Developing Young EFL Students' Interactional Competence Through Activities Integrated with Music

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Introduction

Learning a second language (L2) and music have always been two of the most significant aspects of my life. English supported my music studies, and music enriched my language-learning journey. The combination of studying L2 and music brought me to where I am today. For many years, language teachers have implemented music activities in L2 classrooms, including playing songs, singing, and dancing. Teaching English through music creates an engaging and enjoyable learning environment. As Murphey (1992) notes, songs often feature "simple, conversational language, with a lot of repetition" (p. 7), which makes them an effective tool in language classrooms. In my 2024 action research (AR), I aim to develop young English as a Foreign Language (EFL) students' interactional competence (IC) through activities integrated with music. I mainly integrated focus-on-form instruction (FonF) and conversation strategies (CSs) with musical elements to scaffold students' L2 learning as well as playing background music during activities. Through this research, I explored whether music could help address Foreign Language Anxiety (FLA) and promote students' IC.

Literature Review

The literature review establishes the foundational concepts of the AR project, focusing on key approaches and challenges found in the EFL teaching context for young learners, particularly for IC and the integration of music into teaching. The review is organized into four sections, each one aiming to elaborate on how these research fields relate directly to the project through Communicative Language Teaching (CLT), music in language learning, IC, and FLA. The first section portrays CLT as an approach that prioritizes communication over drills, encouraging the practical use of language in real-life contexts. The second section highlights music, regarded as a powerful tool that is helpful for language learning in cognitive, emotional, and linguistic ways, and for creating a pleasant and friendly classroom atmosphere. The third section introduces IC, emphasizing the collaborative nature of communication and the importance of turn-taking, sequencing, and repair strategies. The final section focuses on FLA and the emotional difficulties of learners, while music promotes positive emotions and reduces anxiety.

Communicative Language Teaching

CLT is one of the major teaching approaches that attempt to shift both linguistic theory and language teaching approaches that occurred in the 20th century. CLT came about in the 1970s as a reaction to previous language teaching methods, such as GTM and ALM, which provided students with grammatical structures and language rules but often neglected the ability to use language in real-life communicative situations. It was because they paid little attention to spoken language or meaningful communication (Larsen-Freeman & Anderson, 2013; Richards & Rodgers, 2014). According to Lee and VanPatten (2003), as learners found themselves unable to communicate effectively in real-life situations even though they spent years studying the language, various scholars and researchers began investigating approaches that promote communication, in other words, the functional use of language.

Definition of Communicative Language Teaching

CLT represents both processes and goals in classroom learning through communication. Brown (2007) defines CLT as "an approach to language teaching methodology that emphasizes authenticity, interaction, student-centered learning, task-based activities and communication for the real world, meaningful purposes" (p. 378). Lee and VanPatten (2003) break it down and express that "[CLT] involves letting go of certain roles that both teachers and students bring to the classroom as part of their implicit socialization in the educative process" (p. 2). In a traditional classroom, teachers often assume that they are to be the center of the class, in other words, the giver of knowledge, and students often assume that they are the receivers of knowledge. However, CLT promotes learning through communication, which means that the givers and the receivers have to be engaged as receivers and givers as well. In other words, the communication has to be done in two ways. Based upon SLA, Savignon (1997) defines communication in terms of "the expression, interpretation, and negotiation of meaning" (p. 225) and explains how it develops. According to Brown (2007), CLT has four principal characteristics:

(1) Classroom goals are focused on all of the components of CC and not restricted to grammatical or linguistic competence.

(2) Language techniques are designed to engage learners in the pragmatic, authentic, functional use of language for meaningful purposes. Organizational language forms are not the central focus but rather aspects of language that

enable the learner to accomplish those purposes.

(3) Fluency and accuracy are seen as complementary principles underlying communicative techniques. At times fluency may have to take on more importance than accuracy in order to keep learners meaningfully engaged in language use.

(4) In the communicative classroom, students ultimately have to use the language, productively and receptively, in unrehearsed contexts. (p. 241)

These four principal characteristics emphasize the importance of creating a classroom that focuses on meaning rather than form so that the learners can actively engage in promoting the practical application of language skills. Savignon (2002) states that "the essence of CLT is the engagement of learners in communication to allow them to develop their [CC]" (p. 22). She also suggests that communication is the key to successful language acquisition.
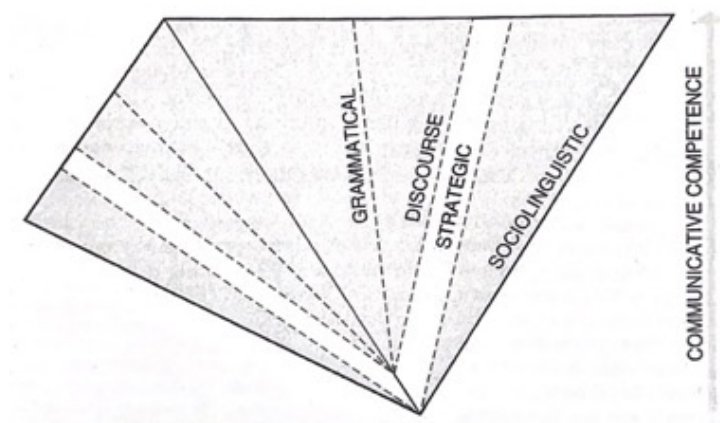
Communicative Competence

The concept of CC, introduced by Hymes (1972), is foundational to CLT. According to Brown (2007), CC is "that aspect of our competence that enables us to convey and interpret messages and to negotiate meanings interpersonally within specific contexts" (p. 219). Similarly, Savignon (1997) defines communication as "the expression, interpretation, and negotiation of meaning" (p. 225), emphasizing that CC "is always context specific, requiring the simultaneous, integrated use of grammatical competence, discourse competence, sociolinguistic competence, and strategic competence" (p. 225). In essence, fulfilling the requirements of effective communication demands the integration of all four components of CC (Savignon, 1997): (1) grammatical competence (knowledge of syntax, morphology, and vocabulary), (2) discourse competence (ability to produce and understand cohesive and coherent texts), (3) sociolinguistic competence (awareness of social and cultural norms), and (4) strategic competence (skills for overcoming communication breakdowns). These competencies enable speakers to express, interpret, and negotiate meaning effectively with interlocutors, ensuring meaningful interaction within diverse communicative contexts.

Grammatical competence refers to "mastery of the linguistic code, the ability to recognize the *lexical, morphological, syntactic,* and *phonological* features of a language and to manipulate these features to form words and sentences" (Savignon, 1997, p. 41,

italics in original). In simpler terms, it involves forming sentences with correct grammar. Sociolinguistic competence is the ability to judge what is appropriate to say in different contexts and how to say it within an L2 community. This includes understanding social and cultural norms. Discourse competence is the ability to organize sentences or utterances into coherent and cohesive discourse, both in writing and speaking. Without discourse competence, language learners may struggle to connect sentences meaningfully, as grammatical competence alone does not ensure coherence.

Figure 1

The components of Communicative Competence (Savignon, 1997)

The fourth component of CC, strategic competence, operates at all levels of proficiency (see Figure 1). It refers to the ability to overcome communication challenges, such as limited vocabulary or misunderstandings, through strategies like "paraphras[ing], circumlocution, repetition, hesitation, avoidance, and guessing" (Savignon, 1997, p. 45). Strategic competence is particularly crucial in communication breakdowns. For example, when a speaker struggles to recall a word or misunderstands the interlocutor, strategic competence helps sustain the interaction. As Canale and Swain (1980) note, "the verbal and nonverbal communication strategies…may be called into action to compensate for breakdowns in communication due to performance variables or due to insufficient competence" (p. 30). As mentioned above, strategic competence is essential for learners at all levels, as it allows them to maintain communication despite limitations. It is both a skill that can be developed and a necessity for effective communication in any context.

However, Lee and VanPatten (2003) reveal that others argue with the concept of CC because "some aspects of grammar and syntax cannot be acquired through simple acts of everyday communication" (p. 51). Therefore, language teachers should consider exposing the learners to strategies so that their language learning journey can be effective.

Communication Strategies

Strategies play a crucial role in SLA by helping learners overcome communication challenges. According to Brown (2007), strategies are described as "specific 'attacks' that we make on a given problem, and that very considerably within each individual…[that are] the moment-by-moment techniques that we employ to solve 'problems' posed by second language input and output" (p. 132). In SLA, strategies can be divided into two types: learning strategies, which focus on input (e.g., "processing, storage, and retrieval"), and CSs, which focus on output (Brown, 2007, p. 132).

CSs enable learners to convey meaning even when they encounter gaps in their knowledge of grammar or vocabulary. This ability, known as strategic competence, is essential for effective communication. Canale (1983) highlights the importance of CSs as tools to "enhance the effectiveness of communication" (p. 11), especially when breakdowns occur. Similarly, Corder (1982) defines CSs as "a systematic technique employed by a speaker to express [their] meaning when faced with some difficulty" (p. 103). Examples of such strategies are paraphrasing, using gestures, or describing a concept when the exact word is unknown. The benefits of CSs extend to learners at all proficiency levels. Dörnyei (1995) illustrates how even learners with a limited vocabulary can communicate effectively:

> Some people can communicate effectively in an L2 with only 100 words…[because] they [can] use their hands, they imitate the sound or movement of things, they mix language, they create new words, they describe or circumlocute something they don't know the words for–in short, they use communication strategies. (p. 56)

The learners, however, will not be able to use CSs just by being introduced to them. As Dörnyei (1995) asserts, "[p]roviding opportunities for practice in strategy use [is essential]…because CSs can only fulfill their function as immediate first aid devices if their use has reached an automatic stage" (p. 64). This emphasizes the need for structured practice in class, where learners will engage in communicative activities such as role play,

problem-solving, or collaborative discussions. In other words, teaching CSs explicitly can make a great impact on the learners' strategic competence.

Focus-on-Form Instruction

FonF is a central concept in task-based language teaching (Ellis, 2016), emphasizing the role of both input and output in language acquisition. FonF involves primarily focusing on communication and meaning, with brief attention to grammatical forms when necessary. According to Shintani (2015), "Ellis (2002)…argues that the frequency of exposure to grammatical forms in input is one of the major determinants of acquisition" (p. 116). Lee and VanPatten (2003) further highlight the importance of both input and output, noting that "learners need not only input to build a developing system but also opportunities to create output in order to work on fluency and accuracy" (pp. 169-170). Having both input and output is essential for language acquisition. In addition to input and output, Schmidt (1994) adds that noticing (i.e., "registration of the occurrence of a stimulus event in conscious awareness and subsequent storage in long term memory" (p. 179) is crucial for language acquisition. Shintani (2015) emphasizes the importance of interaction in L2 acquisition, noting that "[i]nteractionist theories (e.g., Gass, 1997; Long, 1981) claim that L2 acquisition takes place through interaction while the learner's primary attention is focused on message content but also acknowledge that attention to form is needed" (pp. 118-119). Since "[a] key feature of FonF instruction is that it emphasizes form-function mapping" (Shintani, 2015, p. 117), interaction-based activities offer an ideal opportunity for learners to acquire grammar content incidentally. Shintani highlights two main pedagogical implications for FonF as follows:

> First, input-based tasks can provide opportunities for young beginner learners to experience communicative interactions.…Second, in order for incidental grammar acquisition to take place, the instruction needs to motivate attention to grammatical forms by creating a functional need. That is, learners need to process the forms to achieve a communicative outcome. (Shintani, 2015, pp. 136-137)

Giving the learners an opportunity to focus on the learning process and to have them experience it through communicative output activities is the key to true language acquisition, which can be achieved through FonF. Ellis (2016) categorizes FonF into two types: planned FonF and incidental FonF, both of which are designed to integrate grammar teaching within a communication framework.

Planned Focus-on-Form Instruction. A planned FonF is typically structured into three stages: input, noticing, and output, all centered around the target grammar. The first stage, input, must possess two key characteristics: (1) comprehensibility, and (2) meaning-bearingness (Lee & VanPatten, 2003). Instead of providing explicit grammatical explanations with discrete elements (e.g., "words, grammar rules, notions, functions" (Shintani, 2015, p. 118), the initial input activity encourages learners to notice the target grammar through audio and visual materials. Following input, learners engage in structured output activities, which are crucial for developing the ability to use language in communicative contexts. In addition, studies since the late 1980s have demonstrated that "learners who are engaged in meaningful or meaning-based approaches to grammar (called *focus on form*) do as well as or better than those who are engaged in activities that are non-meaningful or not part of some communicative intent" (Lee & VanPatten, 2003, p. 123, italics in original). In other words, integrating grammar instruction into communicative activities has a significant positive impact on learners' L2 grammatical competence.

