu ne. Okina keyaki ga tatteiru tokoro kara sonoyo ni yobareteirun darro to omoimasu.’

D: ‘Tokoro kara’ — ‘from that place’ uhm ... Again, a second or two or something like from that place ... I wonder if it is like pre-historical and it was found there like we have Aboriginal ...

R: And why do you think that?

D: Well, the way that it is just in the middle of the bush. You know, it’s not like it is on parade anywhere or shown off anywhere. It is right in the middle of the ... uhm the forestscape here and this kind of image here on the left is — what do you call it — a column type thing could be an explanation of what it is or something like that. Maybe it is some type of historical old — like Stonehedge or something — a Japanese version of something like that.

R: So could you try to summarize the video clip so far?

D: Well I don’t understand how that connects to their original paving the old people paving the area. Uhm, unless artwork is a developing storyline

ties a word detail into the setting

suggests an alternate interpretation

repeats, tries to connect the phrase into the story

infers that the speaker is an academic

all details contribute

relies on knowledge of Japanese to eliminate alternatives and build a view that the speaker is an academic

first time she allows a sentence to end and does not stop it on a recognized phrase

new scheme developing

setting of the object is highlighted; she knows she must explain that to work out a plausible version

the mythology scheme is taking hold

the building schema seems to predominate, then the details
they are paving a way to get to this. And it is the first something but I can’t understand the connection between the first and the second. Uhm ... at all and the book ... might have been old writings about something, something like that. And this is assuming that it is old. It might well be modern but why would it be set in a forest scene like that with nothing, you know what I mean. It’s not like the Japanese Hakone sculptural museum sculptural museum with everything that’s a sculptural piece with a view. This is set right in the bush. It’s pretty kinda un-Japanese to do that. Uhm ... maybe they are paving away. Maybe it is some kind of spiritual site or something like that. But the image looks like it is a woman or something. It looks like there’s a person here. But I haven’t had a good look at it to see. Should I keep going?

*NHK: A90 - G100 ‘Sono mae ni wa “Sakatsuneishi” ga arimasu. Sore kara dokan to itteimasu kara okina tatemono ga arunda to omoimasu. Kore made wareware ga sozoshitakoto ga nai — ‘

D: Oh they look like they are similar stones so maybe they are precious stones or they are connected stones. Uhm ... big white stones that’s similar to the original sculptural piece. I call it a ‘sculptural piece’ because I don’t know what it is. It looks like a piece of sculpture to me. You’ve also got cups and things here so maybe it is an archeological dig.

R: Oh okay.

D: And there are uh maybe that five hundred meter area was a digging area that they were all going around and they had to have bits of rope to measure that area out. They do look old here too so maybe it’s a find — they found this thing. But they didn’t look like specialists the people who were digging up they didn’t look like they were archeologists or anything they looked kind of like locals. So that’s the paving here, around those stones. I’m not sure about that connection with the paving.

*NHK: A102 - A104 ‘— zenbo ga wakaru hi ga machidoshi to omoimasu.’

D: ‘Wakaru’ they don’t — they do understand. Sorry I was thinking of ‘wakaranai’ like me. ‘Wakaranai’. (laughs)

R: Just as we are at the end here I want you to summarize the story as best you can, what you’ve understood from the clip.

D: I’ve understood very little because I didn’t get — I didn’t get hardly any of the language. Uhm ... just from the images themselves — the images tell the story more than I could ever pick up from the language. Uhm it looks like there is some kind of finding or something in the bush in the actual forest. It looks like a stonescape of some pattern of visual elements... must be worked out to fit into that framework the art scheme is rejected because nothing on display the mythology scheme is tenatively offered stop thirteen; ten seconds mid-phrase in the absence of another version, art is plausible mentions archeological version encourages this interpretation? explores the suggestion that the story is related to archeology the building version still powerful stop fourteen; two seconds key phrase, but has adapted a new strategy not to stop on hearing a phrase asks for entire summary seems to abandon an overarching, central schema and relate only a pattern of visual elements
description and they are either cordoning off an area or sectioning an area uhm either to pave or to — to safeguard the area or to dig in that area. I didn’t see much signs of digging itself like I didn’t see shovels or things like that. But the stones were, you know, looking similar to the actual — the other image which they refer to. Like there is a first and second finding or something like that. The stones look similar they are white and uhm ... there’s an old cup there so maybe it was a dig so maybe they found some kind of old ... you know, some kind of old findings from past times. But I can’t pick up much of the language at all.

R: Okay. And if you would like to review anything or ...

D: Yeah, I’d like to watch it again.

R: Yeah, please as you wish.

*D NHK: A0 - A2 ‘Ee, Nara-ken Asuka mura no kyuryo de —’

D: Nara is also a very old area of course it is near Kyoto so maybe it makes more sense that in Nara there you would find things like that.

*D NHK: A4 - A20 ‘ — ee Asuka jidai no kyodai na ishigaki ga mitsukemashita. Kono ishigaki wa sono go no chosa de Nihon Shoki ni Saimei Tenno ga tsukutta to shirusarete iru e rikyu no ichibu to mirare, Nihon Shoki no kijutsu o urazukeru shiryo to shite chumokusarete imasu.’

D: So Japanese, Japanese, Japanese ... from ‘Nihon’?

*D NHK: A22 - A30 ‘Daikibo na ishigaki ga mitsukatta no wa Nara-ken Asuka mura no kyuryo no shamen de. Jimoto no kyoiku inkai ga hakkatsu chosa shiteimashita.’

D: Yeah there are the stones that they found and it looks like they’ve dug around the area and they’ve found the stones in this area. and there are some smaller stones as well so they are not really support that’s what they are looking for by the look of things. And the trees are to the right so they’ve just dug it out.

*D NHK: A30 - A36 ‘Ishigaki wa sandan ni watte tsumare ichiban suso no bubun no ishigaki oki wa ippen ga ni metoru mo aru. Okina kako gan ga — ‘

D: A couple of meters they’ve dug down but I haven’t worked out how much.

*D NHK: A36 - A38 ‘ — riyosare kyuryo o shui go hyaku metoru o tori—’
D: ‘Go hyaku metoru’ — five hundred meters.

*NHK: A38 - A40 ‘—maitei ita mono to mirarete imasu.’

D: ‘No mai ni, no mai ni’ — ‘before’ or something. It looks like they’ve dug down five hundred meters to find it. Oh okay, she looks like she’s been very careful in finding, she’s getting the dust away, the dirt away from the stones.

*NHK: A42 - A48 ‘Issho ni shutsudo shita doki no nendai kara Asuka jidai no mono to wakarimashita. Kono yona daikibona do boku koji wa —’

D: Oh these guys looks like they are in some kind of uniform. They are foresters or something. notes the formality, infers an identity to the men

*NHK: A48 - A58 ‘— toji ogata kofun no chikuzo no sai ni miraremasu ga. Kofun igai de mirareru no wa Asuka chiho de wa hajimete da to iu koto desu. Asuka jidai no nazo no seikizo butsu —’

D: Nagano, okay this is in Nagano. Nagano? Maybe I thought it said Nagano or something. So, maybe this is a different one or connected or something. Nagano is far north of Nara, and doesn’t seem to really fit

*NHK: A58 - A68 ‘— no “Sakatsuneishi“ ga aru kono oka wa Tenno no kyuden no nochi no “Okamoto no miya” to mirareru suiteichi ga higashi e san byaku metoru no tokoro ni arimasu.’

D: ‘San byaku meter’ — three hundred meters, maybe it was found at three hundred meters

*NHK: A70 - A78 ‘Nihon shoki ni wa Saimei Tenno ga kyuden no higashi ni rikyu no Futatsuki no miya o tsukuru nado to shirusarete imasu.’

D: Maybe the book outlines that they were two of these things to look for or something — ‘futatsu’.

*NHK: A80 - A88 ‘Osoraku Futatsuki no miya to iu no wa keyaki no ga. Futatsu desu ne. Okina keyaki ga tatteiru tokoro kara sonoyo ni yobareteirun darro to omoimasu.’

294.D: Yeah in this place there are two or something.

*NHK: A90 - A104 ‘Sono mae ni wa “Sakatsuneishi“ ga arimasu. Sore kara dokan to itteimasu kara okina tatemono ga arunda to omoimasu. Kore made wareware ga sozoshitakoto ga nai zenbo ga wakaru hi ga machidoshi to omoimasu.’
287. D: We understand something now or he understands something now from the finding of the two.

288. R: And of the three videos, which one was — could you kind of rate — which one was easy, which one was hard.

289. D: The first one was the easiest.

290. R: Why do you think so?

291. D: Because the numbers were clear and there was money involved and the images of the ‘gomi’ and I understood the ‘gomi’ straight away. The images were very clear. Uhm ... as to what was happening. The second one I had very little understanding of what was going on and I couldn’t work out the context. Really, and I didn’t, you know ...

292. R: Oh, okay. What do you think your main stumbling block was?

293. D: I don’t think the images related as well in the second one. In the first one you can logically see that there is an amount of money. You see the ‘gomi’, you see the money, you see the guy. So you can relate you can then relate through what the connection is between the language and the sequence of events. But the second one you know, uhm ... except when they had the person at the gate, the person the cameraman imitating the movement and you saw of the car but you really don’t know what happened you just got a lady telling us what happened and I don’t know what the hell happened

294. R: And the last one?

295. D: Yeah, that was the last one, it was more in the last one. The language was really difficult. But I understood it more than the second one.

296. R: Oh really?

297. D: Yeah, I did — that second one really threw me. Because once I heard ‘gateball’ I kept thinking ‘gateball it must be some kind of game’ and what’s the connection with this game?

298. R: Anything else you would like to add?

299. D: No, not really. It just shows me how bad my Japanese is. (laughs)

END OF INTERVIEW
Instructions for the verbal protocols: Study Two  
(after Laviosa, 1991, pgs. 70 -71)

In this study, you are going to view three Japanese video clips. Because this study is primarily concerned with how you go about the understanding the video, I’m going to ask you to view the clip differently than you might in class. Here’s what I would like you to do:

1. When the clip first appears on the screen, talk about what you think the clip may be about and try to predict the main story or anything else you can.

2. Start the clip, and interrupt it whenever you wish.

3. Immediately after each interruption, verbalise the thoughts that were running through your head as best as you can while you were listening:
   a) summarise the preceding section;
   b) tell me how you went about understanding the section, and how you were able to arrive at an understanding of the section;
   c) describe any problems you had in the comprehension process, and how you plan on solving those problems;
   d) predict what you think will happen next in the clip.

During your first pass through the clip, I would like you to take your time and think about your process of understanding the clip as much as possible. Please talk as much as possible about the clip! Although you can stop the clip wherever you like, and talk about a section as much as you like, I ask you not to replay any section of the clip until you have come to the end. When you come to the end, summarise the entire clip as completely as you can.

After going through the clip one time slowly and without being able to replay any section, I’m going to ask you to answer five to eight comprehension questions. Please write your answer as you talk aloud about your answer, including how you went about answering the question. You may, of course, play the clip again in order to answer the questions. Do you have any questions?
Background questionnaire

Year of study: One Two Three

Course of Study: __________________________

Mark in last Japanese class:  80%+  75-79%  71-74%  67-70%  60-66%

Did you study Japanese in high school? Yes No

If yes, for how many years 1 2 3 4

Do you have any opportunities to speak Japanese outside of class? Yes No

If yes, how often?

daily  weekly twice a month monthly less than once a month

Do you read in Japanese outside of class? Yes No

If yes, how often?

daily  weekly twice a month monthly less than once a month

Do you watch Japanese TV programs/movies? Yes No

If yes, how often?

daily  weekly twice a month monthly less than once a month

Have you traveled to Japan? Yes No

Have you lived in Japan? Yes No If so, for how long?

How long were you there? (please check)

_____ one academic year
_____ one semester
_____ a summer session: number of weeks
_____ other, please explain __________________________

How do you rate your proficiency compared with others in your class?

Why do you study Japanese?

How important is it for you to become proficient in Japanese?
Short answer task for Video #1 (with answers)

1. What is the main topic of the video?

   Four million yen in cash was found in a garbage disposal centre in Choshi City, Chiba.

3. Where was it found?

   The cash was found on a conveyor belt in a garbage disposal centre.

4. Who found it?

   A worker at the garbage disposal site found the cash.

5. Exactly how much was found?

   The exact amount of money found was 410 ten thousand yen notes in good condition, in addition to 70 ten thousand yen notes that were torn.

6. What appears to be a problem with part of the find?

   There are 70 ten thousand yen notes which appear damaged.

7. When was the find collected?

   The money was collected during garbage collection yesterday afternoon in central Choshi.

8. How will the investigation continue?

   The police are investigating the route of the garbage truck and looking for the owner of the notes.
Comprehension questions, Video #2 with answers included.

1. What is the main topic of the clip?
   
   One person died and three were injured when a car crashed into a group of elderly people playing gateball.

2. What happened?
   
   A small car crashed into a group of elderly people playing gateball, killing an 80 year old man and injuring three others.

3. When did it happen?
   
   The incident occurred around 2:30 this afternoon.

4. Where did it happen?
   
   The incident happened in a gateball playing field in Otawara city.

5. How often do the club members meet?
   
   They meet to play gateball four times a week.

6. What did the witness say?
   
   The witness said that that one player had his feet run over, but that she is not sure what happened exactly as she was very scared.

7. How did it happen?
   
   The car was driving on a street near the gateball field, failed to negotiate a corner, and ran into the gateball field on the left.

8. How will the investigation proceed?
   
   The police will question the 69 year male old driver of the car for details of the accident.
Comprehension questions, Video #3 with answers

1. What is the main topic of the clip?

   An archaeological site, dating to the Aska era of Emperor Saimei, was found in Nara.

2. Who found the site?

   The local education committee found the wall.

3. Who originally built the site?

   Emperor Saimei.

4. What evidence helps to date the find?

   Pieces of earthenware found at the site aid in dating the find.

5. Where is it located in relation to the original find?

   It is located on the same hill as the huge stone wall, 300 meters east of the former site of Okamoto Palace.

6. What is the name of the book?

   The book is named the ‘Chronicles of Japan’.

7. What information does the book provide?

   The book states that Emperor Saimei built two imperial villas near his palace. One imperial villa ‘Ryookiguu’ was named after two zelcova trees in the garden.

8. What is the final speaker looking forward to?

   The final speaker is looking forward to better understanding the site better because the site has long been a mystery to scholars.
Post-sessional questionnaire: Study Two

1. Are the clips similar to the ones that you use in class? How do they differ, if at all?
   Of the three video clips, which one do you think was the most difficult to understand? Why? What specifically made the clip difficult to understand? Which one was the easiest? What made it easier to understand than the others?

2. Did you find the clips interesting? Why or why not?

3. When kanji writing appeared on the screen, what did you do? How much do you think the kanji contributed to your overall understanding of the clip?

4. How much do you think seeing images on the screen affects your overall understanding of the clip? Can you describe specific ways in which you think they affect your understanding?

5. When you hear a word that you don’t understand, what do you tend to do?

6. How did seeing the comprehension questions influence your understanding of the video?

7. What do you think learning Japanese through the video clips? For you, what is the best thing about working with video clips? What is the best?

8. What do you think of the ‘think aloud’ process? Did you find it difficult? What did you think of my role? Did my presence influence you in some way? In what ways do you think the process can be improved?

I would like to remind you not to tell others about the study. Finally, I would like to thank you very much for taking part in the study and helping me with this research.
Main study / Participant one

Abby is one of the most proficient participants. She has lived in Japan for one year and would like to pursue a career path in Japanese.

STARTS M1

1. Researcher: Before you start I just want you to start talking now. What you think in happening here.

2. Abby: Okay, uhm, something about rubbish which I can tell from the, ah, words from the bottom of the screen. It’s obviously a news report because — well, it’s got ‘NHK’ in the top corner and also news is basically the only thing that has these — always has the words across the bottom. Uhm, something about money with relation to garbage in the order of uhm forty thousand dollars. I’m not quite sure what that means yet. But let’s go — oh there’s bits and building and the background and I really don’t know what that means yet —

NHK: M0 - M2 ‘Chiba-ken no seso centa de atsumeta -’

3. A: Okay, we’re in Chiba-ken which is near Tokyo and that was the first word so that was easy to pick up and also there’s a name at the top of the screen and that’s obviously the name of the announcer but I can’t read it. Except that she’s female. So that doesn’t make sense because there’s not a female announcer! (laughs) Perhaps that’s the reporter who — compiled the report or something like that.

4. R: Okay, then summarise it. What’s happened so far.

5. A: Oh, uhm, we’re panning across a compound of some sort — some sort of building — uhm, I think it’s a rubbish disposal sort of place though I’m not exactly sure of the word for that so uhm . . . that’s just a guess at this stage.

6. R: And then tell me how you went about — what you got from the words or the picture

7. A: Actually, what that might be in the top corner is the name of the town. It might be, I don’t know yet. Uhm . . . what was that?

8. R: Question B here. Tell me how you went about understanding. Was it the words . . .

9. A: It was just the words that time. And also the picture gave me the hint about the rubbish disposal place because uhm, there was a word in there that I didn’t know so that could have meant that uhm, that uhm that I’m just getting that from the picture at the moment.

10. R: And question C here?

11. A: What’s the comprehension process? Yeah, uhm, the reason I’m not sure is because that word is a bit technical and uhm it’s not a word that I come across in my daily studies so far. (laughs)

12. R: And how do you think you can solve that problem?

13. A: Well, I think I’m probably make — ascertain my idea is either right or wrong by the rest of the clip obviously and whether it starts to have rubbish shots going around and dumping rubbish and big fences or whatever and that will be fairly indicative that I’m right.

14. R: And then one last thing: Predict what you think will happen.

15. A: It’s going to be something about the disposal of rubbish and the money it’s costing I would think uhm . . . well, I could be wrong.

16. R: Okay.

17. A: Yeah, that’s what I think will happen.

NHK: M2 - M6 ‘ - gomi no naka kara genken youn hakyu man yen amari ga mitsukarimashita.’

18. A: Oh, righty-o, the plot thickens. Uhm, he’s just said that something that — this amount of money was found in the rubbish I think is what he is saying. Uhm, we’re still just going further into the — into the building and uhm ‘mitsukaremashita’ something’s been found. Uhm, some large amount of money and I assume that means in the rubbish. I got that entirely from the spoken — what
was said by the announcer and I just happen to know those words so it wasn’t too difficult to understand it (laughs). Yep, and I imagine there’s going to —

19. R: Any problems you had in this section?
20. A: I didn’t catch the amount of money but I assume it’s the ‘yon hyaky man en’ which is on the screen in front of me, uhm, in figures. Uhm, what will happen next? They’ll probably, I don’t know, show us the money or something like that I suppose and an investigation on how it actually gets in the rubbish.

NHK: M6 - M14 ‘Genken mitsukatta wa Choshi-shi Nishiogawa-cho no Choshi-shi seso centa de ichi no gogo san ji han goro belta conveya hakondeita gomi no naka ni —’

21. A: Okay, they’re talking about uhm more detail about where and when the money was found and when. Uhm, it was half past three on a — I don’t know — I missed what day in such and such a town which didn’t ring any bells for me. And also it was found in a whole lot of rubbish on a conveyor belt which I heard because that’s an English word translated straight into Japanese and also I can see it in front of me there’s a picture of a conveyor belt and a scoop coming down scooping up the rubbish. Uhm, yeah, I picked up the fact that they were telling me the place and the time but I had a bit of problem with uhm — actually I didn’t really — that’s all I picked up I didn’t really pick up what the details were just that they were in there. But that’s not really very important to me. I know it’s in Chiba ken and that’s about all the detail I need to know. So . . . uhm, yeah.

22. R: And so what do you think will happen next? The last part of this . . . (points to instructions)
23. A: What do I think will happen next . . . uhm, there’ll be more pictures of — probably not the actual money being extracted because probably that’ll already have been done before the camera crews got there but — uhm, where it might have come from and then probably a picture of a big pile of money, I think. Uhm, and uhm, I would imagine they just analyse how on earth it managed to get there.

NHK: M16 - M22 ‘ichi man yen satsu ga majitteriru no shokuin mitsukemashita. Choshi de keisatsu sho de kekka shirabeta yaburete inai ichi man satsu yon hyaku - ‘

24. A: Okay, there’s — we’re looking at a picture of the money they mentioned the police station that perhaps handled the thing or that’s where the money is now. I didn’t get the name of that police station either. Uhm, it was all in — I think it was ‘ichi man’ yen notes — and uhm there was a certain amount that wasn’t damaged and I missed how much it was. Uhm, then I stopped in the middle of a sentence (laughs). So I don’t know what happened to that. (laughs)

25. R: How did you go about uh understanding this section the process that you went about.
26. A: The picture was very helpful because it cued me that the clip was actually shifting on to the money themselves to talk about the actual notes, uhm, and there was the word ‘satsu’ which means ‘note’ anyway so that was a good indication and uh, what else? Yeah, when it started to talk about the non-damaged notes it focused in on a certain — a particular chunk of money so obviously it was sitting there apart from the all the others. Uhm, and, they were talking about a police station and it looked like a police station that’s just you know like a blank table with money on it and an official looking box. Uhm, so that was
combination of what they were saying and the picture as well.

29. R: And then have you had any problems in this section. With vocabulary . . .

30. A: Uh, its just that again I can understand basically what’s going on but I’m not getting very much detail of actual number I can’t remember how many of the notes weren’t damaged uh or what police station it was. BUT that is not particularly important to me either as long as I’m getting the main idea of what’s going on. Obviously there were some notes that weren’t damaged and they are in the hands of the police.

31. R: And what do you think will happen next. Just to keep this prediction going . . .

32. A: Probably they’ll discuss what’s going to happen to the notes and who might they have belonged to.

NHK: M24 - M32. ‘ju mai to. Sesocenta no chikai de sudeniyaburete shimatta ichi man yen satsu no kirehashi nana ju mai amari ga gomi no naka ni majiitte ita koto ga wakarimashita.’

33. A: Okay they’re still talking about the damaged notes and the undamaged notes and again they’ve told a certain portion were damaged and why they were damaged which is fairly self-explanatory they got caught up in the rubbish machine. Uh, I’ve just forgotten the last bit. But it was something to do with how they were damaged. And once again the fact that they panned across from one neat-looking pile of notes to a fairly ‘scrunched-up-looking’ pile of notes sort of backed up what I was hearing as far as that was concerned. Uh, any problems with that one uhm . . . . . . . it’s kinda hard when breaking it up like this because I forget what’s happened before hand (laughs). It’s a bit fragmented that’s the only thing. If I would have listened to that whole ‘notes section’ all at once I probably would have gotten more.

34. R: And then, what’ll happen next?

35. A: Uh, I don’t know what’s going to happen. I would imagine that they were going to get on to who might have left them there.