Incidental Focus-on-Form Instruction. Incidental FonF allows learners to revisit and reinforce what they learned by focusing on specific topics after a unit has been completed. Shintani (2015) notes that "[incidental] FonF takes place when the learners' attention is occasionally and spontaneously directed onto specific linguistic forms while they are performing unfocused tasks (i.e., primarily focused on meaning)" (p. 117). According to Lee and VanPatten (2003), learners need opportunities to build a developing system to improve fluency and accuracy in L2 (p. 181). Incidental FonF can also be effectively employed in oral assessments, as Lee and VanPatten (2003) claim, that "[i]f the content of the oral test is overtly tied to classroom activities then learners are provided a stronger motivation for participating in the activities" (p. 101), which is called, washback effects (Krashen & Terrell, 1983) (i.e., "relationship between what happens in class and how learners are tested" (Lee & VanPatten, 2003, p. 183). Furthermore, communication involves three crucial aspects: the expression, interpretation, and negotiation of meaning (Savignon, 1997). The negotiation of meaning, in particular, is essential for L2 learning, as it allows learners to clarify and refine their understanding within specific contexts. Incidental FonF encourages this process by prompting learners to question one another, share information, and engage in negotiation, all of which help them become more task-oriented (Shintani, 2015). This increased focus on communication provides more

opportunities for meaningful practice, helping learners develop their ability to use language in real-world contexts. As a result, incidental FonF offers more communicative practice than planned FonF, better equipping learners to express themselves effectively.

Summary

As many learners struggled to communicate effectively in real-life situations after years of focusing on grammatical forms and translation, CLT emerged, highlighting the significance of creating a classroom environment that prioritizes meaning over form. This allows learners to actively engage in the practical use of language skills. Savignon (2002) states that "CLT is properly seen as an approach, grounded in a theory of intercultural [CC], that can be used to develop materials and methods appropriate to a given context of learning" (pp. 22-23). However, as Sato and Kleinsasser (1999) note, the implementation of CLT in the classroom faces challenges, including teacher beliefs, time constraints, and complications inherent in the approach. Brown (2007) explained further about the cause for an impression of the difficulty in employing CLT in the classroom as he stated that the use of language in "unrehearsed contexts…often makes it difficult for a nonnative speaking teacher who is not very proficient in the [L2] to teach effectively" (pp. 241-242). Despite these challenges, studies by Savignon (1972) and Shintani (2015) demonstrate that CLT enhances language learning compared to traditional approaches, such as GTM and ALM. Moreover, Sato and Takahashi (2008) found that creating a positive community of practice through collaborative teacher reflection can help overcome these challenges, especially those related to entrenched beliefs from earlier educational experiences (Sato & Kleinsasser, 1999, p. 17). As Prabhu (1990) states, there is no best method; CLT is an approach, not a method (Brown, 2007; Richards & Rodgers, 2014; Sato & Kleinsasser, 1999; Savignon, 2002). To assess CLT's true benefits, longitudinal studies should be conducted to examine how learners who are taught using CLT perform in real-world communicative scenarios, such as in the workplace or international settings, compared to learners from other instructional approaches.

Music in Language Learning

Music is one of the fundamental elements in human society, serving as both a cultural expression and a communication tool. According to Murphey (1989), "songs contain the language of conversations in a situation" (p. 163), which highlights the connection between music and spoken interaction. Features such as notes, rhythm, stress,

tempo, and beat are not only essential to music but are also to the spoken language. Graham (1986) reinforces this connection by stating that "emotions, the rhythm, stress, and intonation patterns of the spoken language are essential elements for the expression of the feelings and intent of the speaker" (p. vi). In order to create authentic and engaging language, many researchers and teachers have emphasized the benefits of music use in language classrooms. Degrave (2019) voices that "using music for foreign language acquisition would have numerous learning and linguistic benefits and has not to be simply reduced to a 'fun activity'" (p. 418). Music can be not only "a language tool to develop students' appreciation of the rhythm and intonation patterns of spoken [language]" (Graham, 1986, p. vi) but also "a tool for language lessons [for] great value for affective (e.g., positive atmosphere…), cognitive (e.g., long term memory or automaticity…) and linguistic (e.g., variety of language sample…) reasons" (Passiatore et al., 2019, p. 126). Murphey (1992) further emphasizes the role of rhythm and intonation in language as follows:

> If we think about it for a second, it is easier to put intonation on "lalalalala" than it is to make the finer distinctions required by language, i.e. to sing with vocalizations is significantly easier than speech. But what is even more amazing is that is also seems easier to sing language than to speak it. (pp. 6-7)

Singing could make language production more accessible by bringing in musical elements such as rhythm and notes. Those challenging characteristics that language has, where it "stretches, shortens, blends, and often drops sounds" (Graham, 1986, p. vii), can be easily produced by singing, which helps learners achieve better pronunciation and fluency.

Music can serve as a powerful cognitive tool in language learning. Tada (2022) explains that "[i]n terms of language learning, songs can help students remember phrasal verbs and collocations due to the catchy tunes and repetitive lyrics they employ" (p. 11). Likewise, Bao (2023) explains that "[d]ue to the nature of the melody, the presence of rhyme, and the frequent repetition, songs are found to be helpful in facilitating the memorization of new elements of language (Coyle & Gómez Gracia, 2014)" (p. 135). The experiences where a song or a tune from a commercial or supermarket playing repeatedly in their minds or remembering those tunes without much effort are common everyday practices. Murphey (1990) refers to this as "the song-stuck-in-my-head (SSIMH) phenomenon" (p. 58), which he connects to Krashen's (1983) *the Din in the head*

phenomenon. The SSIMH is "the echoing in our minds of the last song we heard after leaving our car, a restaurant, etc., and which can be both enjoyable and sometimes unnerving" (Murphey, 1992, p. 7), whereas the Din is explained as follows:

> The Din is a result of stimulation of the Language Acquisition Device…(The LAD) with two corollaries
>
> (1): The Din is set off by comprehensible input.
>
> (2): This input needs to contain significant quantities of the acquirers i+1, structures which the acquirer has not yet acquired but is "ready" for…Corollary (2) also predicts that the Din will not occur in very advanced performers, since they will receive less input containing i+1, having acquired most of the target language.
>
> (Krashen, 1983, p. 43, as cited in Murphey, 1990, p. 53)

The difference between the Din and the SSIMH is that the Din should be activated by comprehensible input, whereas "many people experience the SSIMH without understanding the content of what is Dinning, internally or externally" (Murphey, 1990, p. 60). This means that the SSIMH might play a stronger role in language learning because "the linguistic content does not have to be understood in the first place" (p. 60). Furthermore, the repetition in music can activate the mechanism of the LAD as well. In general, songs are "simple, conversational language, with a lot of repetition" (Murphey, 1992, p. 7), which can be an effective tool for the language learning classroom. Dolean (2016) also supports the influence of music on memory as he summarizes what Samson et al. (2009) indicate by stating that "emotionally arousing musical stimuli are emotional intensity and emotional valence (pleasant or unpleasant) represent two variables that have the power to modulate memory in [the learners]" (pp. 640-641). Dolean suggests that since music is strongly tied to emotional experiences, it plays a significant role in enhancing memory.

The neuroscience behind music's impact on language learning was unclear for a long time. However, Degrave (2019) provided a possible scientific explanation, which is based on the study by Ferreri et al. (2013) about the effects of background music on a verbal memory task. Degrave (2019) explains:

> Music facilitated the retrieval of the encoded material and results suggest that the dorsolateral prefrontal cortex (DLPFC), a region known to be usually crucial during memory encoding processes, was deactivated during word encoding in the musical

context, and that music helps verbal encoding by facilitating associative and organizational processes. (p. 413)

While this explanation does not directly address the SSIMH phenomenon, since Ferreri et al. (2013) did not research how the learners are able to remember songs, it provides an important foundation for understanding the broader cognitive mechanisms.

Music Use in Language Classrooms

There are several ways to use music in language classrooms, such as songs and background music. Various experts in the field of linguistics and research have put forward the idea that incorporating non-verbal sounds or playing background music while carrying out a task can improve performance. Lozanov (1978) conducted research on "the *Suggestopedia methodology* which made use of classical music in order to relax the student's state of mind and make the brain more receptive to learning: while the teacher reads, music–often baroque–was played in the background (Bancroft, 1999; Lozanov, 1978)" (as cited in Degrave, 2019, p. 413, italics in original). It indicates that having music played in the background while implementing a task could help the learners relax and be more focused on the task. Passiatore et al. (2019) also support the use of songs in language classrooms as they state, "[s]ongs are one method that teachers can use in class as an enjoyable experience not only for students but also for the teachers themselves, bringing different advantages such as putting a stop to a boring atmosphere during lessons and improving student's competence" (p. 134). Music's affective benefits in the classroom occur in both linguistic and non-linguistic aspects, creating a positive and engaging learning environment.

Some song-related approaches in the language classroom are directly related to language acquisition, such as grammar teaching. Anton (1990) developed an approach called the Contemporary Music Approach (CMA)*,* which uses songs to train grammar skills. Anton focused on reducing anxiety, increasing motivation, and improving memory through activities integrated with music. Anton (1990) concluded that "CMA improves the students' ability to recall the essentials of grammar…[b]esides providing a memorable, enjoyable learning experience" (p. 1169). This means that while music can create a positive atmosphere in the classroom, it can also be utilized for linguistic materials. Mora (2000) also considered music as a language-learning tool. Mora developed the *Melodic Approach,* which uses songs and melodic emphasis on language. Mora (2000) concluded

that the musicality of speech has an effect not only on pronunciation but also on the language acquisition process as well. Dolean (2016) further analyzed the matter and stated that "new words segmentation can benefit more from learning sung sequences than spoken sequences" (p. 640), emphasizing the effectiveness of music on learners' cognitive development. Mora (2000) summarizes it all by expressing that songs are seen to be "an effective way of providing students with lexical patterns that are stored in their minds and that can be effortlessly retrieved" (p. 151). In other words, teachers should consider using songs as an effective tool to teach the target language.

Folk Songs for Classrooms

There are specific types of music that are suitable for classroom use, one of which is folk songs. A folk song is "a song originating with common people which has been passed down through oral tradition, that is by word of mouth, thus often going through many changes and resulting in many existing variations of a basic song" (Bidner, 1978, p. 3). This means that folk songs are something that has been stored in the mind and transferred to another mind from generation to generation, which seems to hold great power over culture and the human mind. A well-known Hungarian music composer and educator, Zoltán Kodály, who developed the Kodály Method, is one of the many who emphasized the use of folk songs in music education, particularly those based on the pentatonic scale (i.e., a scale consisting of five notes). Howard (1996) mentioned that Kodály emphasized the use of music because he believed that "music was meant to develop a person's entire being, including personality, intellect, and emotions" (p. 27), where he indicated that music is not just for selected musicians but for everyone. According to Choksy (1974), the reason why Kodály focused on the use of pentatonic folk songs was because "[h]e considered that folk music represented a living art. It was not contrived for pedagogical purposes. It already existed and fit well into a systematic scheme for teaching the concept and skills of music to young children" (p. 8). In other words, the Kodály Method emphasizes the effectiveness of pentatonic folk songs because they are already rooted in the culture, providing an accessible and natural foundation of music that is suitable for children. As Kodály (1969) stated, "[i]n flourishing pentatonic systems one finds many tunes of limited compass and simple rhythm" (p. ii). Because of its simple structure in the melody and rhythm, the pentatonic scale folk songs are recommended for use in classrooms.