36. R: And . . .

NHK: M32 - M44. ‘Kono genkin ga fukuru ni ireretate ita noka arui ma kami de tsunamareteita noka noko wa wakaranai to koto desu. Kesatsu no shirabe ni yorimasu to genkin ga majiteita de gomi wa kino Choshi shinai de shu shimo no de.’

37. A: Okay, well the first bit that was uh that was talking about what the police have discovered or what they’re surmising they don’t know yet whether they were in a plastic — in a bag or whether they were just wrapped up in paper or what the story was. And I didn’t really understand the second part it was something about . . . uhm, the sort of rubbish they were extracting or how they might have got into the rubbish. And they’re looking — there’s a picture of a TV screen and I can’t figure out what it is or what is on there. It might be a rubbish truck. Uh, so I had problems with that last para — the last sentence there was a lot of words that I didn’t understand. Uh, and the picture wasn’t really helpful it was just a picture of a person looking at a TV screen. Uh, so hopefully that will become a bit clearer in the next little bit especially if they are going to use another picture.

NHK: M44 - M50 'Keisatsu de wa gomi shu shu de kedo o shirabete genkin no mochi o sageshiteimasu.'

38. A: Okay, I think that bit was that the police are going to investigate uh the methods of rubbish collection that might have led to — might have been faulty and led to the money being thrown away. And I think that last part was also that they are also going to track down the person who owns it. Uh, which is an obvious way to conclude in fact such as news story anyway so that — that is helpful. I can understand it.

39. R: And now just before going on and start answering these questions, could you summarize the entire clip for me as best you can.

40. A: Well it’s a news article — a news clips about uh a big — a lot of money — a
lot of cash that has been found in a
rubbish disposal plant uh to the order of
forty thousand dollars and it’s a bit
mysterious the police don’t know where it
came from or how it managed to get to the
rubbish but they are quite concerned about
it obviously uhm quite a lot of the money
was damaged. Uh . . . that’s about it
really, yeah, that’s it. And they are going
to try to track down whose it was.

41. R: Well that’s fine. Now onto these
questions. (hands task set 1 to Anna) So
just uh of course you can move the clip to
wherever you want to answer the
questions. However you want.

42. A: While I’m answering?

43. R: Yeah, as you do in a test situation.
One thing I’ll ask you is to please tell me
how you arrive at the answer to the
question. That’s all.

44. A: So I can play around with this as well?

45. R: Yes, please. As you wish. Yeah.

46. A: ‘What was the main topic of the
video?’ Well, uhm, it’s the fact that
money was found in the rubbish. And that
uhm rubbish being not household rubbish
but big. (Writes answer to item Q1.)

47. R: And how did you get that answer?
That’s kind of my first question.

48. A: (moves the clip to the beginning)
Well, right from the beginning there were
the headings uhm ‘Gomi no naka kara yon
hyaku man en’ which is you know — I
didn’t get it at the start exactly what it
meant ‘cause I was expecting it to be
something to do with the money involved
with recycling rubbish or something like
that or just processing rubbish so
although it’s a very easy sentence I was on
the wrong track in understanding it at the
start until he started talking uhm yeah.
That’s — (reads item Q2) I’ve just
answered the second question too ‘where
was it found’ so I’ll write ‘see first
question’.

49. R: Or more exact — which city or . . .

50. A: Well, I missed the city

51. R: But you can play it —

52. A: Chiba. I’ll get to the city part to find
what city. (moves the video clip) It was
about — I can probably match it up with
the picture — about there.

NHK: Image M8 ‘Nishiogawa-cho
Chos—’

53. A: [stops clip, moves it forward]

NHK: Image M6 - M8 ‘mitsukatta wa
Choshi-shi Nishiogawa-cho’

54. A: Choshi-shi. (writes answer). There’s
something about the town as well, probably. (moves clip)

NHK: Image M8 ‘Choshi-shi
Nishiogawa-cho’

55. A: Nishiogawa-cho. (writes answer)

56. R: Okay.

57. A: ‘Who found it? (Q3) Good question. I
missed that one.

NHK: Image M8 - M12 ‘Choshi-shi
seso centa de ichi no gogo
belta conveya hakondeita gomi no naka ni
ichi man yen satsu ga majitteriru no
shokuin ga mitsukemashita’

58. A: Do you want a person or the name of
the center or?

59. R: Uh, the type of person or his
occupation or that kind of thing.

60. A: Okay. (moves clip back)

NHK: Image M8 - M12 ‘Choshi-shi
seso centa de ichi no gogo
belta conveya hakondeita gomi no naka ni
ichi man yen satsu ga majitteriru no
shokuin ga mitsukemashita’

61. A: ‘Shokuin’ I think — worker. A
‘shokuin’. Employee. Just means
employee. Uhm, so employee of the
rubbish disposal place I suppose.

62. R: Okay.

63. A: ‘Where did he find it?’ (Q4) It was on a
conveyor belt. (writes answer) Which
mostly came from the picture but as I said
before the fact that it is an English word
so it jumps out at you. ‘Exactly how
much was found?’ (Q5) Well, I think it
was forty thou — it would be four million
yen but I just want to make sure of the
exact — (moves clip)

NHK: Image M16 - M24 ‘ichi man
yen satsu ga majitteriru no shokuin
ga mitsukemashita. Choshi de
keisatsu sho de kekka shirabeta
yaburete inai ichi man satsu yon hyaku ju mai to.’

64. A: Oh, here we go. I’ll go back a bit. (moves clip)

NHK: Image M14 - M32 ‘gomi no naka ni ichi man yen satsu ga majitteriru no shokuin ga mitsukemashita. Choshi de keisatsu sho de kekka shirbeta yaburete inai ichi man satsu yon hyaku ju mai to. Seso centa no chikai de sudeni yaburete shimatta ichi man en satsu no kirehashi nana ju mai amari ga gomi no naka ni majiette ita koto ga wakarimashita.’

65. A: Okay it’s just told me how much was damaged and how much wasn’t so if I put those together I can get how much was found (laughs)

66. R: A little math (laughs)

67. A: Yeah, and I wasn’t listening. (moves clip)

NHK: M22 - M24 ‘yaburete inai ichi man satsu yon hyaku ju mai to.’

68. A: ‘Yon hyaku ju mai’ ichi man yen

NHK: M24 - M28 ‘Seso centa no chikai de sudeni yaburete shimatta ichi man en satsu no kirehashi nana ju mai amari ga’

69. A: ‘Nana ju’ oh it’s not telling me exactly but ‘nana ju mai amari’ … ‘nana ju’ … ‘yon hyaku’

NHK: M30 - M32 ‘gomi no naka ni majiette ita koto ga wakarimashita.’

70. A: Okay, so it’s something like roughly five hundred.

71. R: Just try to answer it.

72. A: Okay so ‘Exactly how much was found’ (Q5) so it’s about five hundred notes of which about four hundred and ten were undamaged. (writes answer) so therefor about four million yen. (reads Q6) ‘What appears to be a problem with part of the find?’ Some of it got damaged in the machines. (writes answer) I know that because they went through a bit of trouble to tell us that there were some damaged notes. (laughs) (reads Q7) ‘When was the find collected?’ Uh, I’ll move it somewhere about here (moves clip)

NHK: Image M14 - M18 ‘hakondeita gomi no naka ni ichi man yen satsu ga majitteriru no shokuin ga mitsukemashita.’

73. A: Hmm, further back. (moves clip)

NHK: M10 - M12 ‘centa de ichi no gogo san ji han goro’


NHK: M12 ‘seso centa ichi no gogo’

75. A: ‘ichi no gogo’?

NHK: M12 - M14 ‘san ji han goro belta’

76. A: What does that mean? Something. Three thirty in the afternoon on some day but I don’t know. Which day I don’t know. ‘Ichi no’ means nothing. ‘The day before yesterday’ or something like that. (writes answer) (reads Q8) ‘How will the investigation continue?’ That’s right at the end. And the answer was . . . (moves clip) something along the lines of . . . I’ll just see this bit again.

NHK: M36 - M44 ‘kami de tsu tsu mareteita noka noda was wakaranai to koto desu. Kesatsu shirabe ni yori matsu to genkin ga majiteita de gomi was kino Choshi-shi nai de shu shi mono de.’

77. A: So okay that bit just means that it was collected yesterday. Perhaps it was today it was found then. Inside the city. (moves clip)

NHK: M44 - M50 ‘Kesatsu de wa gomi no shu shu keiro shirabete genkin no mochi o sageshiteimasu.’

78. A: Okay so ‘How will the investigation continue’ they are going to review the
collection processes in the city and also try to track down the person who owns it I think. (writes answer) Okay?

END M1
START G2

79. R: Okay, great. Let’s go on to two then.
80. A: (opens clip #2) Okay, I’ve got no clues to start off this article except that it’s NHK they’ve got some news studio and that’s obviously a news presenter and there’s no writing yet so I can’t tell what it’s about until he speaks.

NHK: G0 - G8 ‘Kyo gogo Tochigi-ken Odawarashi no getobaru, getobaru no jo ni kei jo yosha ga tsukonde geto —’

81. A: Okay uhm he said the ‘ken’ that it was in but I’ve forgotten it. I think ‘Shiga-ken’ or something. Uhm, and then immediately we get a headline up on the screen which is really helpful uhm something about ‘gateball’ which I’ve never heard of but that’s in katakana so you can be fairly sure that’s — that I’m right about that uhm, and, something about four people died ah . . . or were fatally wounded I think actually in a car and it’s not meaning much to me at the moment (laughs). Uhm, main problems with comprehension are ‘I don’t know what gateball is’ and ... yeah.
82. R: And how do you plan on solving that problem, or just —
83. A: Oh, by just keeping listening. And see if he — hopefully there’ll be pictures of where and, you know, what ‘gateball’ involved and so on.
84. R: And then what do you think is going to happen next?
85. A: Uhm, there’ll be location shots to set the scene for us and probably some file pictures of whatever it is that happens at a gateball stadium place and uhm maybe some pictures of the injured people’s families, something like that.

NHK: G8 - G12 ‘baru o shiteita otoshi yori o tsugi tsugi to haneteni hitori ga shibo san nin ga ju keisho o oimashita’

86. A: Oh there’s a lot in there that I didn’t understand uhm one person’s died and three people are heavily wounded. That’s what I got there uhm —
87. R: And how did you get that?
88. A: Because I happen to know the words for ‘died’ and ‘heavily injured’ (laughs) And I know there are four people all together so the figures were pretty easy. Uhm . . . problems with comprehension — there was a big chunk in there that followed on from the first bit that I wasn’t too sure about, I didn’t get, I just didn’t pick up the words uhm . . . what’s going to happen. Well, he’s obviously stopped talking so we’re about to move on to some other picture, I’m sure.

NHK: G14 - G20 ‘Kyo gogo ni ji han goro Tochigi-ken Odawarashi udakawa de getobaru jo ni keijo yosha ga tsukomi’

89. A: We’re in Tochigi-ken and they gave us the day and the time which once again I’ve forgotten already (laughs). Uhm and you know there’s also the city, the town. I’m still not sure what a ‘gateball’ — what ‘gateball’ is. There’s a screen that looks like — a picture that looks like some sort of garden or park or something like that so I’m a bit mystified about that.
90. R: Is that a problem?
91. A: Ah, not yet. (laughs)
92. R: So what are your main problems so far for example.
93. A: I’m still not quite sure — I know that people have been injured and have died but I’m still not sure why or how or whether it was a subversive act or an accident or anything like that so I’m not sure how to take the whole item. I’m sure of wanting to know whether they were important people or just people and whether it has any great significance for safety regulations or anything like that and I don’t know anything about that. It could have just have been a small little accident on a slow news night, something like that.
94. R: What do you think is going to happen next? How will the story develop?
95. A: I’m hoping they are going to tell us what gateball is. Just generally more information I think about the place and the people and the event — what actually happened whether an accident or whatever.

NHK: G22 - G30 ‘getobaru o shiteita otoni yori tachin o tsugi tsugi ni hanemashita. Kono jiko de Odawarashi Ogino no mushoku Inami Tochiro-san, hachi ju —’

96. A: Okay, they’re old people. Which I got from ‘otoshi yori’ which means ‘aged’ you know ‘elderly citizens’. Something about ‘fell through’ or uhmm did something while they were playing gateball. Actually gateball may be something like croquet, or something. And there’s now words — a name — up there on my screen the guy who died was ‘so-and-so’ which I can’t read and he was eighty. Which is directly from the figures.

97. R: Of this kanji, what can you read?
98. A: Well, I would guess that that’s ‘Tochiro-san’ but male names are notoriously difficult I think I got that because I think he just said it. But I can’t read the first couple of kanji the second one is ‘mimasu’ of ‘mi’ but I don’t know how you read it in this context. I recognise all the characters but I can’t read them together. These ones are ‘shibo’ which means ‘he’s dead’ or ‘the one who died’.

99. R: Tell me how you went about understanding this section. Just a bit more, elaborate on it. For example, did the pictures help you here?

100. A: The pictures aren’t helping at all, at the moment. The announcer was just talking about old people and they were obviously playing something and some accident occurred and I’m still not quite sure what the accident was. And now they are starting to talk about the details of the people who were injured or died. But I’m still a bit in the dark as to how they were injured or died so I presume they are going to go on to tell us about the people who didn’t die and the condition they are in and so on.

NHK: G30 - G38 ‘ju sai ga atama na do tsuyoku utte manonaku shibo shimashita. E, kono hoka otoni yori san nin ga ashi no hone o orunado no jukeisho o oimashita.’

101. A: Oh, okay! Righty-o! We have a car! That’s good actually, I knew what had a car involved because of the first — the very first heading had a car in it. And now I can figure out why they were first showing pictures of trees and so on.

102. R: And why was that?

103. A: Because obviously the car hit a tree. Or hit something anyway. Now we have a picture of a crashed car. And just before they were talking about the guy who died hit his head — died by hitting his head — and died immediately and so that is in line with the car crash and the others something about their feet, I think, or legs. Maybe they broke their legs or something like that. Now we have a picture of a wrecked car being towed away so it’s all becoming a bit clearer but I still don’t know how gateball’s involved but — maybe they weren’t playing a game they were just driving somewhere. Yeah, so, I’m still a bit mystified as to how it all fits together but it may be that it’s just a news clip about a simple accident a road accident.

104. R: Any problems you’ve had so far? With this preceding section? Particular problems . . .

105. A: With the preceding section, no, it’s okay. Yeah, just the overall coherence is a bit dodgy at the moment (laughs) So ah . . .

106. R: Would you like to predict what is going to happen?

107. A: I don’t know what more there is that I can tell I’m sure they are going to tell us about — perhaps a hospital shot of the — talking about the people who didn’t die, the wounded people, or some bereaved family or something along those lines.

NHK: G40 - G48 ‘E, naku natta Inami-san dewa jimoto no rojin kurabu no nakama desu. Shu ni yon kai hodo jiko ga okita getobaru jo de getobaru o tanoshin de ita to iu koto desu.’
108. A: They’re going on about gateball again. So on their way to a gateball game or coming home from one or something like that. They’re talking about the fact that the guy who died was very active in the local senior citizens club. That’s about all I got out of that and that was entirely from the words. The pictures were just focusing on the wrecked car so that’s not very useful. Possibly gateball is a sort of game that senior citizens all get together and play a bit like bowling in Australia. And so that’s why they bothered to tell us that they were all playing gateball because it is directly relevant to the fact that they are old people otherwise you know it is not the sort of thing you would normally talk about in a car accident clip what the person interested in (laughs) They could have been all in the one team or something. Uhm . . .

109. A: Any problems in the preceding section that you had?

110. R: No, it’s started to get a bit clearer. No problems as such. It’s more — it’s starting to clarify the whole article for me. Uhm, what do I think will happen next? Probably just more background information so I can figure out how it’s all inter-related.

NHK: G50 - G52 ‘Soko o tsuki ya buttekite soshite soko ni ita hito ga minna hone.’

111. A: Okay, we’ve got someone an eyewitness possibly or one of the injured people possibly talking but probably an eyewitness.

112. R: How do you know that?

113. A: Because she’s not injured obviously (laughs). And they don’t tend to interview people who just had a car crash on the news. And she looks like she’s pointing something out as well. And they’ve got — the interesting thing is that they’ve got subtitles in Japanese for what she’s saying (laughs) because well, obviously — well I couldn’t understand a word she’s saying so that’s why I stopped it before because the subtitles appeared. So she’s talking she’s just saying (reads subtitles) ‘Ishi ni no getobaru o hitoshita o teshita wa’ and she’s talking about the people in the car who — obviously they do play gateball together and I’ve discovered that now. And yeah, she looks like she’s going to explain the whole story to us which will be really useful because it will be right down the screen for us (laughs)

114. R: Any problems you had with this section?

115. A: Oh well I can’t understand what she is saying but it’s written up there so that’s not a hassle. No, not really.

116. R: What do you think she’ll do or how will the story keep developing?

117. A: She’ll keep explaining what she saw and uh explaining for us what the actual accident was. And I’m not sure where they are going to go after that.


118. A: I missed all that except that she was surprised (laughs) She was, you know, shocked or frightened. Unfortunately they didn’t keep up the subtitles.

119. R: And how did you cope?

120. A: I suppose she was just explaining what happened but I had a lot of trouble understanding her.

121. R: Why?

122. A: Because she is not speaking very clearly at all. I’m not sure if she is speaking a dialect, quite possibly. Or — but — yeah, she’s just an old woman and she doesn’t speak clearly. So, yeah, uhm . . . what else? The pictures are giving us no hints at all. It’s just a picture of a woman. Where’s it going to go from here I don’t know.

NHK: G64 - G82 ‘Ee . . . genba wa ni yuruyaka ni migi ni kabu shiteimu doro desu. Keisatsu dewa keijo yoshia ga kabu no magarekireizu ni doro hidari gawa ni aru getobaru jo ni tsukonde mono desu konda mono to mite. Ee, keijosha o untenshu roku ju kyu sai no mushoku no dansei o taiho shite kowa kawashiku ji jo o kiteimasu.’
A: Oh, okay. They're obviously — there's a whole lot of people at the site of the crash and they are obviously searching for evidence I suppose. Something about someone who’s been arrested. I think they said the driver. So I thought that was the one who died so I could be wrong there. And that he's been arrested for questioning. I don’t quite know why I didn't think up to now that there was any sort of — that it was anymore than just a plain accident and I wasn’t expecting that there would be any mention of an arrest at all (laughs). Uhm, yes, so . . .

R: How did you go about understanding this section? What affected or influenced your understanding?

A: Well the words on the screen involving the arrest and then the name so someone’s been arrested. And there’s also ‘untenshu' which means ‘driver’ so I assume it was the driver. Whether it was the driver of another car who may have skidded off the road or just quite how that guy fits in I'm not quite sure. I have to watch it again to find that out. And there’s a whole lot of old people walking around looking at the ground (laughs) so that’s how I figured out the search part that — presumably that’s locals or other members of the gateball group or whatever. Still haven’t figured out what gateball is! (laughs) It’s very frustrating! (laughs)

R: Any other major problems in this section that you had in the process of comprehension?

A: No it’s just that it doesn’t — it doesn’t for me real — satisfactorily really tie up the article because I still don’t understand A: what gateball is and B: what happened or C: what this guy being arrested has to do with the rest of the clip. So, it’s not particularly clear to me overall yet. Probably only one more watch and or two more watchings will be enough to get more out of it, but . . .

R: Okay, just before we go on try to summarise the clip as best as you can.

A: Okay, well, there was an accident involving a car and a group of elderly people who were all connected by the fact that they all played gateball together. I’m not sure what that is. And they ran into — I think they ran into a tree judging from the shots of the tree that they showed us and of the damaged car which is consistent with running into a tree. One guy died instantly and the other three have injuries. Well . . . what else? Uhm . . . the fact that the guy was active — the guy who died was active in the local old persons’ club and it’s ended up by someone being arrested and I’m not sure what that’s for. That’s it.

R: Okay, we’ll go on to these comprehension questions. They are similar to the earlier ones — who, what and where. (hands Comprehension questions number two to the informant)

A: (receives the questions and begins to review the tape)

NHK: G0 - G8 ‘Kyo gogo Tochigi-ken Odawarashi no getobaru, getobaru no jo ni kei jo yosha ga tsukonde getobaru o shiteita’

A: ‘Kei shi yoshi’ what?

NHK: G0 - G12 ‘Kyo gogo Tochigi-ken Odawarashi no getobaru, getobaru no jo ni kei jo yosha ga tsukonde getobaru o shiteita otoshi yori o tsugi tsugi to haneteni hitori ga shibo san nin ga’

A: Oh, okay! I think I get it now. I think possibly that the car that was pictured was driven by the guy who was arrested and he drove through this ‘gateball playing place' and hit four people, one of who died. Oh, that makes much more sense. Okay — now I can move on.

R: And how did you get that?

A: Just by listening to what he said again. And uh . . .

R: What was your main clue? Some of the words or . . .

A: Yeah. I’ll just pick out which ones they were.

NHK: G8 - G12 ‘otoshi yori o tsugi tsugi to haneteni hitori ga shibo san nin ga’

A: Yeah, that ‘tsugi tsugi o’ means ‘knocked them down one after the other' type thing which obviously . . . and that’s
consistent with the picture of the car going through this place where these people were playing some sort of game. Okay, that makes more sense! (reads question one) ‘What’s the main topic of the clip?’ Uhm . . . car accident involving . . . (writes) . . . the running down of a group of old people (laughs). And that would explain why the driver was arrested too. (writes) (reads question two) ‘What happened?’ Okay, a car drove through . . . a gateball game . . . (writes) . . . killing one person and wounding three.

139.R: And how do you know that?
140.A: Well, that’s the start of the article and what the guy said and later on that’s backed up by the fact that we are told who died and the fact that three people are hurt is reiterated and there’s pictures of wrecked cars and old people hanging around in a place where it looks like a game might be played. It’s all backed up. But it’s mostly the very first couple of sentences that the announcer says that explains it and because I missed that the first time I didn’t understand completely what went on. (reads question three) ‘When did it happen?’

NHK: G0 - G2 ‘Kyo gogo Tochigi-ken’

141.A: ‘Kyo gogo’

NHK: G2 - G14 ‘Odarawashi no getobaru, getobaru no jo ni kei jo yosha ga tsukonde getobaru o shiteita otoshi yori o tsugi tsugi to haneteni hitori ga shibo san nin ga ju keisho o oimashita

142.A: It happened this afternoon, I think, but later on he tells us exactly.

NHK: G16 ‘Kyo gogo ni ji han goro’


NHK: G16 - G18 ‘Kyo gogo ni ji han goro Tochigi-ken Odawarashi Udagawa’

144.A: ‘Odarawashi’ So, Tochigi-ken . . . (writes) . . . ‘Odarawashi’ — or ‘hara’ or something. I’m not sure about that — the name.