Summary

Music has long served as a strong tool for language learning, providing cognitive, emotional, and linguistic benefits. With its shared features of rhythm, stress, and intonation, music matches spoken language and enhances learners' ability to grasp pronunciation and fluency (Graham, 1986; Murphey, 1989). According to Murphey (1992), Calvet (1980) stated that "the idea that language learning cannot be enjoyable is outdated" (p. 16). Music can offer playfulness which fosters engagement, particularly among young learners, reinforcing the critical role of enjoyment in education (Bruner, 1972; Cook, 2000; Vygotsky, 1978, as cited in Butler et al., 2021). Despite music's potential, there are difficulties in implementing music in the language classroom. Engh (2013) noted:

> While many teachers intuitively felt music was beneficial in teaching English language, there was also the perception that there was a lack of understanding of the theoretical underpinnings that supported such a choice. Therefore, some educators felt unable to defend the decision to champion use of music in the classroom. (p. 113)

This highlights the need for research-based frameworks to support music-based teaching practices. Empirical studies provide persuasive evidence of music's effectiveness. Ludke et al. (2014) demonstrated that singing significantly enhanced learners' ability to recall foreign language phrases compared to rhythmic speaking or normal speaking, suggesting that melody plays a noteworthy role in memory encoding. Ferreri et al. (2013) provided further insight into music's neurological effects, showing that background music reduced cognitive load on the DLPEC, facilitating verbal memory encoding. Anton (1990) explored the emotional and motivational impact of singing in grammar lessons, finding that it reduced anxiety, increased motivation, and improved learners' grammatical accuracy. Among various musical approaches, folk songs offer unique cultural and pedagogical benefits. Folk songs combine simple structures with cultural relevance, making them effective classroom tools (Bidner, 1978). Kodály (1969) mentioned the efficiency of folk songs as a means for natural language development because of their accessibility and emotional appeal. Music's unique ability to combine emotional engagement with memory enhancement makes it a vital resource for language learning. Songs and rhythmic patterns create a positive atmosphere where, through many repetitions, language structures are introduced to the learner (Bao, 2023; Coyle & Gómez Gracia, 2014; Tada, 2022). Further

research into neural mechanisms underlying music's effect could strengthen its integration into varied language learning contexts, including participating in an interaction.

Interactional Competence

In today's world, the ability to communicate effectively in an L2 or a foreign language has become increasingly important. This emphasis on interaction has been working to shift the focus from CC (Canale & Swain, 1980), which traditionally emphasizes the skills of an individual, to IC, which is the skills to understand and effectively participate in interaction. As Galaczi (2014) argues, there is now an increasing need to adopt "a more social view where communicative language ability and the resulting performance reside within a social and jointly constructed context" (p. 553). Even with advanced language knowledge, individuals who do not understand what it truly means to participate meaningfully in a conversation may struggle to interact effectively with their interlocutors. Young (2009) further explains the key concept of interaction, stating:

> Language learning is understood to include not only the acquisition of knowledge about language but also the development of ways in which language and other semiotic systems are put to use in the service of adaptation to a new culture and participation in a new community. (p. 5, as cited in Sato & Crane, 2023, p. 14)

Young's explanation emphasizes that IC requires both speakers' linguistic proficiency and shared responsibility in the co-construction of meaning and building a mutual understanding within the conversation.

Definition of Interactional Competence

According to Nguyen (2019b), IC is "the ability to achieve actions locally, contingently, and collaboratively with others in contextualized social interaction" (p. 60). Wong and Waring (2021) add that IC involves "the ability to implement the various practices such as doing turn-taking or dealing with problems of understanding in actual interaction" (p. 8). In other words, it emphasizes the social aspect of interaction between speakers. However, Young (2008) argues that IC is more complex than just constructing an interaction socially. He identifies seven key resources that participants bring to interaction (see Table 1, page 15). Comparing these perspectives, Nguyen (2019b) and Wong and Waring (2021) share a similar perspective on IC, emphasizing the social dimension of IC, while Young (2008) extends the definition by incorporating linguistic elements. Young (2011) states that "IC involves knowledge and employment of these resources in social

contexts" (p. 430), suggesting that linguistic competence is also a fundamental component of IC. These various perspectives suggests that there is no single agreed-upon definition of IC. This variation is understandable because what is required to continue the conversation is diverse in every social practice.

Table 1

Seven recourses of Interactional Competence (Young, 2008, p, 71)

Categories		Resources of IC
Identity resources	(1)	*Participation framework*: the identities of all participants in an interaction, present or not, official or unofficial, ratified or unratified, and their footing or identities in the interaction.
Linguistic resources	(2)	*Register*: the features of pronunciation, vocabulary, and grammar that typify a practice.
	(3)	*Modes of meaning*: the ways in which participants construct interpersonal, experiential, and textual meanings in a practice.
Interactional resources	(4)	*Speech acts*: the selection of acts in a practice and their sequential organization.
	(5)	*Turn-taking*: how participants select the next speaker and how participants know when to end one turn and when to begin the next.
	(6)	*Repair*: the ways in which participants respond to interactional trouble in a given practice.
	(7)	*Boundaries*: the opening and closing acts of a practice that serve to distinguish a given practice from adjacent talk.

Note. Cited in Young, 2011, pp. 429-430.

What researchers agree upon is that IC is not about how much knowledge an individual has about the language or the grammar, but it is about how to use the knowledge that they have gained in that specific conversation because "[p]articipating in social activities requires ongoing monitoring and analysis of how the sequential organization of the activity unfolds, between and within turns" (Nguyen, 2011, p. 173). When participating in a conversation, preparing for what comes next is impossible unless they are reading the script. Regardless of their grammatical proficiency, IC helps individuals to navigate and co-construct meaning effectively. Young (2011) further distinguishes IC from CC by

defining IC as "the construction of a shared mental context through the collaboration of all interactional partners" (p. 428), while CC focuses on knowledge, such as grammatical, discourse, sociolinguistic, and strategic competencies (Savignon, 1997). IC is "not what a person *knows*, it is what a person *does* together with others" (Young, 2011, p. 449, italics in original). In other words, while CC is focused on individual knowledge, IC is focused on how to use that knowledge in a social setting.

Kramsch (1986), who initially coined the term IC, expanded on the idea of CC by incorporating the concept of intersubjectivity, defined as "[m]aintaing mutual understanding of the meaning and intention of one's interlocutor" (van Compernolle, 2015, p. 65). Young (2011) explains intersubjectivity as "the conscious attribution of intentional acts to others and involves putting oneself in the shoes of an interlocutor" (p. 430). This emphasis on intersubjectivity highlights how interaction is a collaborative process in which people jointly construct meaning. Kramsch (1986) further discusses the concept of IC stating:

> Whether it is a face-to-face interaction between two or several speakers, or the interaction between a reader and a written text, successful interaction presupposes not only a shared knowledge of the world, the reference to a common external context of communication, but also the construction of a shared internal context or "sphere of inter-subjectivity" that is built through the collaborative efforts of the interactional partners. (p. 367, as cited in Young, 2011, p. 427)

Kramsch points out that interaction requires both external factors, such as cultural knowledge and linguistic resources, and internal factors, such as how to create and agree upon new understandings or contexts during interaction. He and Young (1998) summarize, as aligning with the concept of intersubjectivity, "[IC] is not an attribute of an individual participant, and thus we cannot say that an individual is interactionally competent; rather we talk of [IC] as something that is jointly constructed by all participants" (p. 7, as cited in Nguyen, 2019a, p. 398). That is to say, it proceeds how participants work together to maintain mutual and common understanding and construct meaningful interactions.

Building on these theoretical insights, recent research highlights the importance of discursive practices for developing IC. Discursive practices are "recurring episodes of social interaction in context, episodes that are of social and cultural significance to a community of speakers" (Young, 2011, p. 427). Through discursive practices, learners are

given opportunities to practice both the knowledge about language and how to use that knowledge in a social setting. For example, Sato and Crane (2023) demonstrate how implementing discursive practices in EFL classrooms provides learners with the chance to enhance their IC. Young (2011) also supports the idea of discursive practices as he states that "IC is not the knowledge or the possession of an individual person but is co-constructed by all participants in a discursive practice, and IC varies with the practice and with the participants" (p. 428). In this way, learners will be able to develop essential skills such as cooperating, negotiating meaning, and adapting to the dynamic nature of interaction. To better understand how IC is implemented in real-time interactions, researchers have turned to CA as an analytical tool.

Conversation Analysis

CA is a distinctive tool that examines the structures of conversation and guides us to have an emic perspective (i.e., "a way of looking at language and social interaction from an 'insider's' perspective" (Wong & Waring, 2021, p. 6) of the participants. CA allows researchers to investigate how participants interpret and respond to each other during interaction with particular emphasis on how patterns of actions evolve (Hutchby & Wooffitt, 1998, p. 14). Hale et al. (2018) recommend including CA in AR because "it can provide teachers with a powerful analytic lens through which to view language use in their classrooms–both their own language use, and that of their students–in order to make pedagogical changes that can enhance learning" (p. 54). When transcribing the conversation with CA's transcription system (Jefferson, 2004), it is essential to keep in mind that "analysts transcribe the talk as they hear it, not making any corrections or changes in relation to what speakers actually say" (Wong & Waring, 2021, p. 5) so that they can analyze the conversation "with a 'non-judgmental' stance" (Gebhard, 1999, as cited in Hale et al., 2018, p. 57). Wong and Waring (2021) state CA as follows:

> What distinguishes CA from other emic approaches (e.g., ethnography of speaking) is that, for CA, the insider's perspective is not obtained by interviewing the speakers, but by examining how the participants treat each other's talk in the details of interaction. (p. 6)

It is crucial not to add any outsider's perspectives on CA-informed transcription in order to understand how the participants are utilizing their IC. To look more into the conversation, it is recommended to take a look at interactional practices (IP).

Interactional Practices

According to Wong and Waring (2021), IP is "the systematic verbal and nonverbal methods participants use to engage in social interaction" (p. 8). Within IP, there are various practices to form conversation as a system as follows (see also Figure 2, below):

(a) Turn-taking practices: Ways of constructing a turn and allocating a turn.

(b) Sequencing practices: Ways of initiating and responding to talk while performing actions such as requesting, inviting, story-telling, or topic initiation.

(c) Overall structuring practices: Ways of organizing a conversation as a whole as in openings and closings.

(d) Repair practices: Ways of addressing problems in speaking, hearing, or understanding of the talk. (Wong and Waring, 2021, p. 8)

Figure 2

Model of Interactional Practices (Wong & Waring, 2021, p. 9)
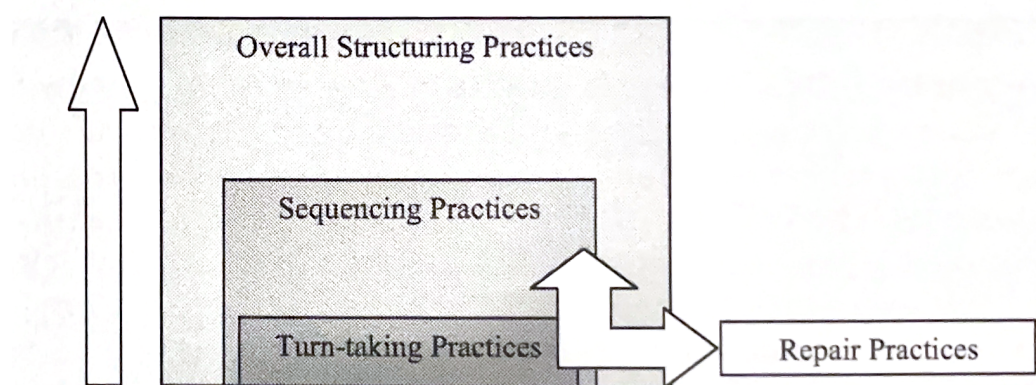
Turn-taking practices are the foundation of the other two practices (see Figure 2) because "one must know when and how to construct a turn, take a turn, and yield a turn" (Waring, 2019, p. 216) to participate in any conversation,. Once one knows how the turn works, they have to formulate and accomplish actions by connecting each turn, which are the sequencing practices. Overall structuring practices bring both turn-taking and sequencing practices together to begin and end the conversation. The final component, repair practices, is "designed to manage the breakdown of operation at various levels of the system" (Waring, 2019, p. 217). Each repair practice can include *self* or *other* that can be initiated or solved. These practices, often unconscious, enable participants to engage in meaningful

conversations (Wong & Waring, 2021, pp. 8-9). In other words, those participants capable of interacting with others have the ability to utilize IP even without the knowledge of them.

Adjacency Pairs. Schegloff (2007) defines a sequence as "a course of actions implemented through talk [in] coherent, orderly, meaningful successions" (p. 2). Within sequence practices, there are several contents, such as adjacency pairs (AP), agreement and disagreement, and topic management. AP refers to "a sequence of two turns produced by different speakers and ordered as first pair-part (FPP) and second pair-part (SPP), where a particular type of FPP requires a particular type of SPP" (Wong & Waring, 2021, p. 80). FPP is the base question during the conversation, and SPP is the answer to the question as shown in Line 1 and Line 5 in Excerpt 1 (page 20). Around AP, there are six other elements to deepen the base AP (Wong & Waring, 2021):

(1) Pre-expansion (or pre-sequence): An [AP] positioned before the base [AP] designed to ensure its smooth running.

(2) Insert expansion (or insert sequence): An [AP] that comes between the first and second pair-parts of the base [AP] to either clarify the first pair-part or seek preliminary information before doing the second pair-part.