NHK: G18 - G20 ‘getobaru jo ni kei jo yosha’

145.A: Okay, just the last bit.

NHK: G16 - G18 ‘Kyo gogo ni ji han goro Tochigi-ken Odawarashi Udagawa de gatobaru’

146.A: ‘Udagawa’. Oh, I don’t know what it means but it appears to be some — some town or area or region type thing. (reads question five) ‘How often do club members meet?’ Oh, good question.

NHK: G18 - G30 ‘jo ni keiyo yosha ga tsukomi getobaru o shiteita otoshi yori tachin o tsugi tsugi ni hanemashita. Kono jiko de Odawarashi Oginome no mushoku Inami Tochiyo-san, hachi ju sai ga

147.[A: (talking over the tape) It’ll be around where there’s a crashed car.]
148.A: (stops tape) Oh, Inami. Okay, he’s just told me what the name was.

NHK: G30 - G44 ‘atama na do tsuyoku utte mamonaku shibo shimashita. E, kono hoka otoshi yori san nin ga ashi no hone o orunado no jukeisho o oimashita. E, naku natta Inami-san dewa jimoto no rojin kurabu no nakama desu. Shu ni yon kai hodo jiko’

149.A: ‘Shu ni yon kai hodo’. Uhm, about four times a week. (writes) (reads question six) ‘What did the witness say?’ Oh, god.
150.R: (laughs) Just generally.

NHK: G44 - G58 ‘ga okita getobaru jo de getobaru o tanoshin de ita to iu koto desu. Soko o tsuki ya buttekite soshite soko ni ita hito ga minna hone. Koko ni ita hito wa ashi ka nan ka hikaretanda ne awarehatte yo‘.
A: Ah, let’s listen to that one again.


A: Ah, uhm . . . she’s just talking about the people where the people were and talking about the car driving through and that she didn’t know what was going on and was frightened. Basically. (laughs)

R: Yes. (laughs)

A: (writes) Basically, where the people were standing and her reactions. (reads question seven) ‘How did it happen?’ Oh . . .

NHK: G66 - G68 ‘Ee . . . genba wa ni yuruyaka ni migi ni kabu shiteimu doro desu.’

A: ‘Migi ni kabu’ . . . ‘migi ni kabu shiteita’. So, there’s a road turn somewhere.

NHK: G70 - G74 ‘Keisatsu dewa keijo yoshia ga kabu no magarekireizu ni doro hidari gawa ni aru getobaru jo ni — ‘

A: I don’t know what I’m supposed to be listening to. First you’ve got to find out if you’re on the right bit or not before you actually listen to it.

NHK: G66 - G68 ‘Ee . . . genba wa ni yuruyaka ni migi ni kabu shiteimu — ‘

A: ‘Migi ni’

NHK: G68 ‘— doro desu. Keisatsu dewa keijo yoshia ga kabu no magarekireizu ni doro hidari gawa ni aru getobaru jo ni tsukonde mono desu konda mono to mite. Ee, keijosha o untenshu roku ju kyu sai no mushoku no dansei o taiho shite kowa kawashiku ji jo o kiteimasu.’

A: Okay, something to do with sides of the road.

NHK: G66 - G68 ‘Ee . . . genba wa ni yuruyaka ni migi ni kabu shiteimu doro desu.’

A: ‘Migi ni kabu’ . . . ‘migi ni kabu shiteita’. So, there’s a road turn somewhere.

NHK: G70 - G74 ‘Keisatsu dewa keijo yoshia ga kabu no magarekireizu ni doro hidari gawa ni aru getobaru jo ni — ‘

A: Oh, I get it! There’s a road with a sharp right turn in it and the car just missed the turn and went straight ahead. (writes) (reads question eight) ‘How will the investigation proceed?’

NHK: G72 - G82 ‘— magarekireizu ni doro hidari gawa ni aru getobaru jo ni tsukonde mono desu konda mono to mite. Ee, keijosha o untenshu roku ju kyu sai no mushoku no dansei o taiho shite kowa kawashiku ji jo o kiteimasu.’

A: Okay, so they’ve arrested the driver of the car. (writes) Arrested the driver and they intend to question him more closely.

NHK: G76 - G82 ‘Ee, keijosha o untenshu roku ju kyu sai no mushoku no dansei o taiho shite kowa kawashiku ji jo o kiteimasu.’

A: ‘Kawashiku ji jo’ not quite sure what that word means, but there’s something to do with circumstances or something like that. (writes)

R: Well, I’ll turn this tape over and we’ll start the next one.

A: Okay.

R: (turns tape over) Do you need a break?

END G2

START A3

A: (Videotext Three appears on the screen) What is this announcer’s name? I’ve seen him so many times.

R: Part of the family. (laughs) Just before we go on . . . is there any thing you can tell so far.
167.A: Nothing. Ah, he’s looking kind of happy so I can predict it is going to be a happy news clip? I have no idea. (laughs)

NHK: A0 - A6 ‘Ee, Nara-ken Asukamura no kyuryo de, ee Asuka jidai no kyodai na isigaki ga mitsukemashita.’

168.A: Okay, uhm, he’s told us the place I think it’s ‘Nara-ken no’ somewhere or other. Something has been discovered from some ‘jidai’ (era) which obviously appeared a long time ago. We’ve got some words here which I can’t read. So that means ’emperor’ and there’s something about someone — something to do with the emperor. A ‘chibuka’ a part of something. Something I think might be something to do with an emperor has been discovered in Nara-ken obviously from a long time ago. ‘Ishi’ or ‘dai-ishi’ something like that. Just the name of a period obviously.

169.R: Tell me how you were able to arrive at this understanding so far.

170.A: Mostly by reading what I can of the kanji that is on the screen and also the ‘mitsukaremashita’ part — that’s what he said means something has been discovered. He told us where it was discovered and the fact that he that he stressed the ‘jidai’ the period that it came from suggests that it is very old. I don’t know exactly when that period was but obviously it was a long time ago.

171.R: Have you had any problems so far?

172.A: I can’t read all the kanji and I don’t know — I missed what it was that’s been discovered. Quite possibly I wouldn’t have understood the word anyway if I caught it — it’s probably quite a technical word. Or an obscure word anyway.

173.R: And can you predict anything?

174.A: We’re going to get pictures of what it is that has been discovered and where and what relevance it has got for the world and just generally more information, I think.

NHK: A8 - A14 ‘Kono ishi gaki wa sono go no chosa de nishioki ni Saimei ten no ga tsukutta to shirusarete iru e — ‘

175.A: Oh, all righty — ‘Nihon shoki’ that’s the book that was written in about the seven or eight hundreds. It’s kind of a history slash mythology of Japan. And this thing that has been discovered they’re surmising it could be the thing that was mentioned in this book which makes it very, very old. I picked that up entirely from what he was saying because the text on the screen hasn’t changed. There was still a few bits and pieces I didn’t catch which is not helping at all the understanding. What’s going to happen? Just more of the same, more explanations and we’ll get on to pictures fairly soon.

NHK: A16 - A28 ‘— rikyu no ichibu to mirare, nihon shoki no kijutsu o urazukeru shiryo to shite chumokusarete imasu. Daikibo na isigaki ga mitsukatta no wa Nara-ken Asuka mura no kyuryo no shamen de. Jimoto no kyoikuinkai ga hakkutsu chosa shiteimashita.’

176.A: Okay, they’ve switched to pictures of the scene and they are talking about where it was found and it was in Nara-ken and I didn’t hear the place well. And they also mentioned who found it so they are a group of people I don’t know the word but obviously archaeologists judging from the pictures of the archaeological site we seem to have here.

177.R: Can you summarise the preceding section as best as you can?

178.A: They’re talking about — they’re talking about where this thing was found. I haven’t figured out what the thing is yet. It’s a word I don’t recognise. And who found it. And I’m sure they are going to go on to show us more of the uncovering sort of process and talking about the implications.

179.R: Tell me more about how you went about arriving at the summary there.

180.A: Just from the — there’s a place name in the top right hand corner of the screen. We’ve obviously switched to a outside shot instead of the studio shot and there’s lots of people standing around and the word ‘inkai’ so there’s some sort of group which discovered this or is investigating
I'm not sure which. Yeah, that’s about it.

181. R: Any problems so far with this section?
182. A: I’m still not quite sure what it is they’ve discovered. Or why it was discovered or any of those details. I’m hoping they are going to go on to tell us more about that. Hopefully with some words on the screen. So . . .

183. R: And any predictions of what will happen?
184. A: Predictions, predictions, predictions . . . just, yeah, just more detail about the find.

NHK: A30 - A36 ‘Ishigaki wa sandan ni watte tsumare ichiban suso no bubun no ishigaki oki wa ippen ga ni metoru mo aru. Okina kako gan ga riyosare —’

185. A: Alright, ‘ishigaki’ must be something like a ‘stone wall’ or a house or temple or something that has been buried they’re showing us this picture of a whole lot of stones in the bottom of a hole which is not very descriptive at the moment for me. They’re talking about — something about two meters down and there’s a particularly big stone or something like that. So obviously they’re describing in more detail what’s been found.

186. R: Tell me more about your process of understanding.
187. A: Well there’s showing pictures of obviously what has been found so . . . that’s helping me to refine my idea of what the word ‘ishigaki’ means which is what they’ve discovered and obviously the ‘ishi’ in ‘ishigaki’ does refer to stone because they’re showing you big pictures of stones so that’s helping and it is something that has been buried and it’s not just a small little tiny item it’s something like a ruin of a building or something like that because they are panning right across this whole big hole and they’re giving specifications like something like two meters and big and small and different levels and stuff. So that’s helping me, yeah, to narrow down what my picture is of what they’ve discovered.

188. R: Any problems in this section?
189. A: Oh, just general lack of understanding of some of the words they are using.
190. R: Any plan of overcoming those problems?
191. A: Just keeping watching and hoping that they’ve got more explanatory pictures that sort of make me think ‘oh, that’s what they meant’ (laughs). Yeah, perhaps something like an artist’s impression of whatever it is would be really handy (laughs) Something like that, yeah. And I suppose they’ll just go on and keep on explaining what — the details of this thing they’ve discovered. And probably put in a bit of text or something like that.

NHK: A38 - A44 ‘— kyuryo o shui go hyaku metoru o torimaitei ita mono to mirarete imasu. Issho ni nendai kara shitsu do shita doki no nendai kara Asuka jidai no mono to wakarimashita.’

192. A: Oh, cool okay — a very, very big hole, bigger than I thought and there’s not a lot of people working on it and it looks pretty muddy and horrible. But the only bit I picked up from the actual words there was that there’s somehow — something to do with ascertaining age from the whatever is was ‘jidai’. That’s all a bit — still a bit unclear there’s still a lot of technical words that I’m just not picking up. So, I don’t know quite what they are going to do to make it clearer to me but I hope they manage it.

193. R: Can you tell me how you went about comprehending this so far or what influenced your comprehension?
194. A: Mostly just the fact that they are showing us this site of what it is that they’ve found and so I’m trying to picture what might come out of this site or just generally trying to get the size of it whether it’s a huge thing or whether it’s a small thing or — it’s still pretty difficult. It’s not very — they are not giving me any great big you know hints type of what we’re talking about — no big flags. So obviously it’s something that Japanese people would understand just through the words that are being used that I’m missing. So that kind of thing, so . . .
195.R: Any predictions — or wait, any problems, particular problems with this section?
196.A: Vocabulary in this part. Vocabulary is confusing. The pictures aren’t being particularly helpful. They’re not detailed at all they’re just a big overview of the area sort of thing. I have to say yeah, they should — they have to narrow that down, the pictures if there’s anything to narrow them down to. Quite possibly there isn’t yet. So . . . it’s like an article or a news clip about some big accident and they can’t show you anything because it’s already happened so they show you file photos of the thing so . . .

NHK: A46 - A54 ‘Kono yona daikibona do boku koji wa toji ogata kofun no chikuzo no sai ni kofun igai de mirareru. Asuka chiho de wa hajimete da to iu koto desu.’

197.A: Oh, okay . . . it’s some sort of sculpture thing. Possibly a tomb or a shrine of some sort and they’re talking about the one that they’ve discovered — the one that they’ve discovered is sort of as big as — they’re comparing it with some other one that has already been discovered and there’s a picture of that one and that is as big as or bigger than the one they’ve already got. And I figured that out because they’re showing us a picture of this slab of rock with a design on it. I’m not quite sure what it is for yet. It looks like it might be a ‘bath system’ or something. (laughs) Not sure, uhm, — oh, okay, judging from the kanji it is something to do with ‘sake’ (rice wine). We’ve got ‘sake’, ‘ship’, ‘rock’. So what that means put together I’m not sure. Uhm, that’s just the name.

NHK: A56 - A 68 ‘Asuka jidai no nazo no seikizo butsu no “Sakatsuneishi” ga aru kono oka wa Tenno no kyuden no nochi n o “Okamoto no miya” to mirareru suiteichi ga higashi e san byaku metoru tokoro ni arimasu.’

200.R: Any problems, major problems or sources of problems?
201.A: There’s lots of names and so on that don’t mean much to me. That the name that’s on the screen at the moment when it came up in the dialogue I could sort of recognise that it was a name but didn’t know it referred to or didn’t give me any hints. Whereas this might be a famous scene in Japan that people will hear and say ‘Oh, so you know that gives us a whole lot more information’ whereas to me it doesn’t. So, that’s sort of a problem. Hopefully they are going to go on to tell us what this thing does — did, at least. Yep . . .

198.R: And tell me more about your comprehension process as best you can.
199.A: Well, they’ve started to talk and saying more clearly about uhm — they’ve obviously finished describing the thing and they are moving on to comparing it to other relevant things. They’re talking about, yeah, other similar ones so that’s helping me figure out because there’s a picture of another one and that’s helping me figure out what they are on about. I’m still, even though I’ve got a picture, I’m still mystified as to what it is so that’s a bit of a problem. What it could have been used for or what it’s relevance is or whether it’s just something that’s very old and it’s interesting that they’ve discovered it or whether it has some social significance or anything like that. What else helped me . . . nothing else springs to mind.
of a loss to figure out. Except that I’ve figured out now that it is now an archaeological find of some sort I’m at a bit of a loss to figure out why, what it is or how relevant it is.

NHK: A70 - A86 ‘Nihon shoki ni wa Saiimei Tenno ga kyuden no higashi ni rikyu no Futatsuki no miya o tsukuru nado to shirusarete imasu. Osoraku Futatsuki no miya to iu no wa keyaki no ga. Futatsu desu ne. Okina keyaki ga tatteiru tokoro kara —’

203.A: They’re talking about ‘nihon shoki’ again which is that ancient book and some emperor obviously built these things and there’s a record in this book that he was going to build them. Or at least this one has been discovered. So there’s sort of — perhaps the exciting thing about it is that there’s a record of it and now they have found it. Now we’ve got this guy on the screen and his title is written up there and his name as well. Something to do with research into some sort of cultural research in Nara and he’s the head — the section head. I can’t read his name.

NHK: A88 - A104 ‘— sonoyo ni yobareteirun darro to omoimasu. Sono mae ni wa “Sakatsuneishi” ga arimasu. Sore kara dokan to itteimasu kara okina tatemono ga arunda to omoimasu. Kore made wareware ga sozoshitakoto ga nai zenbo ga wakaru hi ga machidoshi to omoimasu.’

208.A: Okay, he’s talking about — he is talking about the implications and something about big buildings and they don’t quite realise the full extent of it and uh, in order to figure out the full extent and the full importance of the project and the find and so on they’re just going to have to be patient sort of thing and that was pretty much all from what he was saying that I understood that. He spoke pretty clearly which was helpful. What sort of problems were there? I still don’t really know what is was that they found. Possibly they don’t either it’s the other thing I’m thinking now. There’s still just vague pictures of holes in the ground so that’s obviously because they haven’t excavated it fully yet and can’t show us anything.

209.R: And then just before we go on to comprehension questions, could you try to summarise the clip as best you can, the entire clip?

210.A: Yeah, okay. It’s an archaeological discovery in Nara which is where all the — that immediately conjures up all the images of all the old big old temples anyway so that’s a very historical sort of area of Japan. It’s obviously got a lot of significance because it’s linked to a passage in the ‘Nihon Shoku’ which is a very, very old book. So . . . so everyone’s getting pretty excited about it. There’s links to other archaeological finds in other parts of the country as well. I’m not sure
what it is they’ve discovered but I don’t think that are either, really. And uh the investigation continues, basically. And they’ve got people working on excavating. That’s about — I think that’s about the extent of it.

211. R: Okay let’s go on to question set three here. (hands paper to informant)

212. A: (receives paper) (reads question one) ‘What’s the main topic of the clip?’ . . . I just need to start this again.

213. R: As you wish.

NHK: A0 - A2 ‘Ee, Nara-ken Asuka mura no kyuryo de — ‘


NHK: A2 - A3 ‘— de, ee Asuka jidai no — ‘

215. A: ‘Asuka’ when was that? It was ages and ages and ages ago. It was like you know even before it got to the thousand . . .

NHK: A3 - A4 ‘kyodai na ishigaki ga mitsukemashita.’

216. A: ‘Ishigaki’ that’s a rare word and I just don’t understand it. Some — probably stone structure.

217. R: Just do your best.

218. A: (writes answer) (reads question two) ‘Who found the site?’

NHK: A8 - A14 ‘Kono ishi gaki wa sono go no chosa de nishioki ni Saimei Tenno ga tsukutta to shirusarete —’

219. A: Okay. I skipped to the third question ‘Who originally built the site?’

NHK: A10 - A16 ‘Saimei Tenno ga tsukutta to shirusarete iru e rikyu no ichibu to mirare — ‘

220. A: ‘Rikyu’ I don’t know what that means. I’m just trying to figure out what this guy’s name is.

NHK: A10 ‘Nihon Shoki ni Saimei Tenno —’

221. A: ‘Issamei’, ‘Issamei’ — it’s ‘Issamei’ (writes) So yeah, surmising that it might have been part — part of something that was built, it could have possibly been built by the Emperor Issamei.

222. R: And how did you get that?

223. A: By the fact that the word ‘emperor’ is in the title and obviously that’s his name. I can read a little part and then just listened to figure out because he said it. So in that case words were giving me a clue as to what to listen to which is what often happens when you watch videos of news, especially when I have questions in front of me I know what to listen for as well so that helps a lot.

224. R: Because of the kanji on the screen? Or because —

225. A: Well yeah, the kanji on the screen helps but if I didn’t understand in itself it often gives me clues to what the guy might be saying. So I can discard all the stuff that’s irrelevant that he’s saying and just listen to the bits that are helpful.

NHK: A12 - A26 ‘— tsukutta to shirusarete iru e rikyu no ichibu to mirare, Nihon Shoki no kijutsu o urazukeru shiryo to shite chumokusarete imasu. Daikibo na ishigaki ga mitsukatta no wa Nara-ken Asuka mura no kyuryo no shamen de.’


NHK: A26 ‘Jimoto no kyoikuinkai —’


NHK: A22 - A26 ‘Daikibo na ishigaki ga mitsukatta no wa Nara-ken Asuka mura no kyuryo no shamen de. Jimoto no kyoikuinkai ga hakkutsu — ‘

228. A: ‘Kyoikuinkai’ . . . I don’t know if that’s the people who found the site or not.

NHK: A28 ‘chosa shiteimashita. Ishigaki —’
A: Let’s try listening to it one more time.

NHK: A24 - A28 ‘Nara-ken Asuka mura no kyuryo no shamen de. Jimoto no kyoikuinkai ga hakkutsu chosa shiteimashita.’

A: (reads question number four) ‘Where’s the second site located in relation to the original find?’ Gee, I missed a lot of this — what’s the second site?

R: Oh, that’s what I mean by the big rock as compared to this.

A: Oh, alright I see now. (reads question three) ‘Who found the site?’ I’m not sure who found the site. I think it might have been the ‘kyoikuinkai’ that they just mentioned.

R: And what’s that, in English?

A: Some sort of association. ‘Kyoiku’ would be education. That doesn’t make — ah, some sort of association. (writes) I’m not sure about that one. (reads question number five) ‘What evidence helps to date the find?’

NHK: A30 - A44 ‘Ishigaki wa sandan ni watte tsunare ichiban suso no bubun no ishigaki oki wa ippen ga ni metoru no aru. Okina kako gan ga riyosare kyuryo o shui go hyaku metoru o torimaiete ita mono to mirarete imasu. Issho ni nendai kara shutsu do shita doki no nendai kara Asuka jidai no mono to wakarimashita.’

A: Right, it’s here. (reads question number five) ‘What is it that helps date the find?’ It’s the clay that was in the same area.

R: And how did you get that?

A: By the word ‘doki’ — actually it might mean ‘pottery’. So if we had that sort of thing, clay or pottery. (writes)

R: And why do you think you are confused on that word?

A: ‘Doki’.

R: Just because . . .

A: Because ‘do’ means ‘earth’ and so that’s obviously — I think ‘ki’ indicates pottery so I’m leaning towards pottery. Pottery found in the same area. (writes)

R: What’s the next one?

A: (reads question number six) ‘Where’s the second site in relation to the original find?’

R: I just wanted to say that rock is the second site.

A: Yeah, yeah.

NHK: A46 - A54 ‘Kono yona daikibona do boku koji wa toji ogata kofun no chikuzo no sai ni kofun igai de mirareru. Asuka chiho de wa hajimete da to iu koto desu.’

A: Okay, what was that bit.

NHK: A46 - A50 ‘Kono yona daikibona do boku koji wa toji ogata kofun no chikuzo no sai —’

A: Huh?

NHK: A48 - A68 ‘ — toji ogata kofun no chikuzo no sai ni kofun igai de mirareru. Asuka chiho de wa hajimete da to iu koto desu. Asuka jidai no nazo no seikizo butsu no “Sakatsuneishi” ga aru kono oka wa Tenno no kyuden no nochii no “Okamoto no miya” to mirareru suiteichi ga higashi e san byaku metoru tokoro ni arimasu.’

A: Oh, okay, I get it. Three hundred meters to the east.

R: And how did you get that?
A: Uhm, by picking up the word ‘higashi’ which means ‘east’ and then that obviously explained what three hundred meters was about which I didn’t — I picked up before but didn’t realise what significance it had. I still don’t understand the rest of that paragraph, at all. But anyway, we’re out of that. (reads question six) ‘What is the name of the book?’ The Nihon Shoki.

R: And how do you know that?

A: Because that’s really easy I picked it up the first time. I knew what it was, yeah.

NHK: A70 - A72 ‘Nihon Shoki ni wa —’

R: Yeah, very good.

A: (reads question seven) ‘What information does the book provide?’

NHK: A72 - A76 ‘ — Saimei Tenno ga kyuden no higashi ni rikyu no Futatsuki no miya o tsukuru nado t o —’

A: ‘Futatsuki’ I don’t know what that means. It says — the book talks about the Emperor Saimei — Issamei, whatever — his intention to build these things, basically, yeah.

258. (writes)

259. R: Anything else?

A: And where they were supposed to built too, I think. (writes) I think . . .

NHK: A70 - A76 ‘Nihon shoki ni wa Saimei Tenno ga kyuden no higashi ni rikyu no Futatsuki no miya o tsukuru nado t o —’


NHK: A70 - A74 ‘Nihon shoki ni wa Saimei Tenno ga kyuden no higashi ni —’


NHK: A74 - A104 ‘ — rikyu no Futatsuki no miya o tsukuru nado to shirusarete imasu. Osoraku Futatsuki no miya to iu no wa keyaki no ga. Futatsu desu ne. Okina keyaki ga tatteiru tokoro kara sonoyo ni yobareteirun darro to omoimasu. Sono mae ni wa “Sakatsuneishi” ga arimasu. Sore kara dokan to itteimasu kara okina tatemono ga arunda to omoimasu. Kore made wareware ga sozoshitakoto ga nai zenbo ga wakaru hi ga machidoshi to omoimasu.’

A: (reads question number eight) ‘What’s the final speaker looking forward to?’ He says — he’s sort of talking about the possibility that the two finds being so close together that might indicate some huge building nearby that is beyond all of their expectations and like, and like all they can do is look forward to it sort of thing. (writes)

R: And where did you get that?

A: Just from what he said. Also from the fact that it panned from one find to another find between the two backing up what he was saying. (writes)

R: Great.

A: Okay.

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Post sessional interview

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R: Next thing we are going to do is just have a kind of ‘post-sessional’ interview. This is the part that I was telling you about earlier about — just about the clips in general and the process in general. Are these clips similar to the ones you use in class?

A: Ah, yeah, very.

R: How do they differ, if at all?

A: Well, the actual clips don’t differ except that the ones we use in class tend to be chosen to have quite a few figures on the bottom of the screen. The first couple were good examples, the second one — the third one, I mean, sorry — didn’t have so much writing on the bottom of the screen as they usually give us in class. And the other thing is that they usually — the ones we use in class are directly related to an article we’ve already read so we usually know a little bit about the topic at least if not the actual event being described
in the clip. We know a bit about the topic beforehand.
272 R: But in your test do you also — would this be similar to your testing situation in class?
273 A: We don’t have tests like this.
274 R: Like your final exam.
275 A: Possibly, I don’t know. I’m not sure.
276 R: Oh, okay. It was mentioned to me but —
277 A: Probably, yeah.
278 R: Just your general impression. What do you think of learning Japanese through video clips?
279 A: I think in connection with other materials they are really helpful because as I said before we usually read a clip — read an article and then watch a clip. Which is related. And you do find you know words that are relevant to that particular topic get reinforced by watching the video clip. And it’s a lot more satisfying to watch a clip when you’ve got some idea of the topic already because you think ‘oh yeah, I know that word’ and ‘I know how this works’ so it’s better.
280 R: Of the three video clips, which one do you think was the most difficult to understand?
281 A: The last one. (laughs)
282 R: And then, why, what specifically —
283 A: Because it was very — sort of an obscure type topic and words I didn’t know and you know don’t come across in daily life or in Japanese and have trouble guessing because of that. The first two were about fairly common occurrences. One was a car accident and the other was a money in the rubbish type thing — although that’s not a common occurrence (laughs).
284 R: It doesn’t happen often enough. (laughs)
285 A: But that was a very self explanatory clip whereas the last one was quite obscure I found. As far as I know.
286 R: But specifically, what would you blame the difficulty on?
287 A: Vocab. Vocabulary mostly.
288 R: And then which one was the easiest of the three clips to understand?
289 A: The first one, the money.
290 R: And then why exactly.

291 A: Because they — they were able to show very relevant and very . . . clear pictures of what they were talking about. The pictures really backed up what they were saying, they really helped. And also because the details of what they were giving were involved in everyday language like ‘money’ and ‘rubbish’ and things like that whereas the last one for example was using words like ‘archaeological discovery’ and words which I can’t even — I can’t even use them all.
292 R: What about the number two. You said you had problems with the gateball — how did that uh . . .
293 A: Yeah, that was because I missed the first sentence — the first couple of sentences that explained what had happened and so the rest of the article was pretty unclear until I started listening to it. And yeah, I was thrown by the gateball thing because I just didn’t get its relevance for a long time. I just didn’t understand its relevance. And it ended up not being all that relevant after all. It didn’t matter that I didn’t know what gateball was as long as I knew it was some kind of sport and that old people play it. But once I listened to the first couple of sentences again it all became clear and it’s like ‘oh yeah that all fits together a lot better’ that sort of thing.
294 R: For you, what is the best thing about working with video clips? Or learning through video clips? What’s the main thing — the best thing about it?
295 A: It’s more accessible in a way then reading a newspaper article because you’ve got the combination of the picture and the words and what’s being said. So you’ve got lots of things that you can — if you misunderstand one part of it you can — you’ve got two other things that you can draw it from and its all juxtaposed and its kind of like a networking thing that you can grab your understanding from. And it’s also more interesting than reading a newspaper article I think, at least the ones I’ve been faced with.
296 R: What about in comparison to listening to audio tapes? How does that compare?
297 A: It’s easier than listening to audiotapes because you’ve got the backup of the pictures, obviously. It’s easier, I find it easier to concentrate when I’ve got
something to focus on. You know I tend to — it’s hard to have something playing in your ears and sit and listen to it without having anything to watch. It’s a lot more abstract. I find it’s a lot easier having something concrete to focus on sort of thing. What else? It’s very satisfying to be able to watch a news clip and actually understand it even if it takes two viewings it’s like ‘oh wow you know’ and also it is very good practice and once I’ve been doing it a little bit I get a lot better at it. I can feel I’m getting better at it.

298 R: In what sense?
299 A: Well, I’m getting more out of it the first time.
300 R: How’s that? Your level’s going up or your strategies?
301 A: Probably strategies are getting better, I think.
302 R: So what is your overall strategy when you’re —
303 A: Well, I try and — often it is hard to read the bits along the bottom without missing a whole chunk of what they are saying because the kanji is sometimes difficult so I try not to read too much I just glance and see what I can get from the glancing and then listen to what he’s saying and figure out the rest of it through what he’s saying because it’s always related. And, yeah, I try to listen as much as I can. It’s very tempting just to switch off and read the — the headings and watch the images and I try and pick out key words, identify what the key words are and sometimes I’ll actually consciously stop, stop listening and once try to understand a key word and once I understand that I’ll go back and listen.

304 R: Do you ever close your eyes, for example. I’ve seen some students do that.
305 A: Not really, not the first time through.
306 R: I’ve seen some students do it.
307 A: Yeah, and then you miss all the cues that are there. Actually the first couple of times I did it I just looked at the questions because the questions help to frame my understanding of it as well. It’s a lot easier to watch a news clip and understand it more fully the first time if you have the questions in front of you rather than watching it once and then reading the questions. So, the first couple of times I did it I just looked at the questions and then I realised that I was missing — like trying to understand figures and so on what they were saying and there it was on the screen for me so, so — that’s one strategy that I use.

308 R: When the kanji writing appeared on the screen, what did you do? What do you tend to do?
309 A: I scan it for things like katakana and figures and numbers and stuff like that and kanji like ‘yen’ or ‘people’ or ‘place names’ or things that jump out and just to try to analyse basically what they are talking about and whether they are talking about money or people or someone’s died or — and then I don’t worry too much about the bits that go with that like actual kanji that make up the place name. Don’t worry too much about them for the moment because they usually say that anyway and if I’m interested enough to know I can go back and listen to it again what exactly the place was called or how many — how much money there really was or whatever. So I generally go through the ‘describing kanji’ I suppose than actually the ‘guts’ of it.

310 R: In general, how much do you think kanji contributes to your overall understanding of the clip?
311 A: Uhm, quite a lot. It really backs up, it gives me a frame work for my understanding of for what the guy is saying and that’s important because it’s easy just to get bogged down just the fact that he’s spouting a lot of Japanese at you and it’s really hard to pick out the key words sometimes. So if you have the key points in the kanji you can much more easily identify in what is being said and once you identify them easily you got lots of concentration left to pick up the subsidiary details which others you might miss if you didn’t have the kanji to point you to the key words straight away. So, uh, yeah, that’s very important and also just to translate more quickly from a Japanese you know what is being said, especially in the case of figures, in Japanese figures it translates much more quickly and to something I can digest. Without me having to sit there and think
‘so and so much is this’ and then ‘now okay I can get back to listening’

312 R: How much do you think seeing images affects your overall understanding of a clip?

313 A: Uhm, that varies a lot. Sometimes they have pretty irrelevant file footage and you just think ‘oh yeah’ but it does usually, as a rule, help to set the — mostly the place. It really helps to set the scene of where something happened which can give you big clue about what actually happened. For example, with the second news clip the view of the crashed car reminded me that there was a car involved at all which I did not at the start know and had been disregarding and put me back track that there had been an accident sort of thing which a Japanese person would have known from the start but I sort of missed, so uhm, what else about the viewing? It’s an integral part and you can’t just listen to it.

314 R: You said sometimes they don’t help.

315 A: They don’t help because they are too broad or they just don’t give you any detail at all about, yeah, they don’t sort of pick out an image and say ‘Okay this is what we are talking about’. It could be a vague scene or something like that and it’s like ‘that’s useless’ yeah. And most clips have a mixture of the two and they are both useful but with clips that are just broad based kind of scenes of landscapes or just a person sitting there talking it is really not particularly useful.

316 R: How difficult was it for you to answer these comprehension questions? How would you rate these questions? Difficult or . . .

317 A: Oh, it was fine because I could keep going back, back and forth through the video but I would have had quite a bit of trouble answering them if I would not have been able to do that.

318 R: Because . . . why, because . . .

319 A: Because they picked up details that I hadn’t particularly kept in my head. I could have told you that, for example in the first article, it was explained where and when this thing happened but I couldn’t actually tell you when and where it was. I could have told you that they explained it and not given you the detail myself. So, but yeah, the questions were fine. They were sufficiently narrowed down, sort of narrow so that you could say ‘I know exactly where that person said that’ and go on and find it then listen to it again and write it down. So . . .

320 R: And then this is just the final question: What did you think of this ‘think aloud’ process? In general, just your impressions of it.

321 A: Uhm, it’s difficult in that it breaks up your viewing of the clip. Actually, it’s quite similar to what they do in class anyway I tend to listen — even the first time I listen I stop but instead of sort of actually sitting and thinking ‘okay now what did he just say’ I usually go back three seconds and listen to that little bit again and then just sort of go forward back forward back like this through the whole thing — yeah, just slight bits. So yeah, it was a bit annoying in that it sort of — you had to stop and explain and then you could sort of go back and get your train of thought you had to just keep going so that was a bit hard. It sort of, yeah, what else about it. It wasn’t difficult or anything.

322 R: Did you find problems, for example, translating from the Japanese into English. Was that a big — did you find that particularly —

323 A: No, that was okay, because I tend to do that anyway.

324 R: But having to think aloud, did that add an extra processing demand?

325 A: There were some words that I translated that for the tape that I wouldn’t have translated normally I would have just left them in Japanese in my head and put them into my English comprehension mode and then said ‘okay, they’re talking about a ‘gomi’ accident sort of thing’ you know I wouldn’t have translated ‘gomi’ for an example, yeah. But no, I didn’t think it was any great problem. It was actually — it made me think a bit more about some sort of things like where might it be going next that I wouldn’t have normally consciously think about.

326 R: Do you think aloud at any point did I lead you or feel that you were being led or something?

327 A: No, you just encouraged me to answer all the questions every time I stopped.
(laughs) That, no you certainly didn’t give me any hints about what I was watching or anything like that.

328 R: And then the final question: What do you think I could improve this process? Is there any way to improve it? Just because you just went through it

329 A: No, I think it is probably quite good. Although it’s a bit frustrating it’s good that you don’t let us go back at first at all during the first listening because that will bias our, you know, understanding of it getting to hear it a second time. It’s also good to be able to do it when we answer the questions because it shows how we do it. Yeah, it would be memory rather than understanding as such. And you’ve got a record of what our understanding is the first time through anyway. So no, I think it’s good — it seems to be quite a good system. It’s the first time I’ve done this sort of thing.

330 R: That should do it.

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END OF INTERVIEW
Main study / Participant Two

Sandra is one of the more proficient listeners in the study. She has been to Japan on several occasions. Although Sandra occasionally speaks Japanese to her grandmother, she claims that she is not bilingual.

START M1

1. Researcher: And just before you start now, what can you tell me already?
2. Sandra: Oh. Alright, something about inside the rubbish there’s — how much is that? — ‘yon hyaku man en’ which would be . . . four million yen? I’m not quite sure what it’s about.
3. R: And anything else?
4. S: There’s a building? (laughs)
5. R: So yeah, just keep talking.
6. S: I don’t know what it’s about yet.
7. R: Okay, start talking.
8. S: As you wish. And stop as you wish.

NHK: M0 - M6 ‘Chiba-ken no seso centa de atsumeta gomi no naka kara genken yon hakyu man yen amari ga mitsukarimashita. Genken — ‘

10. S: Okay. In Chiba-ken in that city I can’t read it — ‘Soshi’ maybe? — uh, they found four million in cash. I understood that because of the word ‘genken’ so obviously they found some cash in the rubbish? Maybe in the garbage collection center or whatever it was.
11. R: Tell me how you went about understanding that section there. How you were able to arrive at an understanding.
12. S: Well, I know Chiba-ken so that I was alright. Also because I’ve already seen the ‘gomi no naka kara’ (the printed headline) so when I heard that it was easy to understand. And because I knew ‘genken’ — cash — I first — when I first just saw the writing I wasn’t sure what they were talking about but then when they said ‘gomi no naka kara yon hyaku man yen’ and ‘genken’ I realised that they must have found the actual cash inside the rubbish. Alright?
13. R: Could you describe any problems you’ve had so far?
15. R: Have you had any problems so far?
16. S: Yeah, I think I missed some words. (laughs) But I don’t know what I missed yet. So I have to go back and listen to it.
17. R: And why did you miss them?
18. S: They were too fast. (laughs) Yeah, and probably that they used some words I didn’t know.
19. R: And just before you go on, predict what you think — how the story will develop.
20. Maybe . . . maybe they’ll try to find out who’s money it was or why the money was there, like it might have been from a drug deal or something or like at Balclava station. (In Melbourne, a suburban train station where money was found buried in a trash pile.) I don’t know.

NHK: M6 - M18 ‘—mitsukatta wa Choshi-shi Nishiogawa-cho no Choshi-shi seso centa de ichi no gogo san ji han goro belta conveya hakonideita gomi no naka ni ichi man yen satsu ga majitteriru no shokuin go mitsuke —.’

21. S: I’m not sure if the place that was mentioned was the same as the Chiba-ken Choshi-shi — was it Choshi-shi?
22. R: Okay, just try to summarise what you just found out.
23. S: On the conveyor belt they found — a ‘shokuin’ which is a ‘workman’ saw some one — uh, ten thousand yen notes. And there were some other words that I didn’t understand so I’ll have to go back and listen to it later but uh . . .
24. R: And then tell me how you were able to arrive at this understanding? What your process was . . .
25. S: Well, it was good that they showed the conveyor belt and the rubbish there also I think they had a workman up on the left hand corner so you know the picture kind of — was following parallel to the what the guy was saying. And they said . . . I can’t remember what they said about the conveyor belt now.
26. R: So describe any problems you had.
27. S: Problems. I missed words. (laughs)
28. R: Okay, and why?
29. S: Because he speaks too fast and you know I have to listen to it a few times before I can figure out exactly what he is saying.
30. R: And then predict what you think will happen in the story as it develops.
31. S: Just trying to figure out who threw the money away or whether it was an accident.

NHK: M18 - M32 ‘— mashita. Choshi de keisatsu sho de kekka shirabeta inai ichi man satsu yon hyaku ju mai to. Seso centa no chikai de sudeni yaburete shimatta ichi man yen satsu no kirehashi nana ju mai amari ga gomi no naka ni majiette ita koto ga wakarimashita.’

32. S: Okay.
33. R: Summarise.
34. S: Do I summarise what I just heard?
(laughs)
35. R: Yes, summarise first.
36. S: (laughs) Well the police — at the police station they sorted out the money into the ones that were ripped and the ones that weren’t ripped. And I can’t remember the numbers but yeah they were mixed up with the rubbish or something. Alright?

NHK: A32 - M44 ‘Kono genkin ga fukuru ni ireretate ita noka arui ma kami de tsumareteita noka nodo wa wakaranai to koto desu. Kesatsu no shirabe ni yorimasu to genkin ga majiteita de gomi wa kino Choshi shinai de shushu shimon de.’

37. R: Anything else?
38. S: That’s about all I understood.
39. R: Okay, that’s fine. Tell me how you went about that understanding, that process.
40. S: I just — I didn’t really know the word for police station but I heard ‘keisatsu’ which is ‘police’ and it’s inside a building in a room and stuff so obviously police had been investigating and they divided it up into two — or four lots and obviously different you know amounts. And some are ripped and some are not ripped because they said ‘yaburete inai’ and because I knew ‘yabureru’ which is ‘ripped’ and at the end he said something about ‘majiette ita’ which I think is something like ‘mixed up’ or ‘mixed in’ with the rubbish, yeah. But I missed the numbers, I always miss the numbers. Even if I sort of hear it in Japanese like ‘yon hyaku’ whatever I can’t seem to translate it into English quickly enough to remember it. I’m too worried about listening to what he is saying next. Yeah, but that’s about all I understood.
41. R: Any other problems? That you specifically have in this process . . . specific words, or . . .
42. S: (laughs) The problem is that specific words I don’t remember because you know if I don’t understand them I won’t remember them but if I go through it again and listen to it then I’ll be able to remember the certain words that I don’t understand but just on hearing it the first time I don’t remember any words that I don’t understand. I’m too busy concentrating on the words that I do understand. And what I think will happen next is that — the same as I said before, I guess, they are still trying to figure out how this money got here, who threw it away. I don’t remember now. (laughs) Can I go on?
43. R: Yes, please.

NHK: A32 - M44 ‘Kono genkin ga fukuru ni ireretate ita noka arui ma kami de tsumareteita noka nodo wa wakaranai to koto desu. Kesatsu no shirabe ni yorimasu to genkin ga majiteita de gomi wa kino Choshi shinai de shushu shimon de.’

44. S: Alright, they were saying that they didn’t know or it hasn’t been worked out yet whether it was in a bag or in some paper or something and something about the money was found — some ‘shushu’ — some collection place but it sounds like they were just repeating what they were saying in the beginning so I’m not quite sure what they are really trying to say.
45. R: Then tell me about your process of understanding this.
46. S: My process. (laughs)
47. R: What did you pick up, for example.
48. S: Well I heard ‘fukuro’ (bag) and ‘kami’ (paper) and so that was alright. And then the second part they said the same city again ‘Choshi shinai’ and ‘shinai’ is, I think, in the city or part of the city limits. And ‘shushu’ which is ‘collection’ which I learnt from Japanese just recently so yeah, but I sort of don’t think I understood what his — the whole of what he’s saying at all. Just picking up words and things.
49. R: And any specific problems in this preceding section?
50. S: Problems? Ah, just the same. I just can’t pick up what he’s saying really it’s too fast.

NHK: M44 - M48 ‘Keisatsu de wa gomi shu shu de kedo o shirabete genkin no mochi o sageshiteimasu.’

51. S: Oh, is that all. (laughs) Okay, ‘keisatsu dewa’ ah ‘the police’ are doing something at the collection place and looking for the owners or something.
52. R: How did you understand that? What was the process that you went through to understand that?
53. S: I heard ‘keisatsu’ (police) and something around the word and then ‘dewa’ (according to) and something about the collection center as well ‘shushu’ center and I sort of missed the rest of that sentence. Just picking up the words that I do know. And I can, you know, maybe that’s the person at the collection place or the policeman and they’re checking on the video maybe to see what the garbage was wrapped up in or where the garbage actually came from or something and . . . then they said said something about ‘sageshiteimasu’ (looking for) so they’re looking for obviously the person.
54. R: Any major problems with this section with understanding?
55. S: Too fast. (laughs)
56. R: Yes, it does go quickly. And just before we move on with the comprehension questions, could you summarise the clip for me as best as you possible — the entire clip. Your overall understanding.
57. S: Well, they found ‘yon hyakyu man en’ that’s four million yen in cash in a garbage collection center. And some of them were ripped some of them were not. They’re not quite sure what it was wrapped up in. And they’re looking for the people who own the money.
58. R: Okay, we’ll go on to the comprehension questions.
59. S: Without being able to watch it?
60. R: Oh, no no I want you to watch it again.
61. S: Good. (laughs)
62. R: In doing so you can answer these questions, precede as you wish with the clip.
63. S: One more problem is that it would have helped if they’d written more things on the screen. Because at the beginning they had that ‘gomi no naka kara’ but after that they didn’t have anything on the screen so it sort of helps if you can see what they are saying as well because somehow on this clip it doesn’t have that much writing.
64. R: So now you can use the clip any way you want in answering these questions here. I just wanted to see if we could understand your process before. Sometimes it goes by too quickly.
65. S: Okay.

NHK: M0 - M48 ‘Chiba-ken no seso centa de atsumeta gomi no naka kara genkin yon hakyu man yen amari ga mitsukarimashita. Genkin mitsukatta wa Choshi-shi Nishiogawa-cho no Choshi-shi seso centa de ichi no gogo san ji han goro belta conveya hakonoeita gomi no naka ni ichi man yen satsu ga majiteriru no shokuin go mitsukemashita. Choshi de keisatsu sho de kekka shirabe yaburete inai ichi man satsu yon hyaku ju mai to. Seso centa no chikai de sudeni yaburete shimatta ichi man yen satsu no kirehashi nana ju mai amari ga gomi no naka ni majiteita koto ga wakarimashita. Kono genkin ga fukuru ni ireretate ita noka arui ma kami de tsumareteita noka nodo wa wakaranai to koto desu. Kesatsu no shirabe ni yorimasu to genkin ga majiteita de gomi wa kino Choshi shinai de shushu shimo de. Keisatsu de wa gomi shushu de kedo o shirabete genkin no mochi o sageshiteimasu.’