(3) Post-expansion (or post sequence): A turn or an [AP] that comes after and is still tied to the base [AP]. Post-expansion can be minimal or non-minimal.

(4) Post-first: An insert expansion dedicated to addressing the first pair-part of the base sequence. (Line 2 in Excerpt 1)

(5) Pre-second: An insert expansion that seeks to gather more information before the second pair-part of the base sequence is produced. (Line 4 in Excerpt 1)

(6) Sequence-closing third (SCT): An additional turn (e.g., *oh, okay* or *great*) beyond the second pair-part designed to terminate the sequence. (Line 6 in Excerpt 1) (p. 109)

Pre-expansion is usually an opener of CSs or a statement before the base AP. As shown in lines 2 and 4 (Excerpt 1), these are both insert expansions considering they are in between the base AP to either confirm or direct a certain SPP. In Line 2, Michael asks for a clarification of FPP. This is considered post-first because it is asking about the FPP of the base AP. In the case of Line 4, Hansun uses pre-second to give more information before Michael responds when he offers to carry Michael's reading materials so that he could receive a desired SPP which is "okay" in Line 5. Schegloff (2007) notes that "what makes

some stretch of talk a post-expansion is its occurrence after a [SPP] of an [AP] while still being part of the same sequence" (p. 148). One of the possible post-expansions that can be considered for Excerpt 1 would be a confirmation of "okay" in Line 5 either for Hansun to check if what he heard was correct or to reassure the answer. SCT is usually a rejoinder that does not require a further conversation, which is also shown in Line 6 (see Excerpt 1).

Excerpt 1

Interaction through Skype between Hansun and Michael

[Waring Skype Data]

```
[11:40:59 AM] Hansun says:
  01  Can you carry my boots in your backpack?
[11:41:33 AM] Michael says:
  02  What boots? And do we need boots?
[11:41:50 AM] Hansun says:
  03  To go with my outfit for dinner.
[11:43:40 AM] Hansun says:
  04  I'll carry all your reading materials.
[11:44:16 AM] Michael says:
  05  Okay.
[11:44:27 AM] Hansun says:
  06  Okay.
```

Note: Cited from Wong & Waring, 2021, p. 88

Repair Practices. Repair in interaction is the set of practices that are employed by participants in dealing with and resolving trouble in speaking, hearing, and understanding, such as mispronunciation, saying something untrue, irrelevant, inappropriate, or hurtful (Hayashi et al., 2013; Schegloff et al., 1977; Sveenevig, 2008; Wong & Waring, 2021). Repair practices commonly involve three elements (Wong & Waring, 2021): (1) a trouble-source (i.e., "word, phrase or utterance treated as problematic by the participant[s]"), (2) repair initiation (i.e., "the practice of signaling or targeting a trouble-source"), and (3) repair solution (i.e., "the practice of addressing the trouble-source or abandonment of the effort or problem") (pp. 314-316). Importantly, the trouble source is defined by participants and does not need to involve linguistic error. Repairs can be both initiated and resolved by either participant, which gives four types of main repair: (1) self-initiated self-repair, (2) self-initiated other-repair, (3) other-initiated self-repair, and (4) other-initiated other-repair. Moreover, Schegloff (2013) distinguished between same-turn self-repair

(i.e., "an attempt by the speaker of the trouble-source to address the trouble-source within the current turn constructional unit before continuing with the turn underway" (Wong & Waring, 2021, p. 318) into specific types, such as replacing, deleting, aborting, searching, and reforming. As Scarcella (1988) states, "[t]he ability to carry out self-repair and to elicit repair from one's conversational partner is an essential skill for a second or foreign language learner" (p. 76). In other words, repair practices play a significant role in guiding L2 learners who usually face linguistic limitations to overcome those communication barriers to effectively participate in interaction.

Summary

IC stresses the ability to engage in meaningful conversations by co-constructing an interaction with others, which expands on the individual-focused CC (Canale & Swain, 1980). IC integrates both linguistic proficiency and shared responsibility for interaction (Galaczi, 2014), which Young (2009) also explained IC involves language and other linguistic systems and how to adapt and integrate into new cultures and communities. According to Nguyen (2019b), IC is defined as the ability to collaboratively behave in a social context. This means that interaction can only come out of relationships or be co-constructed between interlocutors by developing mutual understanding, in other words, intersubjectivity (Kramsch, 1986; Young, 2011). In order to develop IC, such as turn-taking and repair strategies, the learners should participate in everyday discursive practices (Sato & Crane, 2023). However, there are several challenges in IC, such as a lack of explicit instruction in the classroom and the difficulty in assessing collaborative behaviors. (Galaczi, 2014). Studies support that IC develops through proficiency, as Galaczi (2014) found that as proficiency gets higher, participants are able to have smoother turn-taking and achieve mutuality. In addition, a study by Cekaite (2007) records that emerging young learners in an immersion school can help them acquire social norms, which lead to the development of IC. Greer (2016) showed that involving an unplanned interaction allows learners to refine their IC through repetition and autonomy. Teaching IC requires activities such as discursive practices, which focus on role plays and collaborative exercises (Young, 2011). Analyzing the interaction through the CA perspective could help in identifying interactional features when looking for research on pragmatic skills development, which, in fact, is insisted by Hale et al. (2018). Future research is needed to investigate the classroom implementation of IC (Sato & Crane, 2023: Young 2011) as well as ways of

teaching and assessing IC to show how IC can contribute to authentic interaction and adaptation in the real world.

Foreign Language Anxiety

  For many people, learning a new language can be quite challenging, and there are numerous emotional factors that affect their successful learning. As Brown (2007) stresses, the different constructs, such as self-esteem, inhibition, and risk-taking, along with anxiety, play significant roles in L2 acquisition (pp. 154-161). Spielberger (1983) defines anxiety as "the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the autonomic nervous system" (p. 1). There are a variety of situations where anxiety could prevent some people from performing successfully because anxiety (i.e., "an aversive emotional and motivational state occurring in threatening circumstances" (Eysenck et al., 2007, p. 336) is associated with physiological arousal (e.g., heart rate), cognitive interference (e.g., worry, impaired focus), and behavioral avoidance (Eysenck et al., 2007). When these responses are triggered by the challenges of language learning, they are categorized as FLA, a specific type of anxiety that affects learners in L2 contexts.

Definition of Foreign Language Anxiety

  The term *language anxiety* was coined to refer to "the feeling of tension and apprehension specifically associated with [L2] contexts, including speaking, listening, and learning" (MacIntyre & Gardner, 1994, p. 284). The tension can be caused by anything from listening to the conversation in the target language to producing the language or performing on the exam. MacIntyre (1999) also calls it FLA, which can be defined as "the worry and negative emotional reaction aroused when learning or using a [L2]" (p. 27). In the meantime, Horwitz et al. (1986) break down those negative elements that cause FLA and focus on its connection to classroom language learning, defining it as "a distinct complex of self-perceptions, beliefs, feelings, and behaviours related to classroom language learning arising from the uniqueness of the language learning process" (p. 128). Given that most language learning occurs in the classroom, Horwitz et al. (1986) examined its link to poorer performance, finding that "students experiencing an anxiety-producing condition attempted less interpretive (more concrete) messages than those experiencing a relaxed condition" (p. 126). This suggests that learners with FLA tend to perform less effectively compared to those who do not experience such anxiety. Building on this, MacIntyre (1999) observes that FLA is "one of the strongest predictors of success or

failures in FL learning" (as cited in Dewaele & MacIntyre, 2014, p. 238). This shows the importance of considering the emotional states of learners during their performance since emotional factors can significantly influence their ability to engage with and use the target language effectively. Recognizing the emotional states is crucial, as they are often influenced by various factors that contribute to FLA. Dewaele and MacIntyre (2014) state:

> There is a long list of potential sources of FLA, including harsh error correction (Gregersen, 2003; Young, 1991), self-presentation concerns (Cohen & Norst, 1989), competitiveness among learners (Bailey, 1983), incompatibility between teacher and student (Gregersen & MacIntyre, 2014), personality traits such as neuroticism (Dewaele, 2002, 2013), perfectionism (Dewaele [et al.,] 2014; Gregersen & Horwitz, 2002), tolerance of ambiguity in the [L2] (Dewaele & Shan Ip, 2013), and many other factors (Horwitz, 2010). (p. 239)

Since these potential triggers are all related to classroom language use, addressing them can help educators create a more supportive environment that reduces anxiety and encourages engagement. MacIntyre (1992) emphasizes this point by stating that "[FLA] has an effect on more than the students who experience it" (p. 2). This suggests that FLA is not just a personal challenge but a collective issue that affects teaching practices and administrative resources of educational systems. Therefore, it is essential to calculate the level of FLA among students to effectively address it and reduce its impact.

In order to measure the level of anxiety, Horwitz et al. (1986) developed the Foreign Language Classroom Anxiety Scale (FLCAS), which consists of 33-item in a Likert-scale questionnaire with high reliability to "demonstra[te] internal reliability, achieving an alpha coefficient of .93 with all items producing significant corrected item-total scale correlations" (Horwitz et al., 1986, p. 129). However, Sparks and Ganschow (2007) criticize the FLCAS, arguing that it focuses more on learners' self-perceptions of their language learning abilities rather than their actual anxiety about language learning. This critique highlights a potential challenge in distinguishing self-evaluation from emotional states in self-report tools. Additionally, for younger learners, self-reporting tools like the FLCAS might not be applicable to measure their anxiety because "many of the items appear to be tapping students' perceptions and attitudes about language as well as their feelings about anxiety" (Sparks & Ganschow, 2007, p. 261). Although they did not specify which age group would not benefit from taking the FLCAS, their critique is well-

founded. It would be difficult for younger learners to accurately determine their emotional state because of their limited self-awareness and cognitive development.

Music and Foreign Language Anxiety

Understanding how to create a supportive, encouraging learning environment is vital for dealing with FLA, and music is a powerful tool that makes it possible to achieve it. Passiatore et al. (2019) point out that "[u]sing songs allows [students] to experience positive emotions, providing a comfortable class environment where students have fun, are relaxed, and are in the best condition to develop their language skills more easily (Saricoban & Metin, 2000)" (p. 126). This also aligns with Krashen's (1982) *affective filter hypothesis*, in which he states that language acquisition is most effective in environments where anxiety is at a minimum, self-confidence is encouraged, and motivation is high. Music's ability to create such conditions makes it a valuable tool for reducing FLA.

According to Dawaele and MacIntyre (2014), positive emotions "not only buffer against the effects of anxiety but also help learners recover more quickly from negative experiences" (p. 243). Incorporating music into the classroom helps to establish a relaxed and pleasant atmosphere that naturally fosters positive emotions. Passiatore et al. (2019) further discuss the impact that songs can bring to the class as follows:

> Songs are able to change the monotonous mood in the class and to provide a comfortable environment. In this direction, students experience an amusing, relaxing and less formal atmosphere, increasing the likelihood of feeling positive emotions and decreasing the likelihood of negative ones, such as anxiety. (p. 132)

In other words, since positive emotions are one of the crucial elements for buffering against FLA, and music can create a relaxed, enjoyable atmosphere, the use of songs can increase the likelihood of positive emotions while decreasing anxiety.

Dolean and Dolean (2014) also support the idea that music has a significant impact on reducing FLA. According to their research on 60 Romanian-speaking seventh graders, the effect of singing songs and reducing FLA has a potential causal relationship, particularly for highly anxious students. Similarly, Engh (2013) claims that "music lowers affective barriers and assists in making students more relaxed, thereby more receptive to language learning" (p. 117, as cited in Degrave, 2019, p. 415). Moreover, Degrave (2019) emphasizes the power of music by stating that not only does listening to music improve linguistic performance, but background music during tasks also does so because it evokes

positive emotions and reduces stress (p. 413). Dolean (2016) expands this perspective to the influence of music on emotional well-being by stating that "[l]istening to music can also have an impact on the affective variables that shape human behavior by evoking strong emotions and thus, the potential to change the mood valance (i.e., negative vs. positive emotions)" (p. 641). This is reinforced by the success of music therapy programs, which succeed in significantly reducing anxiety while improving overall well-being (Dolean, 2016).

Overall, music serves as a powerful tool in the process of decreasing FLA while increasing language acquisition. Music develops positive feelings, relaxes students, and removes psychological barriers, which makes the classroom a place for successful language development.