66. S: (writes)
67. R: And then which question are you answering now?
68. S: The first question. (laughs)
69. R: Just to help. How are you going about answering the question, or how do you know the answer.
70. S: The main topic? Well, just because the heading at the beginning of the thing it really helps. (laughs) (writes) ‘Choshi shina’ . . . but he said other things
71. R: How did you know that for example?
72. S: Should I go back?
73. R: Try to make a complete answer as possible.

**NHK: M0 - M12** ‘Chiba-ken no seso centa de atsumeta gomi no naka genkin yon hakyu man yen amari ga mitsukarimashita. Genkin mitsukatta wa Choshi-shi Nishiogawa-cho no Choshi-shi seso centa de ichi no gogo san ji han goro —’

74. S: (repeats a part of the segment without comment)

**NHK: M6 - M12** ‘Genkin mitsukatta wa Choshi-shi Nishiogawa-cho no Choshi-shi seso centa de ichi no gogo —’

75. R: So what were you doing there?
76. S: Trying to find the name of the place. (writes) And they said ‘seso centa’ rather than ‘shushu centa’ so I obviously heard it wrong the first time.
77. R: Could you predict what it might be?
78. S: It could be ‘so’ (clean) from ‘soji’ (cleaning). Probably some cleaning up place. It might be the same kind of thing. (reads question three) ‘Who found it?’ (writes)
79. R: And how do you know the answer to number three?
80. S: Oh, because they said ‘shokuin’ (employee).

**NHK: M12 - M14** ‘— belta conveya hakondeita gomi no naka ni ichi man yen satsu ga majitteriru no shokuin go mitsukemashita.’

81. R: So what are you working on now?
82. S: Where he actually found it. They said something about the ‘belta conveya’ conveyor belt but they are showing a picture of the garbage picker thing — whatever you call it — so I’m not quite sure what he’s trying to say.

**NHK: M10 - M16** ‘— san ji han goro belta conveya hakondeita gomi no naka ni ichi man yen satsu ga majitteriru no shokuin go mitsukemashita. Choshi de keisatsu —’

83. S: ‘Belta conveya’ . . .
84. R: So just keep talking to explain what you are trying to do.
85. S: (laughs) I’m just trying to figure out where he actually found it whether he found it in the garbage collection thing or whether he actually found it on the conveyor belt. I’m not quite sure.

**NHK: M20 - M22** ‘— sho de kekka shirabeta yaburete inai ichi man satsu —’

86. S: (skips to another part of the clip immediately)

**NHK: M12 - M18** ‘— seso centa de ichi no gogo san ji han goro belta conveya hakondeita gomi no naka ni ichi man yen satsu ga majitteriru no shokuin go mitsukemashita.’

87. S: Alright, I think I know now where I became confused. Because they said ‘gomi no naka kara ni’ I thought that was the ‘bin thing’ but it was actually in the rubbish that was on the conveyor belt that they found it.
88. R: Okay, and how did you finally get that.
89. S: Listening to it a million times! (laughs) Yeah, and yeah, sort of listening to the particles. (writes) (reads question four) ‘Exactly how much was found?’

**NHK: M16 - M28** ‘— ichi man yen satsu ga majitteriru no shokuin go mitsukemashita. Choshi de keisatsu sho de kekka shirabeta yaburete inai ichi man satsu yon hyaku ju mai to. Sesu centa no chikai de sudenti yaburete shimmata ichi man yen satsu no kirehashi nana ju mai amari — ’

90. R: So what are you doing?
91. S: Trying to get the numbers into my head. Something about a thousand yen notes about four hundred something four
hundred or something and they were the unripped ones and the ripped ones that were ripped in the conveyor belt when they were collecting the rubbish and a . . . there is something — ‘keire’ something or other. I’m not quite sure what he is saying. Probably like the ripped ones are about seventy of them? Or seventy pieces of them? I’m not quite sure what he’s saying. I guess I’ll listen to it again.

NHK: M18 - A32 ' — mitsukemashita. Choshi de keisatsu sho de kekkka shirabeta inai ichi man satsu yon hyaku ju mai to. Seso centa no chikai de sudeni yaburete shimatta ichi man yen satsu no kirehashi nana ju mai amari ga gomi no naka ni majieteita koto ga wakarimashita.‘

92. R: So what were you doing there?
93. S: Listening to it again. (laughs) Yep, there’s four hundred and ten of the ten thousand yen notes and seventy ripped ones. But I’m not quite sure what he means by ripped. They were at the center or they were ripped during the collection process or something. So exactly how much was found should that just be the total of the whole thing?
94. R: Yes, yes.
95. S: So that should be . . . (writes) ‘Yon hyaku hachi ju’ . . .
96. R: What are you trying to do?
97. S: I’m trying to translate ‘man’ into dollars! It’s very confusing! (laughs)
98. R: Oh, that’s fine. No, don’t worry about that.
99. S: Four hundred eighty thousand. (reads question five) ‘What appears to be a problem with part of the find?’ Some of them were actually ripped.
100.R: How do you know that?
101.S: With this something about ‘yaburete inai’ (ripped not) and ‘yaburete’ (ripped) and then they’ve divided up. (writes) (reads question seven) ‘When was the find collected?’ Huh? When did they say that!
102.R: Can you be more specific? What time of day?
103.S: I didn’t here anytime I was just listening for a day. Should I listen to it again?
104.R: No, I don’t want to say that, it’s just that I want as complete of answers as possible. But as you wish . . .
105.S: (laughs)

NHK: M22 - M48 ‘ — wakarimashita. Kono genkin ga fukuru ni ireretate ita noka arui ma kami de tsumareteita noka nodo wa wakaranai to koto desu. Kesatsu no shirabe ni yorimasu to genkin ga majiteita de gomi wa kino Choshi shinai de shushu Shimono de. Keisatsu de wa gomi shushu de kedo o shirabete genkin no mochi o sageshiteimasu.‘

106.R: And just the last question: How will the investigation continue?
107.S: Looking for the owner. (writes)
108.S: I don’t think there’s . . .

NHK: M0 - M2 'Chiba-ken no seso centa de atsumeta gomi no naka — ‘

109.S: I don’t think they said anything about time.
110.R: And just the last question: How will the investigation continue?
111.S: (writes) Looking for the owner.
112.R: And how do you know the answer to that?
113.S: Because they said so at the end.
114.R: Oh, okay.
S: And something or other else but I really don’t know the words so — except for ‘sageshitaimasu’ (looking for) so it’s an obvious conclusion from the whole thing. And it helps if all the questions are all in order so I don’t have to go through the thing again! (laughs)

R: Yes, that’s true. (laughs) That’s fine. Just put it down. And we’ll start number two here.

S: This is the guy that’s always on NHK. (laughs) And he speaks quite clearly but that’s all I know.

NHK: G0 - G12 ‘Kyo gogo Tochigi-ken Odawarashi no getobaru, getobaru no jo ni kei jo yosha ga tsukonde getobaru o shiteita otoshi yori o tsugi tsugi to haneteni hitori ga shibo san nin ga ju keisho o oimashita.’

S: What?

R: Okay, so just do your best to summarise this section.

S: Well one thing he speaks — the sound is a bit funny or, I don’t know, it’s not very loud.

R: Sorry about that. I can adjust it. Hmm, no . . .

S: The other one was alright but . . .

R: Yeah, this one is a bit softer.

S: Not only that but I didn’t understand what the hell ‘gateball’ is. ‘Getobaru’ — ‘getobaru jo ni’ Well, I was listening to what he saying and trying to read that as well (laughs) and . . . Is it alright for me to look at what is on the thing now?

R: Oh, of course.

S: I think it says four people died? I think he said one person died but here its ‘four people’ and then ‘death’. So I’m not quite sure what it means but the problem is I don’t know what ‘getobaru’ is so —

R: Okay, can you summarise this section as much as possible? What you think happened so far.

S: Something about a ‘getobaru’ place someone got killed or some people got killed or hurt.

R: And then tell me how you went about understanding. The process of understanding this section.

S: Well, he said ‘getobaru jo’ so gate — ball, you know ‘ball’ is obviously some kind of game or sport. And so the place where they play that game or sport some people died. He said other things in between like maybe how they died but I’m not quite sure what he said.

R: And then what are some of your main problems in this process?

S: He speaks too fast and I don’t understand the vocab that he is using, at all. The main — the biggest problem is that I don’t understand what ‘gateball’ means.

R: What do you think is going to happen? To see if you can predict at all this story.

S: They might show a piece about — some footage about the place and carrying people away in an ambulance or something and an interview with a local. Yeah, but because I don’t know what gateball is, I don’t really know what kind of injuries they can sustain is a place like that.

NHK: G14 - G24 ‘Kyo gogo ni ji han goro Tochigi-ken Odawarashi Udakawa de getobaru jo ni keijo yosha ga tsukomi getobaru o shiteita otoshi yori tachin o tsugi tsugi ni hanemashita.’

S: Oh, it might be something like lawn bowls because they said ‘otoshi yori’ — old people and someone came into the lawnball place — in that lawn, in that place and started . . . ‘hanemashita’ is like, with cars, when you get sort of ‘run over’ sort of. I think it’s ‘haneru’ which is like ‘jump’ and so when you are run over by a car it is kind of like when you are thrown you know. I don’t know maybe a car or bike or something got in there. I didn’t hear what he said.
R: Okay, could you summarise what’s happened.
S: The whole thing up until now?
R: Uh . . . yeah, yeah.
S: Well, at a lawn bowls place someone came in and hurt some elderly people who were playing lawn bowls.
R: Tell me how you went about the process of understanding.
S: Well, I didn’t understand all that well what ‘getobaru’ was until I saw the actual photo of it. And I heard the word ‘otoshi yori’ which means ‘elderly’ so I just sort of thought that it might be lawn bowls. And I picked up bits of vocab that I knew here and there like ‘haneru’ — ‘hanemashita’. And uhm, something about — when I saw the title it showed that some people died or were injured so maybe it was something like one person died and the other people were injured or something but I’m not sure.
R: And could you describe the problems you’ve had so far? Your comprehension process?
S: He speaks so fast I didn’t understand what — because I didn’t — when I first heard ‘getobaru’ I kind of panicked in my brain because I didn’t know what it was and I spent too much time thinking about it so I missed a lot of the things that they were saying so even if I might of understood something that I knew like ‘basubaru’ I sort of can’t remember it now, so . . .
R: And what do you think —
S: What do I think will happen? They’ll —well, I don’t know if they’ve found or if they will capture this person or if he’s just run away like the person who’s just crashed into the lawn bowl so they might either show him being taken away by the police or they are looking for him now. And they are probably going to show the elderly people in the hospital or dead or something. I’m not quite sure what they’ll do but . . . (laughs) You know, with an ambulance or police or things like that maybe, or some interviews.

NHK: G26 - G38 ‘Kono jiko de Odawarashi Oginome no mushoku Inami Tochiro-san, hachi ju sai ga atama na do tsuyoku utte mamonaku shibo shimashita. E, kono hoka otoshi yori san nin ga ashi no hone o orunado no jukeisho o oimashita.’

R: Okay, this person (reading the writing on the screen) ‘Toichiro-san’ died, he was eighty years old. I don’t know why he died I didn’t catch that, something about ‘head’ I think — ‘atama’ — and then I think it was only one person who died and some other people broke their legs. And I just remembered he mentioned the actual place, like the city name too, before but I didn’t catch it. It was too quick and I didn’t recognise the place so I didn’t retain it, the name.
R: Can you tell me about your process of comprehension, as best as you can?
S: Okay, well, the writing helped. If I hadn’t seen his name — the person’s name on the screen I don’t think I would have been able to really catch much of it because I would have spent too much time worrying about what that person’s name was. And also it says ‘shibo’ which means ‘dead’ and because they have only showed one person’s name I — it obviously means that four people before were just the injured people and maybe just three of them were injured and one person was the dead person. But I don’t know why they put them together because . . . yeah. And they showed a crashed car on the screen so I guess it must have been the car that ran into the lawn bowl center but I don’t know if it was done on purpose or if it was an accident. I don’t understand if it was an accident and if the people would have been injured but again I don’t understand why you would want to crash a car into a lawn bowls center.
R: Any major problems you had or specific sources of problems?
S: The problem is like distractions like hearing names and like names of cities that you don’t know and names of people that you don’t recognise. You spend too much time worrying about you know the vocab that you don’t understand so you miss the vocab that you do understand. So like when I first watched the thing I try and block it out and just try and pick out vocab I do know but even then you still get distracted.
R: So what’s happening with this clip? Are you getting distracted do you think?
S: Yeah, all the time. (laughs) Well, not as much as in the beginning I was really distracted because I didn’t understand ‘getobaru’ that was a real worry but then when I heard like the name of the city I sort of concentrated on that and didn’t sort of pick up other things like the fact that someone had crashed into the place. But yeah, it’s not so bad because they put the writing up on the screen which helps.

R: And then just before we move on, can you predict what’s going to happen next?
S: Well, I hope they show the person who crashed into the place or say why he crashed into the place.

NHK: G40 - G50 ‘E, naku natta Inami-san dewa jimoto no rojin kurabu no nakama desu. Shu ni yon kai hodo jiko ga okita getobaru jo de getobaru o tanoshin de ita to iu koto desu. Soko o tsuki ya buttekite — ’

R: So summarise the section you just reviewed.
S: Okay, uhm . . . something about people who were playing gateball — lawn bowls together. I missed the first bit. Something about ‘naku natta’ which means the ‘dead’ something or other person but the dead person, the name of that person was different to what they had on the screen or it sounded different to me so . . . I got confused then and lost everything else afterwards. Here (reading G51) it says something about people playing lawn bowls together or — and that’s an old lady and I have the impression that they were all men. I’m lost. (laughs)

R: Tell me about your process of comprehension in this section.
S: Okay, well, I heard ‘naku natta’ which I knew and something or other ‘san’ which is a person and . . . something about playing lawn bowls but that’s all I picked up really.

R: And then any sources of difficulty or particular problems — comprehension problems?
S: I don’t know why I didn’t pick up what he said afterwards but it must have been because I got confused with the name of the person like why he said that when the person on the screen was different. But I just sort of missed everything else that he said. And I don’t understand what this lady here is saying, either. And what do I think will happen? (laughs) Yeah, she’s going to talk about I don’t know maybe the person who died and how they always used to play lawn bowls together or something.

NHK: G52 - G60 ‘ — soshite soko ni ita hito ga minna hone. Koko ni ita hito wa ashi ka nan ka hikareta ne awarehatte yo. Aa, nani ga nandaka wakaranai.’

S: She’s saying something about what actually happened. She’s obviously a witness but because she speaks a dialect or maybe because she’s old I don’t really understand what she’s saying. (laughs) She said something about ‘koko ni ita’ which is someone who was there or here so she’s describing and I can tell that because she’s pointing and stuff at the lawn like she’s describing what actually happened but then — and then at the end she said something ‘nani ga waiata’ or ‘wakaramai’ so she doesn’t understand what happened or why it happened or she didn’t understand why it happened or what was happening at the time, maybe. But that’s all just guessing.

R: And then describe any sources of problems.
S: Yeah, her speech. I didn’t understand the way she speaks because I don’t like really listen to people who talk like that all the time.

R: And then just predictions, the last question.
S: Well, hopefully they’ll show the person who did it or why — they still haven’t said why they crashed into the place. I don’t think they have said it anyway, so yeah.

NHK: G62 - G82 ‘Bikurishita. Ee, genba wa ni yuruyaka ni migi ni kabu shiteimu doro desu. Keisatsu dewa keijo ga kabu no magarekireizu ni doro hidari gawa ni aru getobaru jo ni tsukonde mono desu konda mono
to mite. Ee, keijo yosha o unten shite ita roku ju kyu sai no mushoku no dansei o taiho shite kowa kawashiku ji jo o kiteimasu.'

167. S: (laughs) Okay, something about the road curves and they’re question some guy who’s sixty-nine. The reason I understood that was because I heard ‘kabu -- migi ga kabu o shite’ and ‘kabu’ is ‘curve’ so I think it was an accident but I still don’t understand why the people got injured. I think the road just before the lawn bowl center was curving and he crashed into the lawn bowls place instead of — by accident, probably. But the ‘taiho shite’ means that they are — I’ve heard it before ‘taiho’ but it’s either like you are suing someone or you’re charging them so they are charging or suing that guy and questioning him on how it happened maybe. But —

168. R: And how did you go about understanding, your process of comprehension?

169. S: I just picked up words like ‘kabu’ and ‘taiho’ and I didn’t understand the pictures what all these people were doing around here but it showed a bit of a road and a lot of that was kind of guesswork from, you know, sort of practical stuff. And also I picked up the writing on the screen which sort of disappeared really quickly but I saw ‘sixty-nine dansei’ ‘man’ so that’s all I saw.

170. R: And then just before we move to the comprehension questions, could you summarise the entire clip as best as you can?

171. S: Alright. A man in a car missed a curve in the road and crashed into the lawn bowls center and in a city what I don’t know and one person was injured and one person or two people died. And they charged the man and they are questioning him now why it happened, maybe.

172. R: Okay, let’s move on to the comprehension questions.

173. (hands question sheet #2 to informant) And again, just try to think aloud as much as possible.

174. S: Okay. The main topic of the clip was an accident at the lawn bowls — what do you call it? — the lawn bowls green.

175. R: And then how do you know that?

176. S: Just from the whole clip. (reads question two) ‘What happened?’ I’ll have to go back and listen to it.

177. S: I just realised that there’s a a lot of clues in here. (laughs) Which I didn’t notice in the beginning — I don’t know why — maybe I was concentrating too much on the gateball.

178. R: And why is that important?

179. S: Because in the beginning I thought it might be a bike that — I don’t know why I thought it was a bike. Maybe it was some vandal who did it. I didn’t tell you that, did I? (laughs)

180. R: No. (laughs)

181. S: In the back of my mind I thought of it.

182. R: Yes, try to be as complete as possible.

183. S: It said one person ‘hitori ga shibo’ — so one person died and three got injuries and what he said was ‘massive injuries’ or ‘serious injuries’ but I didn’t understand the words for it. Something like . . . .

184. S: Oh yeah, the reason I thought it was serious injury is because I thought I heard ‘ju’ which means ‘heavy’ and ‘keisho’ or which probably means ‘injury’ and then also he mentioned ‘gogo’ and so it was in the afternoon and it was around two and it was somewhere in — I’ve forgotten the name of the city now, some city I don’t know.
R: So what happened exactly, then? Number two there.

S: A ‘keitosha’ (kei yosha) or something — a particular car? — like a . . . I'm not sure what that means (reading the headline) a car. (writes) A car crashed into the lawn bowls field and killed one person and injured three. (reads question three) 'When did it happen?' Today at two this afternoon?

R: Okay, and how do you know that?

S: Because in the very beginning he said 'Kyo gogo'. (reads question four) 'Where did it happen?' I hate those places names.

NHK: G0 - G4 ‘Kyo gogo Odawarashi no getobaru, getobaru — ‘

S: 'Tochi-ken'. (not Tochigi-ken) I always get mixed up with 'ken' (prefecture) and 'cho' (district) and all the other places and they’ve got two different ways of writing ‘cho’ and ‘shi’ (city) and the rest of the things so I’m not quite sure of that one. ‘Tochi-ken’ would be 'prefecture' maybe? And the other place.

NHK: G0 - G4 ‘Kyo gogo Odawarashi no getobaru, getobaru — ‘

S: 'O-ta' — 'O-ta-wa-ra' city, maybe?

R: And then?

S: Do I need to write 'lawn bowls field'?

R: Yeah, just make it as complete as possible.

S: So then Tochi prefecture Otawara city lawn bowls field. (reads question five) 'How often do the club members meet?' Did they say that?

NHK: G4 - G18 ‘ — no jo ni kei jo yosha ga tsukonde getobaru o shiteita otoshi yori o tsugi tsugi to haneteni hitori ga shibo san nin ga ju keisho o oimashita. Kyo gogo ni ji han goro Tochigi-ken Odawarashi Udakawa de — ‘

S: Okay, 'ni ji han goro'. So it was around two thirty.

R: Is that for question ah three?

S: Uh-huh.

R: Oh, okay, great.

S: And they also mentioned another place, after —

S: That’s probably ‘Otawara’ (reads kanji name on the screen) but I can’t understand what that first place is. I’ll listen to it again.

NHK: G16 - G20 ‘Kyo gogo ni ji han goro Tochigi-ken Odawarashi Udakawa de getobaru jo ni keijo yosha ga tsukomi — ‘

S: Okay, ‘shu ni yon kai hodo’ (about four times a week) I was just trying to listen for the time so . . . (writes) So, four times in a week. I’m not quite sure what ‘hodo’ means after ‘shu ni yon kai hodo’ — 'at least'? four times a week? Or 'about'. I’ll just write ‘about four times a week’. Yep, and I still don’t understand if the name of the person is the same.

NHK: G22 - G30 ‘ — getobaru o shiteita otoshi yori tachi o tsugi tsugi ni hanemashita. Kono jiko de Odawarashi Oginome no mushoku Inami Tochiro-san, hachi ju sai ga atama na do tsuyoku — ‘

S: Okay, I just realised that they — the ‘kei-jo-yo-sha’ the car, the particular car, it crashed into the people one by one — 'tsugi tsugi hito'. I didn’t hear that the first time.

NHK: G30 - G48 ‘ — utte mamonaku shibo shimashita. E, kono hoka otoshi yori san nin ga ashi no hone o orunado no jukeisho o oimashita. E, naku natta Inami-san dewa jimoto no rojin kurabu no nakama desu. Shu ni yon kai hodo jiko ga okita getobaru jo de getobaru o tanoshin de ita to i koto desu.’

S: Okay ‘shu ni yon kai hodo’ (about four times a week) I was just trying to listen for the time so . . . (writes) So, four times in a week. I’m not quite sure what ‘hodo’ means after ‘shu ni yon kai hodo’ — 'at least'? four times a week? Or 'about'. I’ll just write ‘about four times a week’. Yep, and I still don’t understand if the name of the person is the same.

R: Oh, that’s okay. Just try to answer the questions.
205. S: (reads question six) ‘What did the witness say?’
206. R: Yeah, just in general. Not exactly word for word as best you can with her.

NHK: G46 - G64 ‘— getobaru o tanoshin de ita to iu koto desu. Soko o tsuki ya buttekite soshite soko ni ita hito ga minna hone. Koko ni ita hito wa ashi ka nan ka hikaretanda ne awarehatte yo. Aa, nani ga nandaka wakaranai. Bikurishita.’

207. S: Hmmm . . .
208. R: If you need to repeat.
209. S: Yeah! (laughs)

NHK: G44 - G58 ‘— getobaru jo de getobaru o tanoshin de ita to iu koto desu. Soko o tsuki ya buttekite soshite soko ni ita hito ga minna hone. Koko ni ita hito wa ashi ka nan ka hikaretanda ne awarehatte yo. Aa, nani ga nandaka wakaranai. Bikurishita.’