Summary

Learning a foreign language is often accompanied by unique challenges that are combined with emotional factors such as anxiety, which is the subjective feeling of nervousness that is connected with physical arousal, cognitive interference, and behavioral avoidance (Eysenck et al., 2007; Spielberger, 1983). When these challenges trigger feelings of tension, worry, and unease while learning a foreign language, they are classified as FLA (MacIntyre, 1999). According to MacIntyre and Gardner (1994), language acquisition that affects FLA includes speaking, listening, and learning, which often provokes negative emotional reactions, including "self-perceptions, beliefs, feelings, and behaviors" (Horwitz et al., 1986, p. 128). This emotional response is significant in language learning because it can easily lead to poor performance and learning outcomes by limiting participation and disrupting cognitive processes (Horwitz et al., 1986; MacIntyre, 1999). The triggers of FLA are complex as well, which include harsh error correction, self-presentation concerns, perfectionism, competitiveness, and teacher-student incompatibility (Dewaele & MacIntyre, 2014). As Scovel (1978) notes, these factors represent a "hierarchy of learner variables" (p. 140) because they interact with personality, cognition, and environment. Since FLA is influenced by both internal and external variables, measuring FLA with well-established tools like the FLCAS (Horwitz et al., 1986) can be challenging, as it may focus on self-perception rather than on actual anxiety, especially for younger learners who may not have fully developed their self-awareness (Sparks & Ganschow, 2007). To address and reduce FLA, enhancing positive emotions in the language learning

environment is essential. As Dörnyei and Ryan (2015) emphasize, "positive emotions, such as excitement or hope, [are] integral to learning a language" (p. 10) because the "relationship between cognition and emotion is, minimally, interdependent; maximally, they are inseparable/integrated" (Swain, 2013, p. 196). These perspectives highlight the significance of creating learning environments that have low anxiety, motivating, and engaging learning spaces. Because of this, empirical research shows that fostering positive emotions may reduce FLA. Dewaele and MacIntyre (2014) found that fostering enjoyment holds a great deal of power to buffer anxiety by exploring the relationship between FLA and Foreign Language Enjoyment (FLE). The fundamental components of FLA that Horwitz et al. (1986) discovered, which include communication anxiety, test anxiety, and fear of evaluation, can be reduced by increasing FLE if approached appropriately. One of the strategies to do so is through music-based teaching (Dolean, 2016), particularly for high-anxiety learners. The use of music in the classroom allows the creation of a low-pressure, engaging environment that encourages learners to relax and achieve positive emotions (Passiatore et al., 2019). Supportive teaching methods with emotionally skilled teachers can reduce FLA by fostering positive emotions and engagement because a good balance of negative and positive emotions is vital in creating a comfortable and effective learning environment (Dewaele & MacIntyre, 2014; Dolean, 2016; Dörnyei and Ryan, 2015; Horwitz et al., 1986). On the other hand, as Scovel (1978) argues, addressing anxiety alone does not suffice to take care of FLA. It requires a deeper understanding of how FLA interacts with the higher level in the hierarchy of learner variables (p. 140). Further research has to be conducted on the relationship of FLA with FLE and complex learner variables to genuinely address FLA. These studies may be able to help bring valuable insights into designing interventions that support both emotional well-being and language learning success.

Research issues and research questions

This literature review provides a foundation in basic concepts related to developing EFL learners' IC using musical activities. CLT has been presented as a teaching approach that stresses the importance of communication and pragmatic use rather than form-focused instruction. Music is highlighted as a power tool that enhances language learning cognitively, emotionally, and linguistically (Passiatore et al., 2019) while assisting in memory retention through rhythm, repetition, and melody (Graham, 1986; Murphey, 1992;

Tada, 2022). IC emphasizes the collaborative and social nature of communication, which involves turn-taking, sequencing, and strategies for repair, all through which learners co-construct meaning in interaction (Galaczi, 2014; Young, 2011; Wong & Waring, 2021). Music also generates positive effects, relaxes, and reduces FLA, a major affective obstacle to language learning, to eventually help in language acquisition (Degrave, 2019; Dolean, 2016; Dolean & Dolean, 2014; Engh, 2013; Passiatore et al., 2019).

The students in this class face several challenges in developing IC, including time constraints, increasing grammatical complexity, memory retention, and FLA. One significant challenge is limited classroom time. With only one 50-minute class per week, students have minimal exposure to English, which is especially insufficient for younger students. To develop the learners' IC, they require as many opportunities to practice some of the most important interactional skills—such as turn-taking, AP, and repair strategies—as possible. Another challenge is grammar complexity.

The school curriculum now focuses on preparing students for the EIKEN Grade 4. It means the grammar contents they are expected to study by the school and their parents are becoming more and more complex. Memory retention became an additional challenge this class faced. With brief and infrequent lessons and increased grammar complexity, students often struggle to remember previously learned grammar points or interactional strategies between lessons. The minimum exposure to English outside of the classroom boosted this problem. Finally, FLA among students is an emotional barrier to communication. Students tend to hesitate to speak English or participate actively, especially when they find an activity challenging. For example, some students avoided following the instructions given by the teacher and showed a sudden change of attitude, such as a lack of smiles.

To address these challenges, I conducted a study to answer the following research questions:

(1) What effect, if any, do FonF activities integrated with music have on learners' FLA when speaking English?

(2) What impact, if any, do FonF/music activities have on learners' IC?

(3) What influence, if any, do CSs integrated with music have on learners' IC?

These questions aim to explore whether integrating FonF and CSs with music can help reduce anxiety and develop IC in young EFL learners.

Method

This method section is divided into three subsections: (1) teaching context, (2) curriculum, and (3) data collection and analysis. All names mentioned are pseudonyms except for the researcher's name. Moreover, all written reports, including self-reflections, questionnaires, and action logs, were completed by students in Japanese. The interview was also conducted in Japanese to gain the depth of students' insights. These data were then translated into English by the researcher, with the translation indicated in italics. Both school and individual permissions were granted to conduct the research.

Teaching context

This research study was conducted at a private English-language school where after-school English lessons were provided for EFL learners ranging from kindergarten to adults. The classes were scheduled once a week for 50 minutes with one to six students in each class.

Table 2

Student participants' information (N=4)

Pseudonym	Grade	Starting month	EIKEN Grade 4 Result
Hiro	6	September till the end	Failed (October 2024)
Kaho	6	2022 till the end	Plans to take in January 2025
Mako	4	February to September	Passed (October 2024)
Rina	5	2022 till the end	Passed (October 2024)

Note. The study for AR Year 3 started in April 2024 and ended in December 2024.

For this study, I was assigned to a class of three to four elementary school students (one male and three females, see Table 2 above). Two females, Kaho and Rina, had participated since AR Year 1, while the other two students were new to the class. To address the challenges mentioned above that these students face, all FonF materials were created or modified based on a textbook, the *New Horizon Elementary 6* (Allen-Tamai et al., 2022)*,* by the researcher. Additionally, music was integrated with FonF and CSs.

A summary of the third-year teaching context:

(1) Size: three to four students (fourth to sixth grade, aged nine to 12)

(2) Level: Beginner

(3) Time: 50 minutes, once a week

(4)   Material: Modified worksheet based on *New Horizon Elementary 6* with activities integrated with music

Curriculum

This section summarizes how the class was conducted, including the topics, linguistic structures, CSs, and music-based activities used in the course (Table 3, below). The curriculum was designed to cover one chapter from the *New Horizon Elementary 6* over two to three months, divided into six to nine 50-minute lessons.

Table 3

Curriculum Summary for 2024

Month	Topic	Target Language	CSs	Music
April	Future plans	future tense (be going to) be excited about	Review of CSs	(1) *Haru ga kita*
May June	EIKEN	future tense (will) future tense (be going to)		
July August	Summer vacation plans	why + because Review of the target grammars	Review of CSs Follow-up questions	(2) CSs song
September October	My favorite activity	third-person singular gerunds (e.g., like + ing) giving examples (like)	Review of CSs Follow-up questions	(1) CSs song (2) *Obake nante naisa*
November December	My ideal dish	*wh-* questions famous for why + because	Review of CSs Follow-up questions	(1) CSs song (2) *Furusato*

Note. Italics in the music section indicate lyrical adaptation of Japanese folk songs. The researcher was unable to conduct the research for four weeks in May and June (indicated in gray) due to participation in a three-week teacher training program and illness. During this period, a substitute teacher conducted the classes.

I implemented FonF to teach grammar so that the class meets the expectations of the school and the parents. Given the students' young age and limited English exposure, I utilized music as a scaffolding tool (i.e., "just-in-time support that gives students the pedagogical push that enables them to work at a higher level of activity" (Gonulal & Loewen, 2018, p. 3) to make FonF activities more accessible and engaging by adapting each grammatical element as lyrics to each song implemented in class (i.e., lyrical

adaptation). Using music as a scaffolding tool also aligns with the SSIMH phenomenon (Murphey, 1990) as it emphasizes how musical repetition enhances memory retention and language acquisition.

Music integration with lyrics adaptation was applied in two approaches: (1) integrating FonF and music (FonF/music) and (2) reinforcing CSs with music (CSs/music). Folk songs were adapted for the initial approach to align with target grammar structures in each unit as they hold a great ability in memory retention and cultural familiarity (Bidner, 1978; Kodály, 1969). I chose a theme folk song that is suitable for the season or the unit to implement throughout the unit to help students become familiar with the melody. From April to October, the lyrics were changed and adapted for each planned and incidental FonF with the same phrase of the song to match the target grammar of each lesson (i.e., dynamic lyrics adjustment). For example, a Japanese folk song, *Haru ga kita*, was chosen for a unit conducted from April to August (Figure 3, below). Three phrases were added to the song to be sung with the same phrase: (1) Do you have any plans for this summer?, (2) What are you going to do?, and (3) What are you most excited about? During the incidental FonF, students sang the song three times to review all three phrases.

Figure 3

A melodic score of the folk song, Haru ga kita

Figure 4

A melodic score of the folk song, Furusato

In the final unit, the approach shifted slightly. Instead of frequently changing the lyrics, students build upon a single song, Furusato, progressively over four lessons, with each section focusing on a specific grammar point (i.e., cumulative lyrics building) (Figure 4, above): (1) What's in it? (first measure), (2) Where is it from? (second measure),

(3) Aichi is famous for cabbages (third and fourth measures), and (4) Why did you choose Aichi cabbages? (fifth to eighth measures). Students learned each section through planned FonF while reviewing previously learned lyrics. To reinforce their familiarity with the song, I distributed a worksheet on which they wrote the lyrics so that they could practice it later, which also served as homework (see Appendix 2B-A). These activities aligned with the SSIMH phenomenon (Murphey, 1990), which emphasizes how repetitive and engaging musical elements can facilitate memory retention and language acquisition.

The second approach was to integrate CSs and music into small talk activities. Using a familiar tune (*How's the Weather*), students practiced CSs in a memorable way before engaging in paired conversations. Initially, they used pre-prepared question sheets with different sets of questions, and from October, recursive practice (Kindt, 2002) was introduced. Recursive practice is "applying self-reference like a spiral staircase to bring [the learners] to higher and higher levels" (O'Conner & McDermott, 1997, p. 100, as cited in Kindt, 2002, p. 13). This approach encouraged students to think critically and improve their skills gradually rather than simply repeating tasks. Each small talk activity followed a recurring format:

(1) Preparation: Students prepared answers to the provided questions.

(2) Interaction: Students participated in paired conversations for two to three minutes each.

(3) Reflection: Students wrote reflections on the back of their action logs.

This cycle was carried out three times per activity to encourage self-assessment and ongoing development.

For the performance test, three main activities were conducted: (1) imaginary dialogs, (2) conversation cards, and (3) formative assessment-based rubric. An imaginary dialog, first introduced in October 2023, was implemented for students to develop their dialogs while including appropriate CSs so that students can participate in non-scripted conversations even with a limited number of students. To encourage the conversations to include even more spontaneousness, students prepared conversation cards with simple pictures and a few words that they wanted to share with their partners. Lastly, a rubric was created based on Wiggins (1998) to give students ongoing feedback that could impact improvement (see Appendix 2B-A).

Data collection and analysis

Multiple data sources were implemented to provide more validity to the research: (1) video recordings, (2) transcription, (3) reflection logs, (4) post-then-pre questionnaires, (5) warm-up interviews, (6) action logs, and (7) reflection from recursive practices (see Figure 5, page 33). Video recordings captured real-time interaction and offered an objective perspective on classroom activities. Additionally, during an incidental FonF instruction, students' interactions were video recorded to transcribe the interaction later to assess and analyze their linguistic performance and use of CSs. Transcriptions, which were performed through CA-informed conventions (Jefferson, 2004), enabled detailed linguistic analysis of student conversation and language use by providing both qualitative (e.g., how the students managed to communicate with each other) and quantitative (e.g., the counting and analysis of CSs used during conversations as well as other key elements of IC) data (Appendix 2D). Reflection logs, which students completed after each performance test, provided insights into students' perceptions of their own performance and progress (Appendix 2B-B). Questionnaires were conducted twice in August and December to measure students' perceived progress and change of opinions on their FLA (questions adapted and modified from Horwitz et al., 1986) and music-based activities (Appendix 2C). The questionnaires included 14 to 15 four-point Likert scale questions (focusing on participants' perceived English abilities, perceived FLA, opinions about music activities, and connections between music activities and FLA) and two open-ended questions in retrospect. Wrap-up interviews were designed based on responses from the questionnaires to offer in-depth perspectives from students. They were conducted opportunistically during class time and typically took place whenever one-on-one time with students was available (e.g., at the beginning of class, during activities, and at the end of class). Action logs, which format was adapted from Hooper (2022), following Murphey (1993), and recursive practice reflections documented ongoing learning experiences, which captured students' evolving thoughts and engagement with classroom tasks (Appendix 2B-B).

A mixed-methods research (MMR) approach was employed to analyze the collected data. MMR is "the collection or analysis of both quantitative and qualitative data in a single study with some attempts to integrate the two approaches at one or more stages of the research process" (Dörnyei, 2007, p. 163). According to Griffee (2018), separating research into quantitative and qualitative data is not beneficial because "it shunts

[researchers] off into one area or the other" (p. 8). Gathering and analyzing multiple data with MMR permits the research to enhance its trustworthiness as Sandelowski (2003) states the purpose of combining data is to "achieve a fuller understanding of a target phenomenon and...to verify one set of findings against the other" (p. 328). Thus, the MMR design provided a deeper insight into the study.

The data for FLA were calculated using a four-point Likert scale: strongly disagree (SD) = one, disagree (D) = two, agree (A) = three, and strongly agree (SA) = four. For items reflecting anxiety (e.g., "I keep thinking that my classmates are better at English than I am"), higher scores indicate higher anxiety. For reverse-scored items (e.g., "I do not worry about making mistakes in class"), the scores were reversed to ensure that higher scores consistently indicate higher anxiety, eliminating potential confusion. Overall, higher average scores represent higher anxiety levels (Horwitz et al., 1986).

All videotaped conversations were transcribed by the researcher following CA-informed conventions (Jefferson, 2004) to examine students' IC from qualitative perspectives. Quantitatively, each videotaped conversation was analyzed for 10 factors to examine students' IC: (1) time, (2) word count, (3) speaking rate, (4) turns, (5) turn rate, (6) the average number of rejoinders, (7) shadowing, (8) follow-up questions, (9) AP, and (10) repairs. The integration of qualitative insights and quantitative data provided a full insight into student development to answer the three research questions (Figure 5).

Figure 5

Research Design Map for 2024-2025 (AR Year 3)
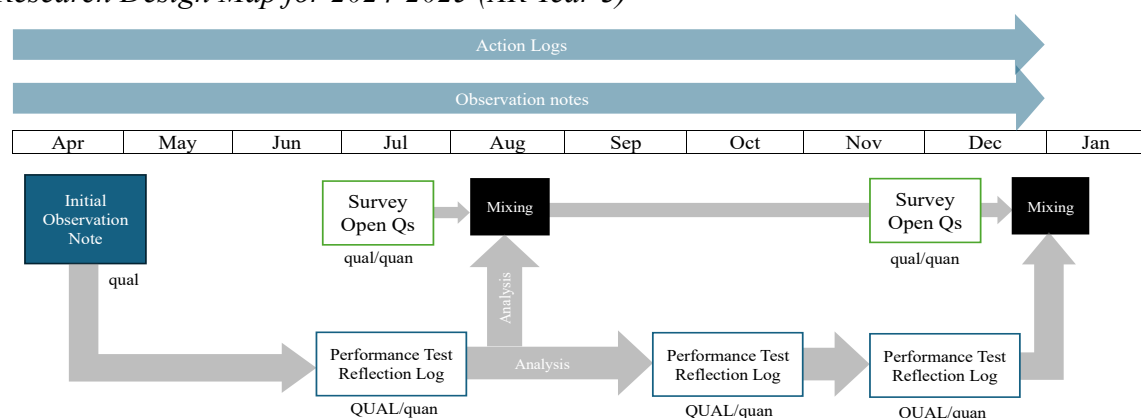
*Wrap-up interviews happen occasionally when time allows.
*Arrows show the flow of the time and analysis.

<center>**Results**</center>

In this section, I examine the study's findings through the lens of each research question.

Research Question 1: What effect, if any, do FonF activities integrated with music have on learners' FLA when speaking English?

Two retrospective post-then-pre questionnaires were conducted in August and December. Two students (Kaho and Mako) participated in the August questionnaire, and three students (Hiro, Kaho, and Rina) participated in the December questionnaire. The questionnaires included a total of 15 four-point Likert scale questions and two open-ended questions in retrospect. There were four items regarding FLA that were adapted from the FLCAS (Horwitz et al., 1986): (1) I don't worry about making mistakes in class, (2) I keep thinking that my classmates are better at English than I am, (3) In class, I can get so nervous I forget things I know, and (4) I feel confident when I speak in class. Moreover, there were other two statements regarding the connection between music and FLA that were modified from the FLCAS by the researcher: (1) I am usually at ease during music activities in class and (2) music helped me feel more comfortable speaking in English. The students also participated in wrap-up interviews to express their insights in detail.

Data on six items regarding the level of FLA revealed the level of students' perceived anxiety (table 4, page 35). The items reflecting anxiety revealed an overall decrease from August to December. For example, the level of FLA in comparison with other classmates decreased from 3.5 in August to 3.0 in December. Moreover, the data reveal that students worry less about making mistakes as the number decreased from 2.75 in August to 2.34 in December. August scored the highest in FLA for all statements because two new students (Hiro and Rina) participated in the December questionnaires using the post-then-pre questionnaire while incorporating Mako's data who only participated in the August post-then-pre questionnaire.

Wrap-up interviews revealed detailed information regarding students' FLA (Table 5, page 36). Mako and Rina expressed that the age difference impacted them, feeling that they were inferior to others at first. They expressed that perceived competence influenced them as well. Hiro mentioned that he felt lesser than others when other students *raise[d] their hands before [he did]*. Although Rina strongly disagreed with two statements presented in Table 4 in both August and December, others expressed that they are more

<center>34</center>

comfortable in class as Kaho mentioned that *[she] was able to improve [herself] gradually and speak English confidently.* Hiro also expressed that *[he does] not get nervous as much anymore.*

Table 4

The level of FLA

Item	April	August	December
I keep thinking that my classmates are better at English than I am.	2.5	3.5	3.0
In class, I can get so nervous I forget things I know.	2.0	2.66	2.33
I do not worry about making mistakes in class.	2.5	2.75	2.34
I feel confident when I speak in class.	3.5	2.75	3.0
I am usually at ease during music activities in class.	2.5	3.0	3.67
Music helped me feel more comfortable speaking in English.	2.5	2.5	2.34

Note. The first two items reflect anxiety while the other four reflect reverse-scored items. The number of participants was two (Kaho and Mako) in April, four (Hiro, Kaho, Mako, and Rina) in August, and three (Hiro, Kaho, and Rina) in December. Kaho's answer in August was taken from the December questionnaire.

However, some items, especially the ones integrated with music-based statements, show conflicting data (Table 4, above). For example, the FLA score regarding feeling at ease during music activities increased from 3.0 in August to 3.67 in December while the score for feeling comfortable speaking because of music decreased from 2.5 in August to 2.34 in December. The data from interviews shared a possible explanation for the outcome (Table 6, page 37). Both Mako and Kaho indicated that they do not like music, especially singing. Rina also mentioned that singing *English songs [was] a bit difficult…[because of] the rhythm.* She further expressed that the last song, Furusato, was easy for her to sing because she was *already familiar with the song.*

Table 5

Summary of comments from the interviews

Category	Comments
FLA caused by being afraid of making mistakes	(1) *I do not feel good about making mistakes. If I can get the answer right, it does make me feel happy, but that does not make much difference. (Hiro)*
FLA caused by age difference	(1) *I felt [pressured] because I was the youngest and my classmates were speaking more than I expected. (Mako)*
	(2) *I feel like my classmates are better at English than I am when I am in class with someone older. (Rina)*
FLA caused by different perceived competence	(1) *[When] my classmates were speaking more than I expected. (Mako)*
	(2) *When Mako was with us, since she knew more English than I did, I felt like that. (Rina)*
	(3) *[W]hen they raise their hands before I do…[to] share [our answers] with the class. (Hiro)*
Regarding *in class, I can get so nervous I forget things I know.*	(1) *I do not get nervous, but I do forget some phrases like rejoinders even though I know various of rejoinders. (Rina)*
	(2) *I do not forget things, but I do get nervous in class. (Hiro)*
The change of FLA	(3) *As we kept studying, I was able improve myself gradually and speak English confidently. (Kaho)*
	(4) *Now, I can speak. It is normal to me. It is easier to speak compared to how it was in April. I know that my speaking ability is there, and now I feel like I can keep up with my classmates. (Mako)*
	(5) *I do not get nervous as much anymore, but I am not confident. (Hiro)*

However, they all expressed either neutral or positive opinions on having music in the background (Table 6, page 37). Hiro mentioned that *[he] liked having the background music because it helped [him] relax* and recommended keep playing it. Kaho also said that even though she did not have a strong opinion on the background music, she expressed that it possibly helped her *50%*. The interview data indicate that since most of the music-based activities conducted in class involved singing, some of them could not find peace with it, while the music itself influenced all of them positively.

Hiro expressed a negative point regarding feeling relaxed due to music (see Table 6, page 37). He explained that while music helped him feel relaxed, he was concerned about the level of comfort he gained because of music. He explained that he might have needed

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some tension because *[he] tried harder to speak to make [himself] feel relaxed* when he was nervous. It indicates that feeling relaxed and comfortable in a classroom setting possibly has positive and negative aspects, which need to be considered and addressed.

Table 6

Summary of comments from the interviews

Category	Comments
Opinions on music	(1) *When I first heard the lyrics of the song in April, I thought it was too long. I felt like I would not like the activity because I do not like music much. (Mako)* (2) *I am not good at singing in front of other people, so I did not sing during music activities, but I was singing in my head. I do not mind singing when I am alone like in a shower. (Kaho)* (3) *English songs were a bit difficult for me, especially the rhythm. But when I was already familiar with a song like Furusato, it was easy to learn it. (Rina)*
Opinions on background music	(1) *I liked having the background music because it helped me relax. I think we should have it. (Hiro)* (2) *I noticed the background music but did not care much about it. I think it is okay to have it. I was able to feel relaxed when the music was playing but maybe like 50%? I was always focused, so it did not matter if we had music or not. (Kaho)* (3) *I do not have any opinions on the background music. (Rina)*
Feeling relaxed due to music	(1) *I do not get nervous as much anymore because of the music, but I think I am too relaxed now. Maybe it was better when I was a little nervous because I tried harder to speak to make myself feel relaxed then. (Hiro)* (2) *When we are done with singing, I feel relaxed. Singing songs makes me feel better. (Kaho)*
The change of opinions	(1) *At first, I was reluctant to participate in music activities because I am not good at music at school, but now I feel like I got better at singing. I can sing the CSs song very well, and I even have fun singing it. (Mako)*

Research Question 2: What impact, if any, do FonF/music activities have on learners' IC?

This research question addresses the second aspect of the connection between music and IC. It examines how FonF/music activities can impact learners' IC. First, the

data from the questionnaires included three statements regarding the connection between music and students' perceived IC were analyzed: (1) music has improved my English-listening ability, (2) music has improved my English-speaking ability, and (3) music has improved my English communication ability (Table 7, below). As for the first research question, students participated in wrap-up interviews during the class.

Table 7

Statements regarding the connection between music and IC

Item	Months	Strongly disagree	Disagree	Agree	Strongly agree
Music has improved my English listening ability.	Apr	0	0	2	0
	Aug	1	1	1	1(M)
	Dec	0	1	1	1
Music has improved my English speaking ability.	Apr	0	0	2	0
	Aug	0	2	0	2(M)
	Dec	0	0	2	1
Music has improved my English communication ability.	Apr				
	Aug	0	0	2	0
	Dec	0	1	0	1

Note. The number of participants was two (Kaho and Mako) in April, four (Hiro, Kaho, Mako (M), and Rina) in August, and three (Hiro, Kaho, and Rina) in December. Kaho's answer in August was taken from the December questionnaire. In addition, Kaho did not provide her answer for the last statement.