210. S: Alright, she said uhm . . . she said he crashed in from here or something. Or something or other. And then she said ‘asoko ni hita o’ the person over there and the person over here. There was something that happened to the person over there and the person over here. The person who was here got his legs run over. Or something ‘ashi ga hikari ta’. And then she said ‘I didn’t know what was going on’ and ‘bikuri’ so she was surprised.

211. R: Okay, so just try to summarise that.
212. S: (writes) The car crashed in . . .

213. R: Then here’s the next question. (reads question seven) ‘How did it happen?’
214. S: Let me finish this.
215. R: Sorry to rush you.
216. S: How did it happen? (writes) The curve was on the right . . .
217. R: And how do you know that?
218. S: Because I heard ‘curve’ before and . . . (writes) ‘How will the investigation proceed?’ (writes) Ah, the police have charged the sixty year old man. I think. I have just got to check one more time.

NHK: G66 - G82 ‘Ee, genba wa ni yuruyaka ni migi ni kabu shiteimu doro desu. Keisatsu dewa keijo yosha ga kabu no magarekireizu ni doro hidari gawa ni aru getobaru jo ni tsukonde mono desu konda mono to mite. Ee, keijo yosha o unten shite ita roku ju kyuu sai no mushoku no danse o taiho shite kowa kawashiku ji jo o kiteimasu.’

219. S: Okay it curved to the right or something and it missed or something, I think. ‘Mushoku’ I don’t understand what ‘mushoku’ something, he doesn’t have something. ‘Mushoku’ — maybe he’s unemployed? I’m not sure.

(START A3)

220. S: Okay, it’s the same guy from NHK but I don’t know what’s going to happen.

NHK: A0 - A4 ‘Ee, Nara-ken Asuka mura no kyuryo de, ee Asuka jidai no kyodai na ishigaki ga —’

221. S: Something in Nara. ‘Asuka jidai’ so ‘Asuka’ ‘Asuka’ — from the age of ‘Asuka’ or the times of ‘Asuka’. I just know that because Nara is an old city and it just kind of follows that ‘Asuka’ is old and they found something. Some old archaeological thing. And (writes kanji headline on the screen) it might be something made of stone? (laughs)

222. R: How do you know that?
223. S: Because it says ‘stone’ there. And ‘big stone’ something or other. And I think that’s the kanji for ‘gu’ as in ‘Meiji jingu’ (Meiji Shrine) in Tokyo I just know the station so maybe it’s like a temple or part of a temple because there’s ‘ichibu ka’ (part) and he said ‘kyodai’ so it’s big. Or old.

224. R: And tell me how you went about understanding that section.
225. S: Yep. Well first of all because I heard ‘Nara’ and because it’s an old city I sort of associated it. And just reading bits of kanji here. Because I’ve already got that I can see and read that and attach things to it.

226. R: Any major problems so far?
227. S: Yeah, well, with the kanji I can’t really read it all. And probably in the future, like, when he keeps talking I’ll be able to because of what he says especially some technical terms or . . .
228. R: And just before going on, can you predict? In general, what do you think this story will be about?
229. S: Well, they’ve obviously found — archeologists have obviously found something like maybe it was during construction like what happens in Japan and you know they might have just taken it to a museum. Some archaeologist will talk about it.

NHK: A6 - A20 ‘ — mitsukemashita. Kono ishi gaki wa sono go no chosa de Nihon Shoki ni Saimei Tenno ga tsukutta to shirusarete iru e rikyu no ichibu to mirare, Nihon Shoki no kijutsu o urazukeru shiryo to shite chumokusarete —’

230. S: (laughs) Alright, he said — I’ll summarise it. The thing they found is something that an emperor made? And it’s part of something, part of the temple or something. The reason I figured that out was ‘tenno’ and I also saw the with the kanji there I realised that meant ‘tenno’ (emperor). I couldn’t read it before but when he said it I could attach it. And then he said ‘ichibu’ (part of) again, which was there, so it’s part of — it wasn’t really said but maybe it’s part of a temple or something that the emperor built. ‘Tenno ga tsukutta’. (Emperor built) But he said all these other things that I didn’t understand but just picked up bits of things of words that I knew out of what he said.


232. S: Oh, okay. There was some archaeology . . . uhm, what do you call it? It was an archaeological site and the were doing some kind of survey in the ‘Asuka mura’ some village. The reason I figured that out was well, it’s obvious from here (the screen image) that there’s a lot of construction work and they’ve been digging already. And there is something that they’ve been looking for. They mentioned Nara-ken again and Asuka mura and they had something written here but the words were sort of fuzzy. I couldn’t figure it out. I think I wouldn’t be able to read it anyway. So I heard ‘chosa’ which is like ‘survey’ I think and also ‘inkai’ something ‘inkai’ which is like a ‘committee’ or a ‘team’ obviously so it wasn’t the construction people.

233. R: And then could you — how were you able to arrive at the understanding of this section?

234. S: Yeah, well . . .

235. R: Just the way you described it?

236. S: Because I picked up ‘inkai’ at the beginning and the picture helped too. (laughs)

237. R: Has your prediction changed so far, what’s going to happen?

238. S: No.

239. S: The words that came up just here (points to the upper right hand corner) I tried to look at and couldn’t. I panicked again. And I tried to figure out like what he was saying and trying to attach it to the words that came up on the screen and they didn’t match or I didn’t think they matched so I panicked again and then I saw ‘Nara-ken’ up here and it didn’t seem very significant and it was a waste of my time reading that. But it was mainly the picture that helped me.
246. R: And then any predictions?
247. S: You know they’ll probably have the archaeologist talking now.

NHK: A30 - A40 ‘Ishigaki wa sandan ni watte tsumare ichiban suso no bubun no ishigaki oki wa ippen ga ni metoru mo aru. Okina kako gan ga riyosare kyururo o shui go hyaku metoru o torimaitei ita mono to mirarete imasu.’

248. S: (laughs) Well, I think it’s a big thing that they found. And they’re talking about the length or the width or the height and I have no idea what they are saying but they are describing it. But they are just using all these words that I don’t know. So maybe something about the bottom because I heard ‘susō’ (bottom) but that’s all I picked up.
249. R: Tell me about your process of understanding.
250. S: Well, I didn’t understand much! (laughs) I was just— basically just trying to listen for words that I did know and there weren’t many except for ‘susō’ really. And numbers because obviously they were talking about ‘ni metoru’ (two meters). And I could tell also that it was a big thing because they dug so far down and they—you know, it makes sense because he said in the beginning ‘kyodai’ and it’s probably parts of a temple or building or something they found.
251. R: How do you know they dug so far down?
252. S: Because of the picture. (laughs)
253. R: Describe any problems you’ve had in the process of understanding so far.
254. S: Well, they didn’t put any writing up on the screen and just all the words, all these words—probably like archaeology or archaeological terms that they are using are— I don’t know much about Japanese history and that’s a problem as well.
255. R: Any predictions? Have things changed or?
256. S: Yeah, well, maybe they’ll talk about like conservation or . . . I still think they are going to have an interview with an archaeologist. (laughs)

NHK: A42 - A54 ‘Issho ni shutsu do shita doki no nendai kara Asuka jidai no mono to wakarimashita. Konyo yona daikibona do boku koji wa toji ogata kofun no chikuzo no sai ni kofun igai de mirareru. Asuka chih de wa hajimete da to iu koto desu.’

257. S: Alright, uh, they mentioned ‘kofun’ (ancient grave mound) and I heard that there were ‘kofun’ there in Japanese archaeological history because I’ve studied some history of archaeology in Japan. (laughs) That’s the only reason I know it! ‘Ogata kofun’ is obviously—a big type ‘kofun’ and . . .
258. R: What’s a ‘kofun’?
259. A ‘kofun’ is like a stone grave site or something like that. I’m not quite sure how to describe it. That’s all I picked up! Just that word ‘kofun’! And I went ‘oh okay’ but yeah, it’s a big one. And they are showing something here which I’m not sure about but it’s probably the ‘kofun’ but I can’t really make out what it is.
260. R: And then tell me about your process of understanding here. In this case, in this section.
261. Just— (laughs) I didn’t understand much.
262. R: Okay, then what is your major source in not understanding much?
263. Major source or . . .?
264. R: Major problem, yeah, major problems.
265. All the words they used. But when I heard ‘kofun’ I kind of relaxed and then they used all these other words to describe it and I got confused again. And I can’t read that kanji there either.
266. R: Any predictions or has anything changed in your mind?
267. S: No.

NHK: A44 - A68 ‘Asuka jidai no nazo no seikizo butsu no “Sakatsuneishi” ga aru kono oka wa Tenno no kyuden no nochi ni “Okamoto no miya” to mirareru suiteichi ga higashi e san byaku metoru tokoro ni arimasu.’

268. S: (laughs) Okay, something about an emperor and it’s about three hundred
meters away from something or other building.

269.R: Yes, okay.

270.S: And they talked about some period in history but I’m not quite sure which period it was — which ‘jidai’ and the reason I could understand that much was because they said something about ‘tenno’ ‘Saimei Tenno’ (Emperor Saimei) or something or other I don’t know who he was. And I think you know they were talking about things in history and then I didn’t really understand it all.

271.R: How did you go about understanding this much?

272.S: Just from things like ‘tenno’ (emperor) and ‘san byaku meteru’ (three hundred meters) — three hundred meters away from something that that Emperor built. Or . . . I’m not sure.

273.R: Any major problems in this section?

274.S: Well the picture doesn’t tell you much. (laughs) And there wasn’t any writing either but even if there was some kanji I don’t think I could have read it because it’s all sort of archaeological terms. Okay, go on?

NHK: A70 - A78 ‘Nihon shoki ni wa Saimei Tenno ga kyuden no higashi ni rikyu no Futatsuki no miya o tsukuru nado to shirusarete imasu.’

275.S: Okay, well this (reads from the screen) is a ‘bucho’ (section chief) some head of a ‘Nara koku butsubun ga saiken kusho’ — oh, I read that (laughs) I can’t read it just straight off I have to look at each kanji. It’s the ‘Nara National Cultural Investigation Center’ and this is the name of the person and I won’t bother reading that and I think that says his title ‘bucho’ because it’s in small letters and I looked at that first.

276.R: And what does ‘bucho’ mean?

277.S: ‘Head’, I think of a department. Yeah, for some reason I just knew that was a name so I looked at that first. Yeah, okay . . .

278.R: And then what about your process of understanding.

279.S: Process of understanding . . . just that looking at what is on the screen because I don’t understand what they are saying. I’m trying to figure it out just by the picture.

280.S: Okay, well this (reads from the screen) is a ‘bucho’ (section chief) some head of a ‘Nara koku butsubun ga saiken kusho’ — oh, I read that (laughs) I can’t read it just straight off I have to look at each kanji. It’s the ‘Nara National Cultural Investigation Center’ and this is the name of the person and I won’t bother reading that and I think that says his title ‘bucho’ because it’s in small letters and I looked at that first.

281.R: And what does ‘bucho’ mean?

282.S: ‘Head’, I think of a department. Yeah, for some reason I just knew that was a name so I looked at that first. Yeah, okay . . .

283.R: So tell me about the process of understanding.

284.S: Well, I knew that he must be some expert on this because they are interviewing him and it said ‘bucho’ there which I picked up straight away. I wouldn’t have had time to read this if I hadn’t stopped it but — yeah, but basically just everything is from what I saw on the screen. And if I hadn’t stopped it I would have just thought all that’s just some archaeology guy talking about it — that’s all.

285.R: And comprehension problems?

286.S: Yeah, just I can’t think of the words.

NHK: A86 - A104 ‘— kara sonoyo ni yobateirun darro to omoimasu. Sono mae ni wa “Sakatsuneishi” ga arimasu. Sore kara dokan to itteimasu kara okina tatemono ga arunda to omoimasu. Kore made wareware ga sozoshitakoto ga nai zenbo ga wakaru hi ga machidoshi to omoimasu.’

287.S: Okay, uhm, something about something they hadn’t uh . . . thought of before and that’s all I understood from that.

288.R: How about your process of comprehension?

289.S: He said, just the last sentence he said was easy. ‘Kore made’ — until now —
‘wareware’ — we haven’t — ‘sozoshitakoto’ — imagined before. But whatever he said before I couldn’t understand because he kept putting in, you know, words that I just didn’t know. So I blanked out a bit after awhile. And I have a bit of a problem with his accent as well. He speaks a little funny, kind of. I don’t know if that’s a Nara accent, but, yeah.

R: Just before going on to the comprehension questions, could you try to summarise the entire clip as best as you can?

S: Well, alright. They found an archaeology team — an archaeology team? — found an old temple or something. I don’t know if they were looking for it but they found it. Which was mentioned in some old stories, old books and when the archaeologist — the head of the cultural center was interviewed he said that it opens up new things because there were things that they hadn’t thought of before so obviously he’s saying it’s opening up new paths to understanding the ‘kofun period’ or the other period they talked of before which I can’t remember. But yeah.

R: Anything else?

S: No.

R: Then here’s the comprehension questions.

S: Okay. The main topic was . . . I think I’ll go back.

R: As you wish, yeah.

NHK: A0 - A16 ‘Ee, Nara-ken Asuka mura no kyuryo de, ee Asuka jidai no kyodai na ishigaki ga mitsukemashita. Kono ishi gaki wa sono go no chosa de Nihon Shoki ni Saimei Tenno ga tsukutta to shirusarete iru e rikyu no ichibu to mirare, Nihon Shoki no kijutsu o urazukeru shiryō to shite chumokusarete imasu. Daikibo na ishigaki ga mitsukatta no wa Nara-ken Asuka mura no kyuryo no shamen de. Jimoto no kyoiku inkai ga hakkutsu chosa shiteimasita.’

S: ‘Kyoiku inkai’ is an education committee. (laughs)

R: So how did you find that answer?

S: Just by ‘kyoiku inkai’ cause I knew ‘inkai’ so I was listening for what came before ‘inkai’.

R: So who found the site then?

S: The education committee, probably like some university archaeological team.

R: Why do you say that?

S: Because they are the ones who usually dig around Japan. I don’t understand why they said ‘kyoiku inkai’ . . . maybe it’s like a post-graduate team or you know, honours or something type students who were digging it for like part of their degree. So . . . (writes answer to Q2) A university . . . archaeology team.

R: Why do you think university?

S: Okay, I understood a bit better. I don’t know why. They found a big ‘ishigaki’ which I don’t know what an ‘ishigaki’ is but it’s a stone something or other which is thought to be part of a temple or something built by the ‘tenno’ — the emperor — so . . . Can I just write ‘ishigaki’?

R: Yes, of course.
originally built the site?’ Some emperor I think.

NHK: A22 - A54 ‘Daikibo na ishigaki ga mitsukatta no wa Nara-ken Asuka mura no kyuryou no shamen de. Jimoto no kyoiku inkai gi hakkutsu chosa shiteimushta. Ishigaki wa sandan ni watte tsuame ichiban suso no bubun no ishigaki oki wa ippen ga ni metoru mo aru. Okina kako gan ga riyosare kyuryou o shui go hyaku metoru o torimatei ita mono to mirarete imasu. Issho ni shutsudo shita doki no nendai kara Asuka jidai no mono to wakarimashita. Kono yona daikibona do boku koji wa toji ogata kofun no chikuzo no sai ni kofun igai de mirareru. Asuka chihoe de wa hajimete da to iu koto desu.’

312.R: So what are you doing now?
313.S: I’m trying to find out who originally built the site. Do you want to just know who . . . like what period it was built in? Or more like the emperor . . .
314.R: The emperor, but as much as you can.
315.S: I think what they were saying was that they found the ‘ishigaki’ which is something that is characteristic of the ‘kofun period’ and it is the first time that they found it outside of the ‘kofun period’. Because they said ‘kofun itai ni’ so ‘apart from the kofun’ and because they were talking about two different periods that why I was a bit confused. They were talking about ‘kofun’ and ‘Asuka’ so . . .

(writes Q3) In the . . . I don’t know which emperor so I’ve got to go back and find his name.
316.R: That’s fine.

NHK: A0 - A12 ‘Ee, Nara-ken Asuka mura no kyuryou de, ee Asuka jidai no kyodai na ishigaki ga mitsukemashita. Kono ishi gaki wa sono go no chosa de Nihon Shoki ni Saimei Tenno ga tsukutta to — ‘

317.S: ‘Saimei Tenno’. (writes #3) Saimei Emperor. (reads question four) ‘What evidence helps to date the find?’ Oh no.

NHK: A12 - A44 ‘— shirusarete iru e rikyu no ichibu to mirare, Nihon Shoki no kijutsu o urazukeru shiryo to shite chumokusarete imasu. Daikibo na ishigaki ga mitsukatta no wa Nara-ken Asuka mura no kyuryou no shamen de. Jimoto no kyoiku inkai gi hakkutsu chosa shiteimushta. Ishigaki wa sandan ni watte tsuame ichiban suso no bubun no ishigaki oki wa ippen ga ni metoru ga aru. Okina kako gan ga riyosare kyuryou o shui go hyaku metoru o torimatei ita mono to mirarete imasu. Issho ni shutsudo shita doki no nendai kara Asuka jidai no mono to wakarimashita.’

318.S: ‘Issho ni shutsu do shita’ they said. I was just listening for what evidence because I hadn’t heard it before and they were just saying ‘the thing they found together with it helped to date the find’ Like they said because of that they found out that it was from ‘Asuka jidai’. I didn’t know what it was.

NHK: A40 - A44 “— go hyaku metoru o torimatei ita mono to mirarete imasu. Issho ni shutsudo shita doki no nendai kara Asuka jidai no mono to wakarimashita.

320.R: Just do your best. I don’t mean to torture you.
321.S: (writes item 4) They found some things together with the soil . . . I wonder if they did the . . . I know in archaeology that you test the radioactive things maybe the soil or something so ‘doki no nendai’ might be the years . . .
322.R: That’s fine. Just go on to the next one.

NHK: A44 - A68 ‘— wakarimashita. Kono yona daikibona do boku koji wa toji ogata kofun no chikuzo no sai ni kofun igai de mirareru. Asuka chihoe de wa hajimete da to iu koto desu. Asuka jidai no nazo no seikizo butsu no “Sakatsuneishi“ ga aru kono oka wa Tenno no kyuden no nochi no
“Okamoto no miya” to mirareru suiteiichi ga higashi e san byaku metoru tokoro ni arimasu.’

323.S: Okay, ‘higashi e’ (from the east). They said ‘higashi e’ which I hadn’t heard the first time so (writes Q5) three hundred meters east. (reads question six) ‘What is the name of the book?’ Oh god.

NHK: A70 - A74 ‘Nihon shoki ni wa Saimei Tenno ga kyuden no higashi — ‘

324.S: Oh, ‘Nihon Shoki’ — oh. Okay. What does that mean? (laughs) I’ll just go back and see the kanji.

NHK: A66 - A70 ‘ — ga higashi e san byaku metoru tokoro ni arimasu.’

325.S: (looks at the book cover) I can’t read that. Oh. ‘Sho-ki’ I think that says — I can’t read it clearly but I think that says ‘shodo no sho’ — right — and ‘ki’ might be like ‘niki no ki’. So . . . (writes Q6) Japanese history. (reads question seven) ‘What information does the book provide?’

NHK: A68 - A102 ‘ — suiteiichi ga higashi e san byaku metoru tokoro ni arimasu. Nihon shoki ni wa Saimei Tenno ga kyuden no higashi ni rikyu no Futatsuki no miya o tsukuru nado shirusarete imasu. Osoraku Futatsuki no miya to iu no wa keyaki no ga. Futatsu desu ne. Okina keyaki ga tatteiru tokoro kara sonoyo ni yobareteirun darro to omoimasu. Sono mae ni wa “Sakatsuneishi” ga arimasu. Sore kara dokan to itteimasu kara okina tatemono ga arunda to omoimasu. Kore made wareware ga sozoshitakoto ga nai zenbo ga wakaru hi —’

326.S: It said that . . . the emperor built something east of the place.

327.R: Yeah, just do your best. I don’t mean to, like I said, torture you (laughs).

328.S: (laughs) (writes #7) (reads question eight) ‘And what is the final speaker looking forward to?’ Uhm . . . (writes #8)

329.R: Great that’s fine.

330.S: I don’t think I understood that last one at all, really.

331.R: What was the main problem with your thinking?

332.S: Well, I know it was about archaeology but mainly because I didn’t understand the vocab they were using and things to do with Japanese history which I didn’t really know it was hard to sort of place it and that just sort of distracts me from the rest of it as well. So, I don’t know. It’s something you would have to listen to a million times before you — even then you’d need a dictionary before you really got it. And also when they were talking about the book they used some, like, different form of speech. They — they — yeah, so I got a bit confused there. The guy at the end he speaks a bit funny in Nara dialect or something so I didn’t understand that.

(END A3)

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Post-sessional interview
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333.R: The last thing I would like to do is to ask you what I call ‘post-sessional’ questions. So my first question is: Are these clips similar to the ones you use in class?

334.S: Well the first one — was the first one the rubbish one? That one was pretty similar to the ones we do in class. And the second one wasn’t, really. And the ‘gomi no naka kara’ that had quite a bit of written stuff on the screen and it was pretty easy to understand. The pictures followed what they were actually saying and they didn’t have any interviews with anyone who spoke a different dialect or had different accents and stuff so it was pretty easy. And the vocab wasn’t too hard either. But the lawn bowls one was something like we might do in class but like what we do in class is mostly to do with like main issues so yeah . . . And the archaeology one is something I would like to do in class but we never do really. We never do things like that. You know it would be too hard anyway because it involves history and things as well. And
people couldn’t understand it. So yeah, probably the first one was the one most similar to what we do in class.

335.R: But you say that — so how do they differ from the ones you use in class for example? What are the main ways they differ?

336.S: The issues — the topic, I mean and also — I mean, if we were going to do them in class they’d give us a vocab list or something in the beginning. The last one differs because mainly because of the difficult vocab used and . . . The second one also because maybe that old person in there? They tend just to have just the standard ones, I think.

337.R: What do you think of learning Japanese through video clips?

338.S: I think it’s really good because well, in a way you could do the same thing if you taped NHK news every morning at six o’clock but then it’s a bit of bother rewinding the video and replaying it slow and stuff so it’s good to do on the computer and to be able to replay the same thing over and over again until you understand it. I really like that part of it. Like being able to understand what they say on the news because like uh, sometimes my grandma will wake really early in the morning and put the news on but after that you know I just don’t know what’s going on so I get really depressed because I just don’t get it and it’s just going so fast and I have no idea and I can’t replay it of course so it’s just — yeah, it’s pretty depressing. If you can go through it bit by bit it’s good.

339.R: What do you think of being tested through video clips?

340.S: I wouldn’t mind. If I could replay it all the time. And if it’s the standard of the first clip I would be all right. But the last two I wouldn’t be so sure. You know, if it’s a bit more difficult than the ones we’re doing in class now I would be a bit nervous. But the ones we are doing now are all right for that.

341.R: Of the three clips, which one was the most difficult to understand?

342.S: The last one.

343.R: What specifically made it more difficult to understand in your mind?

344.S: The vocab. Just because I don’t know anything about Japanese history. So just bits like ‘kofun jidai’ and anything else and just too hard. So it was mainly guesswork but like I’m trying to look at the picture and find out you know what they were saying through that but you know because the pictures didn’t tell me much either — they just showed the site and the digging — I couldn’t really work out what that stone thing was just by looking at the pictures so . . . yeah, I didn’t get far.

345.R: Any thing to do with how the clips were constructed? Did that affect the difficulty?

346.S: Well the last one had a lot of kanji on the screen and I couldn’t read it, not at first sight anyway. Only after I heard what he was speaking I could read it. The first one was very good because the kanji wasn’t too hard and you know the pictures followed everything they did. The second one, I thought, the pictures were a bit unspecific. They just showed the place and the old lady and that was all.

347.R: Did that tend to confuse you or . . .

348.S: Yes, because you sort of watch the screen and try to find things you can attach to what they are saying and when there isn’t anything it’s a bit confusing.

349.R: Which one was the easiest to understand?

350.S: The first one.

351.R: Why, more specifically, why do you think that?

352.S: It was just — the vocab was quite easy, the topic like what they were talking about wasn’t so hard either. A lot of it could be sort of conjectured beforehand and they had you know lots of kanji on the screen and that I could read. And yeah, I don’t think — the last one they spoke quite fast, I thought but maybe that’s because I didn’t understand the vocab. But the first one was like at a reasonable speed I could figure it out but that’s probably because the vocab was easier.

353.R: And what about the way the video was constructed? For example, the sound and the images. Did that affect . . . of did you notice it at all? More kanji or less kanji would have been better or?
354. S: There wasn’t more writing on the screen but it was easier kanji to me, so it wasn’t too hard.
355. R: For you what is the best thing about working with — or learning through — video clips?
356. S: Uhm . . .
357. R: What’s the number one thing . . . the best thing?
358. S: The best thing? Just being able to understand in the end, like after replaying it a few times. Just, listening to it the first time you get a bit impatient because you can’t understand anything and you only know what the gist of the topic is but not really much else but then when you listen to it a few times you realise it’s not that hard and you pick up a few word used in different ways. Your listening really improves.
359. R: Specifically with the video part, how does that influence your understanding? It’s not an audiotape for example, it’s not sound only.
360. S: Yeah, if it was just a tape, just like a listening tape. This is also like you know you are reminded of all these different kanji on the screen that you can use to help your understanding and also you just have to watch for the scenes to see if they are following the story or not. Yeah, so there are visual things as well.
361. R: How does that affect your understanding? The visual things?
362. S: Well, it makes it interesting as well. Yeah, it’s not just listening to the radio. Yeah, it just makes it a lot more interesting and also I don’t know I just find it easier to understand video than just listening to a tape.
363. R: In what ways?
364. S: It just keeps your interest, I guess.
365. R: Did you find these three clips interesting?
366. S: Yeah, I found the last one the most interesting.
367. R: How’s that?
368. S: Because I’m interested in archaeology but it’s just — it was the most difficult but it was the most interesting. And the first one was ‘fun’. I just wanted to know —
369. R: When the kanji writing appeared on the screen, what do you tend to do?
370. S: I panic at first. I look at the whole thing first, I sort of pick up what they are talking about, like whether they are talking about a place whether they’ve got ‘shi’ or ‘cho’ or people like ‘san’ because often if they’ve got a small writing after the person it shows what they are like if they are policemen or like the ‘bucho’ and like I look at the times or numbers and stuff as well. And then if I can pause it then I read through each individual kanji and try to guess what they are, really.
371. R: Overall, how much do you think kanji writing on the screen affects your overall understanding of a clip?
372. S: Well, in some ways if I can’t read it I panic it distracts my attention from the clip but in other ways it helps if it’s quite easy to read because it reinforces what the news reader is saying, so in that way it’s all right. It’s pretty good.
373. R: Generally, with clips you’ve been exposed to in class, do you tend to be able to read the kanji or . . .
374. S: Yeah, well, not the first time but like after a few times if I pause it and — it’s pretty good.
375. R: How much do you think seeing images on the screen affects your overall understanding of a clip?
376. S: A lot more than if I would’ve just listened to it on a tape. It really just — being able to see like what they’re talking about if they are saying something like ‘getobaru’ in the second clip I wouldn’t have understood at all what ‘getobaru’ is if I hadn’t seen it on the video. As well as the archaeology one. I would have panicked just listening to it on a tape hearing all these hard words but then seeing it there sort of — you know, you can relate to what they are talking about that stone thing there and the height of it and stuff but yeah, it just reinforces it.
377. R: Can you describe a specific incident, for example, in these last three clips the way an image might have affected or influenced your understanding?
378. S: The lawn bowls one that was the most, and maybe the ‘gomi’ one. Because they said ‘seso centa’ but probably when I first saw it I could see right away that it was a garbage collection center because they showed the place. Probably if I heard it on
a tape the first time I wouldn’t have picked it up. I would have thought they found a rubbish bin or something. After a few times I might have picked it up but yeah, ‘seso centa’. It was good because it was easy to understand.

R: How difficult were the comprehension questions for each clip, do you think?

S: The first one was really easy because it followed the clip, you know, you just had to stop it as you went along. The second one was not too bad and the last one was really hard.

R: Why?

S: Because I didn’t understand the clip anyway but also there were some questions that I didn’t realise — like they mentioned things that I hadn’t realised had happened. Like, uhm, . . . ‘what evidence helps to date the find’ and things like that and I hadn’t realised that they had said anything about that. So, yeah, that was pretty hard. And also the second one that happened as well like ‘how often do the club members meet’ like I never even sort of — you know — it took me a while to pick that one up. And things like that. But the first one was really easy, just follow along.

R: This is more to do with the process of this methodology. What do you think of this ‘think aloud’ process?

S: Embarrassing!

R: Embarrassing . . . why?

S: (laughs) Just having to say exactly what you are thinking about in your mind and it’s just really insignificant little silly things that uhm but in a way it was good because it made me stop each time and sort of thought aloud and told you what I was thinking and then when I went back and listened to a second time it was a lot easier. Usually like when I’m listening just in class I sort of listen to the whole thing at once and then I’ll go back and stop it bit by bit but it takes me a lot longer to understand.

R: Oh really? So this way kind of helps you.

S: Yeah, like when I have to stop it and think exactly on each part then it really quickens the —

R: That’s interesting because you think it would slow it down.

S: No, it was really helpful thinking aloud. I’ve never really done it before. I just sort of think — I have vague ideas in the back of my mind when I’m watching it but this way it helped, a lot.

R: During this process, how different would it have been if you’d been alone? What do you tend to do when it’s just you and the clip in class for example?

S: Well, like I said, I just sort of listen to it once and then just go back and replay things and pause especially on things like where they show kanji and things like that.

R: What ways — comment on the whole process. Do you think it could be improved in any way? Did you like — for example, not being able to go back and then answering the questions second.

S: No, that was all right.

R: Any way to improve the think aloud process?

S: Yeah, it was just embarrassing but it was necessary.

R: My behaviour, did you think, was being cold or . . . leading you or influencing you.

S: Nope, not really. I just kept forgetting what questions I had to answer. The three points I had to think about so . . . I found like you know answering sort of like the problems I had in the summary so that was . . .

R: Well, that’s about it.

S: It kind of helped that — I always find that when I’m explaining something to someone I understand it better myself. I understand it better having to explain.

(END OF TRANSCRIPT TWO)
Main Study / Participant Three

The respondent, Chin, is a non-native speaker of English. His first language is Chinese. He has studied Japanese for several years but has not visited the country.

Note: This respondent completed the entire series of protocols but only comments on Videotext Two has been transcribed.

START G2

1. Researcher: Here’s ‘G2’ here. (Videotext Two appears on the screen.)
3. Researcher: So just the same thing here.

NHK: G0

4. Chin: This guy is proper.
5. R: So tell me what you understand so far.
6. C: Well this is a — I can’t understand anything so far but basically this is a newsclip from NHK.
7. R: And how do you know that?
8. C: Every morning, Monday to Friday, six o’clock basically. SBS (Special Broadcasting Service, an Australia multicultural station).
9. R: Do you watch SBS?
10. C: Yeah. I try to tape it as often as I could but I just — not all the time do I listen to it.
11. R: Okay.
12. C: Okay.

NHK: G0 - G4 ‘Kyo gogo Tochigi-ken Odawarashi no getobaru, getobaru’

13. C: Uhm, I don’t understand what he is talking about but (reads screen) ‘getobaru jo’
14. R: What are you doing?
15. C: I’m trying to understand from the text as given out in the video clip. Something about the place which is called, I think ‘getobaru’. And there’s something about ‘car’ and ‘four people’ ‘died’? And the last character means injured. So it’s probably about a car accident, maybe?
16. R: How did you go about understanding that?
17. C: I was understanding it by looking at the text given out and describing the problem.
18. R: Any problems you had for example?
19. C: The problem of listening.
20. R: What exactly in listening? The pace or vocabulary or . . . ?
21. C: I couldn’t catch any specific sentence at all. I couldn’t even split them up. It was very fast for my listening.
22. R: And then how do you think this story will develop?
23. C: It’s probably talking about the car accident in ‘poketobaru’ I think. ‘Poketobaru’ and the four people being killed or injured. I’m not sure.

NHK: G4 - G12 ‘no jo ni kei jo yosha ga tsukonde getobaru o shiteita otoshi yori o tsugi to haneteni hitori ga shibo san nin ga ju keisho o oimashita.’

24. C: Uh . . . the summary is basically is that I had no understanding until the last part where he says something about one person and then three people being injured. I presume one person is dead. How I understand that is by trying to listening to what the actual person is talking about. And the problem I have is — maybe vocabulary limitation or maybe I couldn’t — maybe he is too fast of pace. And prediction of what’s going to happen next is probably his going to talk about how the accident happened, I think.

NHK: G14 - G16 ‘Kyo gogo ni ji han goro’

25. C: Uhm, something about today afternoon at two o’clock. And ‘Oita’? Maybe? Oita-ken?
26. R: And how do you understand that?
27. C: I think that ‘Oki’ ‘O’ and ‘kamata’ and then I know the character for ‘ken’ but I’m not sure what something ‘Gi’ or something.
28. R: So you are reading the text?
29. C: Yeah, I’m reading the text, basically. What’s going to happen is that they are
going to show me the clips of where the accident occurred.
30. R: And have you had any problems at this section?
31. C: No, except for reading the character in the top right hand corner. Listening is no problem.

NHK: G16 - G24 ‘Tochigi-ken Odawarashi Udakawa de getobaru jo ni keijo yosha ga tsukomi getobaru o shiteita otsoshi yori tachin o tsugi tsugi ni hanemashita.’

32. C: I don’t understand it but I just picked up ‘tsugi tsugi’ which means ‘one after the other’. How I understand it — by listening again and looking at the pictures but it still doesn’t tell me much by looking at the pictures. And the problem is listening. And vocabulary limitations. And what’s going to happen is the same, like they are going to talk about how the accident happened.

NHK: G26 ‘Kono jiko de Odawarashi Oginome no mushoku’

33. C: He’s talking about ‘death accident’ — ‘jiko’ — and the rest of clip — the rest of the words I don’t understand. And how I understand it is by listening. I suppose I listen to first the bits that I understand and then the rest of the information just goes away, like . . . only the ones I understand do I pick up. The problem is basically I couldn’t pick up the words like I couldn’t hear the words properly. And what’s going to happen is probably the same thing.

NHK: G28 - G30 ‘Inami Tochiro-san, — ‘

34. C: Well, now ‘shibo’ I got it from the screen text and I couldn’t read the next character but — the next three characters but ‘Ichiotaro-san’ ‘eighty’ maybe means his age presuming but I’m guessing the way understand it is by — first by the listening ‘Ichitaro-san’ but then to the text to assist me with my understanding. The problem is — one problem is kanji reading, my kanji is limited and listening. I couldn’t listen to a whole sentence what he is talking about.
35. R: In your listening, is it pace or complexity or grammar . . .? Just try to be more specific.
36. C: Vocabulary. But it could be grammar too. But I only heard ‘Ichitaro-san’ and by using the text I can summarize that he is talking about ‘Ichitaro-san’ being dead. And he’s eighty years old and the prediction is that he probably going to talk about the next three guys, probably.

NHK: G30 ‘hachi ju sai ga atama na do tsuyoku utte mamonaku’

37. C: Well, now he’s talking about ’eighty years old’ and something about ‘ama’ something and I’m not sure probably about a ‘tape’? I don’t know. The way I understand it is by listening. Problem I had is — well, I suppose I haven’t finished listening to what he is talking next but I don’t know. I couldn’t see it as a problem. Prediction is still the same, how he died, maybe.

NHK: G32 - G42 ‘shibo shimashita. shibo shimashita. E, kono hoka otsoshi yori san nin ga ashi o orunado no jukeisho o oimashita. E, naku natta Inami-san dewa jimoto no rojin kurabu no nakama desu.’

38. C: Uhm, I’m sorry I couldn’t understand that. I could pick up ‘rojin’ but —
39. R: Just do your best.
40. C: I think ‘rojin’. I picked up ‘shita’ and then they give the pictures of the tree and I presume they found that three person under the tree, I’m not sure. The way I understand it is by listening and by looking at the pictures.
41. R: And then what in the pictures, exactly? What do you think?
42. C: Uhm, well now that I know that — the pictures actually have the cars with their barbwire on it. Maybe the car is actually went through the barbwire fence. Which they’ve shown previously. The problem is still listening in terms of vocabulary and grammar and the speed. And the prediction is . . .
43. R: Has your prediction changed?
44. C: No they will still talk about how this happened.

NHK: G44  - G52 ‘Shu ni yon kai hodo jiko ga okita getobaru jo de getobaru o tanoshin de ita to iu koto desu. Soko o tsuki ya buttekite —’

45. C: Well I think, uhm, the summary for that is (reads) ‘getobaru’ — Well, I see it in the text they are people who are probably the eyewitness and how I understand that is by looking at the picture and listening and I only listen when something like ‘getobaru’ the rest I couldn’t catch. The problem is listening. And prediction is, yeah, interview with the ‘eyewitness’ and now that I stopped I’ve got one of the I suppose eyewitness and they have text on the screen explaining (reads) ‘isho ni getobaru o shiteshita ito wa.’

46. R: And what does that mean?
47. C: Something about ‘together’ I don’t understand why ‘getobaru’ means but something about ‘doing getobaru’ People who is doing — who is doing getobaru together. So basically that’s what the text is talking about. How I went about it the understanding was through the text. That’s no problem and the rest is bascially interviewing.

48. R: Just before we move on, what do you think ‘gateball’ is?
49. C: Oh, it’s ‘gato’ is it? Uhm, could be my limitation in English but I’m predicting in terms of probably the ‘gate’ barrier. I think. I’m not sure.

50. R: Uhm . . .

NHK: G52  -G54 ‘soshite soko ni ita hito ga minna hone. Koko ni ita hito wa’

51. C: ‘Asoko’ and pointing then I think she said something about ‘naruhodo’ Yeah. She’s describing the scenes. How I understand it is by looking at the pictures and trying to understand what she is talking about And the problem is I couldn’t hear her very clear. Prediction is basically the same.

52. R: And when you say you don’t hear very clear, why is that?

53. C: It’s not that she’s speaking fast but I’m not sure whether she is talking about ‘naruhodo’ or talking some different language. Like I can’t be certain of what she’s talking about. It’s not grammar it’s not vocabulary but just the clarity of the speaking. Maybe it’s a dialect.

NHK: G54  - G58 ‘ashi ka nan ka hikaretanda ne awarehatte yo.’

54. C: (laughs) I can’t understand anything what’s she’s talking about. Maybe the problem is her dialect. Plain Japanese, maybe? ‘Fokusai wa’ maybe. Prediction is what’s going to happen is they are going to describe what’s happening, or what has happened there.

NHK: G58  - G60 ‘Aa, nani ga nandaka wakaranai.’

55. C: She’s saying something that she doesn’t understand, so I’m not sure but understanding is by listening to her and her mouth by looking at her mouth talking.

56. R: How does that help you?
57. C: Well, I’m watching her talking so as she speaks I’m actually looking at her mouth and I picked up the ‘wakaranai’ from how she speaks. And other than that I can’t understand what she’s talking about. The problem is basically I don’t understand the dialect. And prediction of what’s going to happen is still the same.

NHK: G62 ‘Bikurishita.’

58. C: I think she said ‘bikurishita’ so —
59. R: And what does that mean?
60. C: It means ‘surprises her’ maybe. And the understanding is by looking at the text. No problem there. What’s going to happen is the same.

NHK: G64  - G76 ‘Ee, genba wa n i yuruyaka ni migi ni kabu shiteimu doro desu. Keisatsu dewa keijo yosha ga kabu no magarekireizu ni doro hidari gawa ni aru getobaru jo ni tsukonde mono desu konda mono to mite.’
61. C: I can’t understand at all. Problem is too fast. I couldn’t pick up any words. Just too fast. Prediction what’s going to happen next is they are going back and probably looking at the same problem in terms of what has happened.

62. R: And what is the problem?

63. C: I think the car hit the gate and plunges into the tree, I think. From the pictures I was given. And I think one person just flicked out of the car and died on the tree. And the other three are down below the tree, injured, I think.

NHK: G76 - G80 ‘Ee, keijo yosha o unten shite ita roku ju kyu sai no mushoku no — ‘

64. C: Uhm . . . well, he’s talking about ‘keijo roku ju ku sai’ before.

65. R: And what’s that?

66. C: I don’t understand. ‘Keijo’ I’ve learned before but I have forgotten. But they are talking about sixty nine years old person.

67. R: And how do you know all this?

68. C: From listening first and the problem is in listening is that it’s a bit too fast. And, but I can pick up a few words at least. Maybe also vocabulary and now I’ve got text to summarize the text. I think ‘injured person’ and then I’m not sure but I think ‘driver and passengers used car’, like ‘the drivers and passengers used the car’ and ‘uttenshu’ I think this person was actually the driver. And he’s sixty nine years old, man who drove the car. I think he’s been injured, I’m not too sure. But the way I understand it is by looking at the text and problem is kanji, I suppose. And prediction is what going to happen is that he is going to talk about the other two persons maybe.

NHK: G80 - G82 ‘dansei o taiho shite kowa kawashiku ji jo o kiteimasu.’

69. C: ‘Kawashiku ji jo o kiteimasu’ I heard exactly what has been said but I don’t understand ‘ji jo’ and the other others words but I understand ‘kawashiku’ which means ‘detail’. The problem is probably vocabulary limitation. And no prediction because we are finished.

70. R: Just before we go on, could you try to summarize the entire clip as completely as possible for me?

71. C: As what I can see from this clip basically a car, there were four people and one person died and three people were injured. A car being — a car probably hit a ‘gate barrier’ which in turn hit the tree and one person probably died on the tree or something and the others went below the tree I think. And . . . they interviewed the lady who was talking about something that I don’t understand. And then they went back and tried to see the scenery of the accident and the person who drove the car is sixty nine years old, male and who is injured and the person who died is eighty years old. I don’t know whether he’s male or female, just an eighty years old person. Basically that’s all I can pick up from the clips.

72. R: Now we’ll go on to those questions again just like the first time.

73. C: (receives task set two) Hmmm.

NHK: G0 - G2 ‘Kyo gogo Tochigiken Odawarashi no getobaru’

74. R: So now what are you doing?

75. C: I’m just looking at the text for the main — looking at the text, to see what the main topic is about. Main topic is about (writes response to Q1) four people injured . . . or die in car at getobaru place and I got that from looking at text.

NHK: G0 - G14 ‘Kyo gogo Tochigiken Odawarashi no getobaru, getobaru no jo ni kei jo yosha ga tsukonde getobaru o shiteita otoshi yori o tsugi tsugi to haneten hitori ga shibo san nin ga ju keisho o oimashita.’

76. R: And what are you doing?

77. C: I’m analysising what he is talking about. In that whole sentence trying to pick up what he’s trying to say. Saying something about one person died and three persons being injured, I think. So what happened is — he’s talking about ‘one after another’ maybe they got flung out of the car one after another. I’m not sure, but
78. R: Just do your best.
79. C: What happened is (writes response to Q2) one person died and three injured' and basically ‘one after another people just, the body is being flung out of the car’ I’m guessing here. By listening. (Q3) ‘When did it happen?’ Something about today at afternoon two o’clock.

NHK: G0 - G4 ‘Kyo gogo Tochigi-ken Odawarashi no getobaru, getobaru no jo ni kei jo yosha’

80. C: ‘Kyo gogo’

NHK: G0 - G4 ‘Kyo gogo Tochigi-ken Odawarashi no getobaru, getobaru no jo ni kei jo yosha’

81. C: Today afternoon. So that’s by listening. (Q4) ‘Where did it happen?’ To — To . . . I think Tochigi-ken.

NHK: G0 - G4 ‘Kyo gogo Tochigi-ken Odawa —’

82. C: Tochi-ken. (writes response to Q4) ‘In gateball’ I got that by listening and text. (Q5) ‘How often do the club members meet’ Well, I didn’t hear anything about club members.

NHK: G4 -G18 ‘—warashi no getobaru, getobaru no jo ni kei jo yosha ga tsukonde getobaru o shiteita otoshi yori o tsugi tsugi to haneteni hitori ga shibo san nin ga ju keisho o oimashita. Kyo gogo ni ji han goro Tochigi-ken Odawarashi — ‘

83. C: I got ‘koyo gogo ni ji han goro’ so far. (writes more for Q3) At about two o’clock. And this is by listening.


84. C: I’m trying to analyze what’s the whole script is about. I’ve only picked up a bit. I still don’t understand what the witness is saying. I couldn’t hear anything about club members meeting or anything about that.
85. R: Just do what you can.
86. C: ‘How did it happen?’ (Q6) I suppose the witness would talk about it but I’m not sure. Okay, but I’ll summarize this. (no response to Q6; looks at Q7) I think the car gate barrier and . . . the pass — the car hit the barrier. Well, can I say a generalization?
87. R: Yes of course. Overall understanding . . .
88. C: (writes Q7) . . . (reads Q8) ‘How will the investigation proceed now’.