Table 7 (above) shows an overall improvement in the perceived connection between music and listening and speaking abilities from April to December. In April, both participants agreed on the improvement in listening ability because of music while each participant had a different opinion on the effectiveness of music in August. In December, only one student disagreed with the statement whereas the other two agreed or strongly agreed with the statement. The perceived effectiveness of music had a greater impact on perceived speaking ability as all three agreed or strongly agreed with the statement in December. It indicates that more students thought that music influenced their speaking ability than their listening ability. However, Hiro thought that music did not help him improve his communication skills as he agreed with the statement "Music has improved

my English communication ability" in August but then disagreed in December. He expressed that music relaxed him too much to participate actively in conversations (see Table 6, page 37). The other two expressed that their perceived communication skills improved from August to December as Kaho referred to being able to *say something in English* as *winning* (Table 8, below).

Table 8

Summary of comments from the interviews

Category	Comments
The song-stuck-in-my-head phenomenon	(1) *The song did help me remember a little bit. It did cross my mind during the performance test. (Mako)* (2) *I do not know why I [asked the questions with phrases based on the lyrics not the worksheet]. It just happened. (Kaho)* (3) *When I forget some phrases, music helps me remember the phrases. It sometimes pops up in my head at home. (Rina)* (4) *I can remember some phrases because of music. I can learn it naturally since it is just singing. (Rina)*
Regarding communication	(1) *I had many things that I do not know, so I did not like or dislike communication in August, but now I really like communicating because I can speak more and more. When I can say something in English, it feels like winning. (Kaho)* (2) *I often forgot words in August, but now I think I got better at speaking fluently. (Rina)*

Other students explained how music helped them improve their speaking skills, which is categorized as the SSIMH phenomenon (Murphey, 1990) (Table 8, above). The comments from Mako and Rina suggest that music helped them with memory retention as Mako mentioned the *[the song] did cross [her] mind during the performance test.* Rina also expressed that *[she could] remember some phrases because of music.*

Kaho's comment, on the other hand, indicates that the SSIMH happened subconsciously. In two performance tests (August and October), Mako chose the phrases used in the songs over the phrases on the worksheets. In the August performance test, she asked her partner about their summer plans by saying `do you have any plan for this summer?`, which was the phrase from the song, even though the worksheet clearly said,

"Do you have any plans this summer?" (see Excerpt 2, Line 12, below).

Excerpt 2

Kaho's use of the phrase (August)

```
[00:26:21.19]
12  Kaho  how about you so do you have any plan for this summer?
[00:26:27.13]
13  Mako  yes I do I (..) I (.) going to basketball [00:26:32.27]
14  Kaho  BAsketball soun:ds great. what- are you going to do there?
[00:26:38.10]
15  Mako  (2.0) I'm going <to: there:> SH:oot ball [00:26:44.09]
16  Kaho  shoot ball sounds great. (.) wha(.)t else [00:26:49.04]
```
Note. The topic for the performance test was "Summer vacation plans."

Excerpt 3

Kaho's use of the phrase (October)

```
19  Rina  (ha) (any)way what is your favorite activity? [00:01:38.14]
20  Kaho  ( ) I like play basketball? [00:01:41.05]
21  Rina  basketball: nice. (.) why. [00:01:45.14]
22  Kaho  eh: it is FUn. [00:01:47.19]
```
Note. The topic for this performance test was "My favorite activity."

Similarly, in the October performance test, Mako also used the phrase from the song over the one from the worksheet, which was `I like play basketball` (Excerpt 3, Line 20) instead of saying "My favorite activity is playing basketball," which was on the worksheet (see Appendix 2B-A). When she was asked why, she explained that *[she does]not know why….It just happened* (see Table 8, page 39). Her choice of words during the performance tests displayed the possible trait of the SSIMH phenomenon.

The improvement in students' IC was calculated through speaking discourse analysis, with two additional sections from AR Year 2: the number of AP and repair strategies. As displayed in Table 9 (page 41), the speaking time increased gradually from 2:51 in August to 3:14 in December while the number of words remained relatively stable with a slight leap in October. The speaking rates show a gradual decrease, indicating that speech delivery slowed down from 86.3 in August to 75.2 in December. In addition, the number of turns varied from 51 in August, 66 in October, and 44 in December while the turn rate also dropped from 17.9 in August to 13.6 in December. The highest number of

turns and turn rate in October suggests that students actively engaged in pair conversations the most among the three performance tests.

Table 9

Speaking Discourse Analysis (AR Year 3)

Speaking Discourse Analysis	August	October	December
Time (average)	2:51	3:05	3:14
Words (average words/dialog)	247	256	243
Speaking rate (average words/minute)	86.3	83.2	75.2
Turns (average/dialog)	51	66	44
Turn rate (average turns/minute)	17.9	21.4	13.6
Adjacency pairs (average/dialog)	11	9	6
Repairs (average/dialog)	2	6.5	5

Note. The topics for the performance test were as follows: summer vacation plans (August), my favorite activity (October), and my ideal dish (December).

However, when we look at the number of APs, it gradually decreases, indicating that students were able to explore fewer topics in a longer period. For example, in August, after the participants finished the conversation from their imaginary dialogs, they brought up several topics unrelated to the unit to fill the time, such as their favorite color and food (Excerpt 4, lines 25, 28, and 34, below).

Excerpt 4

Example of constant change of adjacency pairs (August)

```
[00:27:17.12]
25  Mako  what co(ha)lo(ha)r do you like. [00:27:20.06]
26  Kaho  >I like orange< what color d(ha)o you like
27  Mako  I like (.) black. [00:27:25.00]
28  Kaho  what (.) animal d(ha)o you like?=
29  Mako  =I like cat. how <about |you> [00:27:30.02]
                            |((M points her palm to K))
30  Kaho  I like >dog<
31  Mako  nice=
32  Kaho  えっと {=e::tt[o, well]
33  Mako            [(haha)
34  Kaho  what food do you like [00:27:36.11]
35  Mako  um >ice cream< [00:27:37.14]
```
Note. The topic for this performance test was "Summer vacation plans."

In the October performance test, students still struggled with expanding their AP as some pairs started talking about their favorite animals even though the topic for the test was talking about their favorite activities (Excerpt 5, Line 41, below). In contrast, students were able to sustain and extend their topic, my ideal dish, in December, which can be seen by the lowest number of APs among the three. Fewer APs and a lower turn rate suggest that students were able to focus on fewer topics by expanding AP.

Excerpt 5

Example of a sudden change of adjacency pairs (October)

```
[00:02:56.11]
41 Kaho  what-u is your uh what favorite animal °haha° [00:03:01.24]
42 Rina  I li- (.) ku dog. [00:03:06.10]
43 Kaho  ah me too. dog: dog: me too. 大型 小型 中型 {ohgata kogata chugata,
       big size small size middle size} favorite どれ {dore, which one}
       [00:03:14.13]
44 Rina  えっと {etto::[, well}
45 Kaho              [°haha°
46 Rina  I like (.) 小型 {kogata, small size}. [00:03:19.09]
47 Kaho  OH: 大型 {ohgata, big size} haha
48 Rina  ha I see [00:03:22.20]
```

Note. The topic for this performance test was "My favorite activity."

Students also explored having meaningful interactions, which resulted in using repair practices. Excerpt 6 (page 43) displays an example of self-initiated self-repair, which was seen frequently in interactions throughout the year. In Line 36, Rina starts asking when Kaho's basketball practice is. In Line 39, Kaho indicates that she understands the question by expressively saying AH, followed by her repair practice. First, she says weeking but realizes that it is not correct. After a short pause, she says tuesday with rising intonation. She repeats the trouble source, Tuesday, followed by explicitly saying Thursday in her L1. Kaho eventually solves her problem and says thursday at the end without the help of her partner, Rina.

While many repair practices were self-initiated self-repairs, there was an incident where other-initiated other-repair occurred through exposed correction. According to Wong and Waring (2021), exposed correction refers to "stopping the trajectory of the talk to overtly address a trouble-source" (p. 353). Excerpt 7 (page 43) displays the endeavor of

Kaho's use of initiating and repairing her partner's trouble-source. In Line 32, Hiro struggles to form a question inquiring about Kaho's favorite activity. Kaho immediately reacts and initiates repair in her L1 by overlapping in Line 33 as she says 違う {chigau, that's incorrect}. Both participants strive to repair the trouble-source, however, since it takes 10 turns without resolving, Kaho gives up and proceeds the interaction by answering Hiro's question, which was never fully formed by him (Line 43).

Excerpt 6

Example of self-initiated self-repair (October)

```
36  Rina  えっと {eh (.) tto::, well} fo- (..) when i[s your:
37  Kaho                                            [un
38  Rina  basketball practice? [00:02:40.26]
39  Kaho  AH うんと {unto::, well} <weeking::> (.) えっと {etto, well}
      <tuesday>? tu::esday. 木曜日 {mokuyoubi, Thursday}  tu:- eh (.) thur-
      thursday |da. ah thursday. [00:02:55.01]
            |((K looks at R to confirm and R nods))
40  Rina  I see. [00:02:56.11]
```
Note. The topic for this performance test was "My favorite activity."

Excerpt 7

Example of other-initiated other-repair (October)

```
[00:01:37.27]
32  Hiro  .hhh なんだっけ {°nandakke°, what was it} what's (..) WHAT's (..)
      activity d[o you
33  Kaho        [違う {chigau, that's incorrect} what's is your
            [(favorite)
34  Hiro  [WHat's is your [(favorite)
35  Kaho                  [favorit- FAvorite activity= [00:01:51.08]
36  Hiro  =°favorite° ac[tivity
37  Kaho               [FAvorite [00:01:53.16]
38  Hiro  FAHvorite=
39  Kaho  =<FAVOri[te>
40  Hiro         [FAver-
41  Kaho  <FAVor> five- [ah 違う {chigau, that's incorrect} favorite da
42  Hiro               [ha ha
43  Kaho  そうだ もういいや {soda mou iiya, that's right. I give up} I like
      playing basketball [00:02:02.12]
```
Note. The topic for this performance test was "My favorite activity."

Research Question 3: What influence, if any, do CSs integrated with music have on learners' IC?

This research question addresses the third aspect of the connection between music and IC. It explains how teaching CSs with music could influence learners' IC. The questionnaire included two statements regarding CSs: (1) music helped me learn CSs and (2) CSs helped me improve my English skills.

Table 10 (below) displays overall progress in students' perceived connection between CSs, CSs/music, and IC. The first item, "Music helped me learn CSs," shows significant progress from three participants disagreeing in August to one agreeing and two strongly agreeing in December. The perceived opinion on the effectiveness of CSs in improving English skills also shows an improvement from one disagreement in August to one agreement and two strong agreements in December.

Table 10

Statements regarding the connection between CSs/music and IC

Item	Months	Strongly disagree	Disagree	Agree	Strongly agree
Music helped me learn Communication Strategies.	Apr	0	0	1	1
	Aug	1	2	0	1(M)
	Dec	0	0	1	2
Communication Strategies helped me improve my English skills.	Apr	0	0	1	1
	Aug	0	1	2	1(M)
	Dec	0	0	1	2

Note. The number of participants was two (Kaho and Mako) in April, four (Hiro, Kaho, Mako (M), and Rina) in August, and three (Hiro, Kaho, and Rina) in December. Kaho's answer in August was taken from the December questionnaire.

The students connected their perceived opinions on CSs/music with the SSIMH phenomenon much more strongly than on FonF/music (see Table 11, page 45). All of them explicitly explained how the CSs song helped them with memory retention, while some provided more detailed data such as which CSs stuck in their heads. For example, while Hiro expressed that *it was easy to sing and remember the CSs song*, Mako and Kaho mentioned that they remembered some CSs such as *sounds nice, tell me more*, and *what*

else. In addition, Kaho and Rina both explicitly expressed that the CSs song got stuck in their heads. Rina further explained how the CSs song helped her overcome the trouble of forgetting as she said that *[she could] remember some CSs by singing the CSs song in [her] head.*

Table 11

Summary of comments from the interviews

Category	Comments
The song-stuck-in-my-head phenomenon regarding CSs	(1) *The song about rejoinders helped me remember some of the rejoinders like sounds nice. Learning rejoinders made me feel like my speaking ability increased. (Mako)*
	(2) *The CSs song helped me remember some CSs easily like tell me more and what else. Learning those through music gets stuck in my head the most. (Kaho)*
	(3) *I can remember some CSs by singing the CSs song in my head. I sometimes remember the CSs song at home. (Rina)*
	(4) *It was easy to sing and remember the CSs song. (Hiro)*
Perceived usefulness of CSs	(1) *It was useful because I feel like I can use rejoinders when I go abroad in the future. (Hiro)*
	(2) *Using rejoinders helped me continue the conversation. It helped me for schoolwork, too, because we learn about rejoinders at school as well. (Rina)*

Table 12

Speaking Discourse Analysis (AR Year 3)

Speaking Discourse Analysis	August	October	December
Rejoinders (average)	8	11.5	10
Shadowing (average)	3	9.5	7
Follow-up questions (average)	1.5	7.5	9

Note. The topics for the performance test were as follows: summer vacation plans (August), my favorite activity (October), and my ideal dish (December).