NHK: G50 - G82 ‘Soko o tsuki ya buttekite soshite soko ni ita hito ga minna hone. Koko ni ita hito wa ashi ka nan ka hikaretanda ne awarehatte yo. Aa, nani ga nandaka wakaranai. Bikurishita. Ee, genba wa ni yuruyaka ni migi ni kabu shiteimu doro desu. Keisatsu dewa keijo yosha ga kabu no magarekireizu ni doro hidari gawa ni aru getobaru jo ni tsukonde mono desu konda mono to mite. Ee, keijo yosha o unten shite ita roku ju kyu sai no mushoku no dansei o taiho shite kowa kawashiku ji jo o kiteimasu.’

89. C: I’m trying to listen for the investigation of the — the actual accident.

NHK: G62 - G82 ‘Bikurishita. Ee, genba wa ni yuruyaka ni migi ni kabu
shiteimu doro desu. Keisatsu dewa keijo yosha ga kabu no magarekireizu ni doro hidari gawa ni aru getobaru jo ni tsukonde mono desu konda mono to mite. Ee, keijo yosha o unten shite ita roku ju kyu sai no mushoku no dansei o taiho shite kowa kawashiku ji jo o kiteimasu.

R: And what are you thinking now?
C: I’m analyzing in terms of trying to link up all the words that they were talking about and I can only pick up that the policemen are investigating something. Well I suppose the question is asking about the investigation. And they are trying to find a detailed description of what’s happened. So . .

R: Just write it down.
C: So . . . (writes response to Q8) By listening. The other two, I’m sorry.
R: No, that’ fine. We can go onto number three then, and the same procedure.

END G2

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Post-sessional interview

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R: Are these clips similar to the ones you use in class, do you think?
C: Yes, but the ones we use in class are in Japanese character. In terms of their comprehension. So we have to answer in Japanese. That way I suppose we don’t have to understand the clips but we just have to understand what — well, trying to pick up words that we can pick up in terms of the answer.
R: What do you think of learning Japanese through video clips?
C: Excellent.
R: And describe why.
C: Excellent in terms of, first of all we get to see the culture or the way that they move and I think a lot of the culture in general. When you talk the words are different but the moves are also different. Like Japanese movement is very movement to Australian society, I suppose. And by using clips maybe you can — I suppose using computer I fully support computer because first of all you can move in and out of where you want, a section I want to see very quickly and easily. To use the video probably you have to rewind and it takes a while to go back and front. Yeah, just I think it is easier to way to learn.
R: What do you mean ‘easier’?
C: Well, it’s more easier to access, like . .
R: Oh okay.
C: Everything is in front of you. You can just in and out and if you want to search for the next one and just click the button and go to it.
R: Of the three video clips, perhaps you’ve already answered this in a way, but which one do you think is the most difficult?
C: I think the last one is. Very difficult.
R: Tell me exactly why, as best you can.
C: First of all it is very fast, I think. Except for the researcher who was talking at the end, he was pretty okay. But reporter was very fast. Limitation in vocabulary. A couple of kanjis I don’t understand. Well, grammar I suppose it depends there were some parts of the clip that I don’t understand.
R: And which one did you think was the easiest?
C: Uhm, of the two I think the first one is easiest.
R: Tell me why.
C: I think the pictures give me a lot of clues. And listening is okay. And what else there? The kanji wasn’t that hard.
R: Did you find the topics of these clips interesting?
C: Oh yes, very interesting indeed!
R: Why?
C: I suppose I can — this is what is happening in Japan right now so it’s the current issue. Normally if you learn intermediate and advanced Japanese, Japanese 3A especially, all you learn is grammar and you learn little of the current issue of Japan.
R: That’s important to you?
C: Yes, because Japan is actually changing, culturally.
R: When the kanji writing appears on the screen, what do you do or what did you do
in this clips? What do you tend to do when kanji writing appears?
119 C: I try to understand it first of all because it gives me a lot of clues of what the news is going to be talking about.
120 R: How much do you think kanji writing on the screen contributes to your overall understanding?
121 C: It doesn’t give me the overall but it just gives me a topic to understand like they are going to talk about this so basically concentrate on these topic because this is going to be talked about.
122 R: How do you think seeing images on the screen affects your overall understanding?
123 C: Ah . . . well some clips doesn’t give me understanding at all especially on the second one but for instance the first one and the last one give me a lot of understanding in terms of what they are doing. But the second one gave me understanding in terms of the accident but — yeah, it does give me a little bit of things of what had happened but not that much. Depends on the clips.
124 R: Could you tell me specifically just how it helps or contributes or . . .?
125 C: The first one basically shows me rubbish. And then it shows me money. It is definitely not about the cost of the rubbish because they won’t show you the money if they are talking about costs, right? So basically they found money in the rubbish, so that’s how I analysed. The second clip I got the cars that has been hit, so — and barbwire, maybe they hit the fence, that’s what I gather, and then they show me the trees basically. The third one is I did not have any clues until I found the big hole they showed and they showed me the big stone.
126 R: How difficult were the comprehension questions at the end?
127 C: Understanding the comprehension questions well the question is okay to understand but just to answer it is not easy.
128 R: Why do you think?
129 C: Well, I don’t understand the clip basically. I can’t hear it properly.
130 R: This is more towards the methodology of this study. What do you think of the ‘think aloud’ process?
131 C: What do you mean?
132 R: What you were doing here, kind of talking aloud or thinking aloud.
133 C: Well, I suppose I can process my ability much better.
134 R: How’s that?
135 C: Maybe I realize which part I don’t know well and which part — where my proficiency is not good, which part I can’t understand well. And I can’t probably pick up. By looking at the clips I can pick up which problem I encounter and probably after listening a few times I can refer back and say ‘Oh, now I understand this part’. Previously I don’t understand it and now I understand this.
136 R: You said earlier that you first language is Chinese. Are you having a difficult time thinking from Chinese, for example, to Japanese and then to English?
137 C: No, not that much. Only a couple of kanji that I use.
138 R: Just because your native language isn’t English, does it all get confused in your head?
139 C: By listening to it?
140 R: Yeah, but then also having to think aloud.
141 C: Not really, not really. I’ve stayed here for quite a while so I don’t think it’s a problem. And I told you what I can see and what I can understand.
142 R: Did you find the think aloud process difficult? Particularly difficult for you?
143 C: No, I think it is alright. What do you mean by difficult?
144 R: Did it — for example you had to stop everytime. Did you lose your memory, lose your track?
145 C: Oh yes, at some stage I did lose some thread. I understand the first part and the second part I also understand but what I stopped the whole process I explained only the last part. The first part which I understood I’d forgotten probably. That’s what I found just then. But overall, it’s alright. Not too difficult.
146 R: In what way do you think this process can be improved?
147 C: You mean with the talk aloud?
148 R: Any suggestions? Only because you just went through it.
149 C: I don’t know. I think this is the best way really. Not difficult way is having a
text of what is being said in front of you and after you’ve done everything with what has been heard. Improve your reading skill better.

150 R: At what point in the process do you think

151 C: What do you mean?

152 R: Understanding the whole text.

153 C: After this time has been spent doing this first. You want to know what’s happening actually.

154 R: What did you think of my role? Did I influence you or make you nervous?

155 C: No, no it was fine. Just talked normally. That didn’t influence me in any way. Just being friendly.

156 R: Why did you participate in the study?

157 C: First of all I want to know how much harder the Japanese language is. Because what is given in class is I can understand even though the first time I really don’t understand I can still pick up things I just want to be here to find out what this study is about and it could be a way of me improving myself later on.

158 R: That’s it.

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END OF TRANSCRIPT THREE
Main study / Participant Four

Li-Ping is a native speaker of Mandarin Chinese. She was one of the least proficient of the participants.

Note: Li-ping completed the entire series of protocols, but only comments regarding Videotext Two and the post-sessional interview were transcribed.

1. Researcher: We can go on to the next clip.
2. Li-Ping: Okay.
3. R: Just overall, try to talk as much as you possible. You are being a little quiet and I’m just trying to encourage you to talk. Don’t be embarrassed or shy.
4. L: Okay.

NHK: G0

5. R: Just start talking. What do you think this is? Do you recognise that?

7. R: And how do you know that?
8. L: Because I saw this guy before. (laughs)
9. R: Okay.
10. L: Start it?
11. R: Please.

NHK: G0 - G4 ‘Kyo gogo Tochigi-ken Odawarashi no getobaru, getobaru no jo ni ni’

12. L: Can I just turn the volume up?
13. R: On this clip we are as high as we can go. Sorry about that. Maybe move a bit closer.

NHK: G4 - G6 ‘kei jo yosha ga tsukonde’

15. L: Can I just restart it?
16. R: Yeah. Sorry about that. This clip is a little weak.

NHK: G0 - G12 ‘Kyo gogo Tochigi-ken Odawarashi no getobaru, getobaru no jo ni kei jo yosha ga tsukonde getobaru o shiteita otoshi yori o tsugi tsugi to haneteni hitori ga shibo san nin ga ju keisho o oimashita.’

17. L: Uh . . . ‘getobaru’?
19. L: I don’t understand much about it. (laughs) I think it’s about an incident where there were four people injured and uh . . . yep.
20. R: Can you be more — any problems, for example?
21. L: I don’t understand the what is ‘getobaru’. And uh . . .
22. R: What do you think will happen then? What’s this clip about?
23. L: Well, they might go into more detail.
24. R: About?
25. L: About victims and . . . just explain why this has happened. And . . . those people responsible for the accident, maybe.
26. R: Okay.

NHK: G14 - G32 ‘Kyo gogo ni ji han goro Tochigi-ken Odawarashi Udakawa de getobaru jo ni keijo yosha ga tsukomi getobaru o shiteita otoshi yori tachin o tsugi tsugi ni hanemashita. Kono jiko de Odawarashi Oginome no mushoku Inami Tochiro-san, hachi ju sai ga atama na do tsuyoku utte mamonaku shibo shimashita.’

27. L: Gosh! (laughs)
28. R: What are you thinking?
30. R: Please tell me what you are thinking. Just thinking out loud.
32. R: So tell me what you’ve understood so far. Summarise as best as possible.
33. L: Uhm . . . not really. (laughs) Someone died.
34. R: How do you know that?
35. L: The word.
36. R: How do you know that?
37. L: Uhm . . . ‘shibo’ means ‘those people who died’. And he’s quite advanced in age.
38. R: And what will you do now?
39. L: Uhm . . . I think I try to find out what
the word means. Later in the clip.
40. R: What has been your main source of
problems do you think? For example,
pence, or vocabulary . . .
41. L: Vocabulary. And the background,
maybe.
42. R: What do you mean by the background.
43. L: Clip. I mean I don’t understand what is
really happening.
44. R: Why? Just you don’t have any
‘background knowledge’ do you think?
45. L: No, ‘Getobaru’ is a new word to me. I
don’t understand it.
46. R: Okay. Any predictions? What do you
think will happen?
47. L: I don’t know. (laughs)

NHK: G34 - G38 ‘E, kono hoka
otoshi yori san nin ga ashi no hone o
orunado no jukeisho o oimashita.’

48. L: Okay, I think someone drove in the
fence so . . .
49. R: And why do you say that?
50. L: Because it says that someone just broke
their knees, or their legs and just uhm . . .
or maybe it’s a car accident!
51. R: And why do you say that? Just explain
to me what you are thinking.
52. L: Yeah. I think maybe some people . . .
just uhm . . . maybe they were very
careless and they just hit the fence or
collided with some obstacles and got
injured.
53. R: And how were you able to get to that
understanding?
54. L: This part is destroyed. This part of the
car.
55. R: What do you mean this part?
56. L: The front of the — must have been
bumped into the side of the wall and . . .
57. R: Just to ask you. Are you understanding
things just from the pictures?
58. L: From the pictures and also the phrase
uhm . . . ‘ashi o orimashita’.
59. R: Which means?
60. L: Meaning that they just broke their
knees or they just broke their legs.
61. R: And what do you think will happen
next?
62. L: Well, I think those who still survive
must be hospitalised so maybe they will
just have an interview with them in
hospital or talk to their relatives.

NHK: G40 - G48 ‘E, naku natta
Inami-san dewa jimoto no rojin
kurabu no nakama desu. Shu ni yon
kai hodo jiko ga okita getobaru jo de
getobaru o tanoshin de ita to ju koto
desu.’

63. L: Uh . . .
64. R: Okay, could you summarise that
section?
65. L: Okay, I think it is a kind of sport.
66. R: What is? You don’t need to look at me.
Just start talking.
67. L: Alright.
68. R: I’m sorry, I’ll try not to worry. Pretend
I’m not here.
69. L: Alright, they interviewed with someone
who knewed the people who died and they
said that the guy was sort of involved in
‘getobaru’? That’s it.
70. R: Tell me how you went about
understanding this section.
71. L: Uhm . . . uhm . . just by listening.
72. R: What has been your main source of any
problems?
73. L: I don’t know about the background.

NHK: G50 - G82 ‘Soko o tsuki ya
butekte soshite soshite soko ni ita hito ga
minna hone. Koko no ita hito wa ashi
ka nan ka hikaretanda ne awarehatte
yo. Aa, nani ga nandaka wakaranai.
Bikurishita. Ee, genba wa ni
yuruyaka ni migi ni kabu shiteimu
doro desu. Keisatsu dewa keijo yosha
ga kabu no magarekireizu ni doro
hidari gawa ni aru getobaru jo ni
tsukonde mono desu konda mono to
mite. Ee, keijo yosha o unten shite
ita roku ju kyu sai no mushoku no
dansei o taiho shite kowa kawashiku
ji jo o kiteimasu.’

74. L: (pause for approximately 8 seconds)

NHK: G0 - G6 ‘Kyo gogo Tochigi-
ken Odawarashi no getobaru,
getobaru no jo ni kei jo yosha —’

75. R: Just before we go on, could you do
your best to summarise the entire clip?
76. L: Okay, uh . . . I think at some kind of sport, I don’t know about this kind of sport, uhm . . . one people died and three people got injured in this accident. And . . . I think this was caused by a driver who just you know his car just hit those people playing sport.

77. R: Overall, what were some of the main problems you had in understanding this clip? If you can think of any. I know you mentioned you didn’t know what ‘gateball’ was. Any other problems?

78. L: I think . . . I sort of didn’t . . . take this word into account when I thought about the whole thing.

79. R: Which — what are you — which word?

80. L: The car.

81. R: The kanji for car?

82. L: Yeah.

83. R: That’s what you’re pointing to?

84. L: Yeah.

85. R: And then how did that affect your whole —?

86. L: Otherwise I wouldn’t have known it was a car accident. Because when the video was first shown it was just playground?

87. R: Okay, let’s go on to the comprehension questions. Number two.

88. L: (reads Q1) ‘What is the main topic of the clip?’

89. R: Yeah, the overall topic.

90. L: Car accident.

91. R: Try to be as complete as possible.

92. L: (writes) Can I ask you how do you say this in English?

93. R: It’s not an English word.

94. L: What kind of sport is it?

95. R: I can’t tell you. It’s part of the — I can’t tell you anything about the clip, sorry.

96. L: Okay.

97. R: Afterwards we can talk, maybe. Sorry.

98. L: Okay. Sorry.

99. R: What was your main source of understanding? How did you get your answer?

100. L: Caption. (reads Q3) ‘When did it happen?’


108. L: Four times a week. (writes) (reads Q6) ‘What did the witness say?’

110. NHK: G44 - G44 ‘jioko ga okita getobaru jo de getobaru o tanoshin de ita to i koto desu. Soko o tsuki ya buttekite soshite soko ni ita hito ga minna hone. Koko ni ita hito wa ashi ka nan ka hikaretanda ne awarehatte yo. Aa, nani ga nandaka wakaranai.’

109. L: (reads Q6) ‘What did the witness say?’

110. R: Just in general.

111. L: Well, they just came in a group (writes) and then . . . and then . . . a car just hit the people. (reads Q7) ‘How did it happen?’

111. NHK: G52 - G82 ‘soshite soko ni ita hito ga minna hone. Koko ni ita hito wa ashi ka nan ka hikaretanda ne awarehatte yo. Aa, nani ga nandaka wakaranai. Bikurishita. Ee, genba wa
ni yuruyaka ni migi ni kabu shiteimu doro desu. Keisatsu dewa keijo yosha ga kabu no magarekireizu ni doro hidari gawa ni aru getobaru jo ni tsukonde mono desu konda mono to mite. Ee, keijo yosha o unten shite ita roku ju kyu sai no mushoku no dansei o taiho shite kowa kawashiku ji jo o kiteimasu.’

112. L: Uhm . . . how did it happen? How did it happen? Uhm . . . (reads Q8) ‘How will the investigation proceed?’ I think the person will caught, has been caught?
113. R: Yes, just write down an answer. Do your best.
114. L: (writes)
115. R: How did you arrive at that answer.
116. L: 'Taiho’ meaning ‘group’? I don’t know.
117. R: We’ll go on to number three here.

Post sessional interview

118 R: I want to interview you now.
119 L: I think I did badly.
120 R: It doesn’t matter, you did your best.
121 L: Some of the questions.
122 R: These clips, are they similar to the ones you use in class, do you think? I just want you to think about the clips.
123 L: Yeah, similar. Except that we were not given any reading or articles beforehand that is related to the clip we are going to see.
124 R: But generally, uh . . .
125 L: Yeah, I think so.
126 R: Yeah? How did they differ, if at all, from the ones you use in class? Besides having no reading or the teacher’s not there to help you with the background.
127 L: Okay, uh . . .
128 R: Can you think of any major ways?
129 L: That it’s different?
130 R: Yeah, I’m just asking if they are generally the same or generally different.
131 L: I think they are generally the same.
132 R: Yeah, just clarifying that. And yourself, what do you think of learning Japanese through these video clips? What do you think of the experience?
133 L: It helps you to improve your listening skill.
134 R: How does it do that? For you, specifically, for you.
135 L: I mean after you see a video clip if you don’t understand it you just replay it and replay it. (laughs)
136 R: How does that help you?
137 L: Uhm . . . well, after listen to it several times you should be able to catch some of the words. I mean maybe vaguely, but you might get the general idea out of it.
138 R: And you yourself, are you generally successful with your overall —
139 L: I think so.
140 R: Do you tend to play clips several times?
141 L: Yeah.
142 R: Today you didn’t so much. Why?
143 L: Because you told me not to do so. You asked me to go through —
144 R: But afterwards you could have played it as much as —
145 L: Yeah, yeah. I didn’t do it that much today. That many times.
146 R: Why? If that is your usual strategy . . . The first time I just wanted you to go slowly through it, and afterwards you could do whatever you want.
147 L: Uh-huh. Just being lazy today. (laughs) Normally I replay it many times in the language lab.
148 R: Of the three video clips, which one do you think was the most difficult . . . was the most difficult for you?
149 L: The third one.
150 R: And why was the video difficult?
151 L: I mean if you ah . . . if I say, if I don’t have any kind of knowledge about Japanese culture then that might be difficult. So then . . .
152 R: So specifically, why was number three difficult?
153 L: Okay, for this one . . .
154 R: Uh, huh specifically, what made it difficult?
155 L: Because I got confused with the name of the place that the remains was found with, you know, remains itself so . . . And I thought it had something to do with the wine, with the stone. (laughs)
156 R: And why was that?
L: Because with the word, that remain it had the word ‘wine’ and I just couldn’t understand it how it was related to the whole.

R: And how come you didn’t go back and look at it several times, if you knew that was a problem.

L: Hmmmm. I think I tended to try to be systematic today.

R: So it was a little different.

L: (laughs) Yes, I used to be, just, you know . . .

R: Of the three clips, which one do you think was the easiest to understand?

L: The first one.

R: And why was that specifically?

L: Because we’ve studied something on the rubbish. On rubbish. And I think I had better grasp of the vocabulary. And it’s something that’s happening, I mean, everywhere around the world. You know, money has been discovered in the trash.

R: Oh really? (laughs) Happens everywhere?

L: In Melbourne.

R: Oh yes, just two months ago. I forgot about that. For you, what is the best thing about working with the video clips? You said you like it for listening, what is the best thing about that?

L: Uh . . . it’s very attractive to look at. And . . .

R: Why do you like that?

L: It’s much more fun than studying books, I’ll say, or just reading an article.

R: Why?

L: Why?

R: Yes, you said it was fun, what makes it fun?

L: Because uh . . . I mean if you just study books, you can actually do it everywhere, right? But when you just study video clips, you just get the feeling that you are in Japan and are part of the society and . . . it’s more lively, I like it.

R: Did you find these three clips interesting? For you, personally. Were you interested in the topics?

L: Not the second one.

R: What about the first and the third one.

L: The third one is interesting.

R: Why were you interested in it?

L: Because it is related to their history.

R: And you like history?
R: Can you describe any other specific ways that images affected your comprehension?
L: Specific ways? Uh . . . maybe some background.
R: How’s that? Can you explain it a bit more?
L: (laughs)
R: Oh, okay if you can’t. How difficult was it for you to answer the comprehension questions at the end of each? How difficult were they, do you think?
L: Well, I was asked who and what and where the thing happened. I had to go back to the clip. That’s a problem. I couldn’t actually record it, so I had to replay it.
R: Did the questions show you were to go, for example, where they in an order?
L: I think they flowed well.
R: Did those questions affect your understanding? When you saw the questions, did you think you hadn’t realised something?
L: Oh, definitely.
R: Is English your first language?
L: No.
R: Did you have problems, for example, going from you first language to Japanese then to English made it more difficult? How did it affect your process?
L: Well, maybe it takes me longer. Maybe unconsciously I have to translate Japanese into Mandarin and then from Mandarin to English. Maybe, but I can’t tell.
R: I was just wondering.
L: Sometimes I think it has something to do with practicing. If you are practicing more, you can retrieve quicker.
R: And this is your first time doing something like this. And what was do you think I could improve this process? I’ve tried to set it up as best I could, but do you have any suggestions?
L: Okay, uh . . . I think maybe next time you can let the subject hold the microphone. So that the person knows that he or she should talk as often as they can. Just let them grab the microphone and tell the guy that you have to speak as often as you can.
R: A final question: What did you think of my role? Did I affect you in any way?
L: Uh . . . I don’t know.
R: Nothing particular. It didn’t really affect you, do you think?
L: No, because uh people are not used to speak to a machine. They’d rather speak to a person, you know, that’s why I was referring to you rather than just talk to the microphone.
R: And I was trying not to give you clues or help you.
L: Yeah. Maybe I think maybe people will talk more if they don’t have an instructor nearby. Ask them to talk as much as they could.
R: So you think because I was here you talked less today?
L: But they might talk a lot of rubbish, you know.
R: What did you do today? Do you think I made you more shy?
L: No.
R: Okay, that should be about it.
L: Thank you.

END OF TRANSCRIPT FOUR
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