The progress in students' use of CSs was measured through speaking discourse analysis (Table 12, above). As displayed, the overall number of CSs used improved from August to December, while October scored the highest in the number of rejoinders and

shadowing. However, the increase in the use of follow-up questions from 1.5 in August, 7.5 in October, and 9 in December indicates that students focused on expanding the topic increasingly.

Several unscripted follow-up questions occurred across the three performance tests in AR Year 3. In August, Kaho and Mako asked each other whether they liked each other's topics, the beach and basketball (Excerpt 8, below).

Excerpt 8

Kaho and Mako's use of follow-up questions (August)

```
[00:26:21.19]
12 Kaho  how about you so do you have any plan for this summer?
     [00:26:27.13]
13 Mako  yes I do I (..) I (.) going to basketball [00:26:32.27]
14 Kaho  basketball soun:ds great. what- are you going to do there?
     [00:26:38.10]
15 Mako  (2.0) I'm going <to: there:> SH:oot ball [00:26:44.09]
16 Kaho  shoot ball sounds great. (.) wha(.)t else [00:26:49.04]
17 Mako  (.) <many time> shoot ball (ha) [00:26:51.27]
18 Kaho  shoot ball nice et- why. [00:26:55.01]
19 Mako  (1.0) <it (.) was (.)> FUn. [00:26:58.22]
20 Kaho  FUn. me TOo. [00:27:00.23]
(2.0) ((M and K look around)) [00:27:02.25]
21 Kaho  <do: you: like> beach? [00:27:06.05]
22 Mako  yes I do (.) do you like basketball? [00:27:11.10]
23 Kaho  (.) <basketball> ah- yes I am. [00:27:15.23]
24 Mako  NIce. [00:27:16.21]
```
Note. The topic for this performance test was "Summer vacation plans."

It starts off with them not knowing what to do after they finished their prepared imaginary dialogs in Line 20 where there is a 2.0-second pause. Kaho takes the initiative by asking whether Mako also likes the beach which is Kaho's summer vacation plan as a topic expansion in Line 21. Mako follows Kaho's use of topic expansion by asking `do you like basketball?` in Line 22. Kaho shadows the word basketball slowly as she tries to understand that the AP she initiated ended in Line 22. After Kaho answers positively to Mako's question, Mako reacts with `NIce` in Line 24, which leads to the termination of the interaction.

In the October performance test, the use of unscripted follow-up questions was well embedded into the content of the interaction (see Excerpt 9, page 47).

Excerpt 9

Rina's use of unscripted follow-up questions (October)

```
19  Rina  (ha) (any)way what is your favorite activity? [00:01:38.14]
20  Kaho  ( ) I like play basketball? [00:01:41.05]
21  Rina  basketball: nice. (.) why. [00:01:45.14]
22  Kaho  eh: it is FUn. [00:01:47.19]
23  Rina  I see. (2.2) えっと {etto-, well} (.) who is your role model?=
24  Kaho  =my role model is Yuki Kawamura? [00:01:57.21]
25  Rina  Yu:ki Kawamura: I see: [00:02:00.15]
(1.8)
26  Rina  <why> [00:02:03.08]
27  Kaho  °why:?° ha ha
28  Rina  ha=
29  Kaho  =>ah- えっと {etto., well} why ってなんだっけ {tte nandakke<, what did
        why mean} ah- (.) AH えっと {ETto::, well} it- HE: run: fast. he shoot
        ball a lot. [00:02:12.27]
(1.0)
30  Rina  I see. [00:02:15.14]
31  Kaho  (                    )
32  Rina  えっと {etto:, well} (.) tell me more [00:02:19.26]
33  Kaho  AH::? ha えっと {e:tto-, well} .hh eh: eh:: えっと {<e:tto::>,
        well} (.) ka: Yuki Kawamura? (.) 全て {subete, everything} good.
        [00:02:30.01]
34  Rina  I:|[ see.
          |((R smiles))
35  Kaho    [un| eh: uh
              |((K nods as she looks at R))
36  Rina  えっと {eh (.) tto::, well} fo- (..) when i[s your:
37  Kaho                                          [un
38  Rina  basketball practice? [00:02:40.26]
39  Kaho  AH うんと {unto::, well} <weeking::> (.) えっと {etto, well}
        <tuesday>? tu::esday. 木曜日 {mokuyoubi, Thursday} tu:- eh (.) thur-
        thursday |da. ah thursday. [00:02:55.01]
                |((K looks at R to confirm and R nods))
40  Rina  I see. [00:02:56.11]
```
Note. The topic for this performance test was "My favorite activity."

Rina asked three unscripted follow-up questions on top of the questions that she prepared with her imaginary dialog, as shown in lines 26, 32, and 36 to 38. In Line 24, they establish that Kaho's role model is Yuki Kawamura. Rina reacts with a shadowing and a rejoinder in Line 25, which is followed by a 1.8-second gap, and asks why in Line 26 to ask about the reason for Kaho's choice of role model. Her interest in knowing more about Kaho's role model continues as she asks to tell [her] more in Line 32. Kaho's use of laughter after

both questions in lines 27 and 33 shows that those questions were unexpected for Kaho.

Table 13

Rina's reflection during the October performance test

Category	Comments
Reflections during recursive practice	(1) *I will expand the topic by giving spontaneous comments if I come up with it on the spot even if it's something that is not on the card.* (2) *I want to ask various questions that are not "what else?" and "why" to match with my partner's story.* (3) *I want to ask more questions because I was not able to help my partner when they were in trouble.* (4) *I will ask other questions more because the conversation broke down.* (5) *We were able to talk a lot without going off topic.*
Comments on the reflection log for the performance test	(1) *I was able to expand the talk by using things that I have learned so far.* (2) *I was able to come up with some questions that I had not prepared beforehand on the spot. I started to get a feeling of talking to foreigners.* (3) *Sometimes, when it comes to the speaking test, I end up using rejoinders without thinking about their actual meaning, so I want to use them appropriately. I want to be able to expand the conversation and have fun talking.*

Note. The comment categories for comments on the reflection log were: (1) Overall impression of the video shoot, (2) What is something that went well/things you worked hard on?, and (3) What do you want to do better next time?

Lines 36 to 38 show Rina's third spontaneous follow-up question, which is `when is your:...basketball practice?`. She mentioned in her reflection during recursive practice for this performance test that she wanted to *expand the topic by giving spontaneous comments if [she came] up with it on the spot* (Table 13, above). This topic expansion was something that we did not work on for the unit. She was able to recognize her accomplishments and reflected on them in her reflection log for the performance test as follows (Table 13, above).

> *I was able to come up with some questions that I had not prepared beforehand on the spot. I started to get a feeling of talking to foreigners.*

It indicates that Rina was able to benefit from reflection time during the performance test

through recursive practices.

In December, Hiro, who joined the class in September 2024, was able to ask follow-up questions (Excerpt 10, below). It starts off with Rina asking for the reason why Hiro chose Anpanman chocolate in his ideal dish, banana parfait, in Line 40. As they establish why Hiro wants a Japanese Anpanman chocolate on his parfait, Hiro asks if Rina also likes banana and banana parfait in lines 47 and 51 to 53 even though Rina is trying to finish the interaction in lines 50 and 54 because of the time.

Excerpt 10

Hiro's use of follow-up questions (December)

```
[00:03:35.20]
(3.8)
40  Rina  えっと {etto, well} why did you choose America(ha)n
    An(ha)pan(ha)man [ch(ha)co
41  Hiro              [違う {chigau, that's not what I told you} JAPAN
    [00:03:45.29]
42  Rina haha あそっか {°a so(ha)kka°, oh that's right} Japa(ha)n Anpanman
    choco [00:03:50.15]
43  Hiro  (5.0) えっと えっと {etto etto::, well} >delicious< [00:03:59.28]
44  Rina  tell me more [00:04:01.21]
45  Hiro  (2.0) (      ) >yummy<  ha [00:04:04.27]
((R laughs for five seconds))
46  Rina  ni[ce
47  Hiro    [DO YOU LIKE BANANA? [00:04:11.10]
48  Rina  ye(ha)s [00:04:13.12]
49  Hiro  do [you like
50  Rina     [nice talking (     )=
51  Hiro  =do you like banana? [00:04:17.05]
52  Rina  ye[s
53  Hiro    [parfait? [00:04:18.06]
54  Rina  yes nice talking with you
55  Hiro  you too [00:04:21.10]
```
Note. The topic for this performance test was "My ideal dish."

Although Hiro did not include the two questions (`DO YOU LIKE BANANA?` and `do you like banana?...parfait?`) in his imaginary dialog, he had written them on the back of his conversation card as a reflection, saying "*I should have asked* 'Do you like banana?'" and "*I will ask* 'Do you like banana parfait?'", indicating that even though they were not fully scripted, they were prepared beforehand (Table 14, page 51). However, it is worth mentioning that this was the first appearance of Hiro's use of unscripted follow-up

questions during performance tests.

Excerpt 11

Rina's use of unscripted follow-up questions (December)

```
[00:01:49.07]
19  Kaho  onion? is from Awaji shima? [00:01:52.19]
20  Rina  Awaji shima. nice. (.) えっと {etto:, well} |(2.0) ↓I- where is
    Awaji shima [00:02:02.25]
                                              |((R looks at her
    conversation card))
21  Kaho  どこの淡路島 {°dokono awaji shima?, where in Awaji Island?} 淡路島の
    {awaji shima no°, inside awaji shima} AH えっと {etto:, well} これ
    {kore, this} eh これか {koreka, this one} | (0.8) °where is Awaji
    shima°?= [00:02:14.00]
                                        |((K looks at R for
    clarification))
22  Rina  えっと {=etto, well} 淡路島はどこにあるか {Awaji shima wa doko ni
    aruka=, where Awaji Island is} [00:02:16.18]
23  Kaho  =AH::: えっと {ETTO, well} (.) it's <Hyo::u>go? Hyogo | (2.0) えっ
    と {etto, well} 渡るとこみたいな {°wataru toko mitaina°, like the place
    you cross}
                                                         |((K
    gestures a bridge))
    (    ) 繋がって {tsunagatte-, it's connected} ah:: | <NEar:> (.) near
                                            |((K tries to
    explain by gesturing))
    Shikoku. near Shikoku (.) Awaji shimA near Shikoku [00:02:37.19]
    ((R nods hesitantly))
24  Kaho  haha (        )
25  Rina  near Shikoku
```
Note. The topic for this performance test was "My ideal dish."

On the other hand, Rina asked an unscripted follow-up question within the context without disrupting the flow of the interaction (see Excerpt 11, above). Before Excerpt 11, Kaho introduced *omu-rice* as her ideal dish, which includes several ingredients such as onions, eggs, and chicken. In Line 19, Kaho says that `onion? is from Awaji shima?`, followed by Rina shadowing and reacting with `nice`. However, after a 2.0-second pause, she asks `where is Awaji shima` in Line 20, which leads to Kaho trying to understand the meaning of the question in Line 21. Since Rina was able to shadow the word *Awaji Shima* clearly and commented `nice`, it indicates that she was familiar with the name of the island but was not sure of the location.

In the reflection for recursive practice, Rina mentioned that *[she was] glad that [she] could ask what [she] was curious about* after the interaction with Kaho, indicating that she asked the question because she was genuinely curious about the location of the island (Table 14, below).

Table 14

Reflection during the December performance test

Name	Comments
Rina	(1) *I will talk fluently so that I do not go over time.*
	(2) *I felt like I want to continue the conversation because I was not sure what I should say at the end.*
	(3) *I was able to continue the conversation more than the last one. I want to use rejoinders and continue the conversation more.*
	(4) *I was able to ask what I was curious about.*
Hiro	(1) *I should have asked* "Do you like banana?"
	(2) *I will say* "I like banana" *the whole time.*
	(3) *I will ask* "Do you like banana parfait?"
Kaho	(1) *I will decide the number of questions.*
	(2) *It is difficult.*
	(3) *It is extremely difficult to talk with a banana man.*
	(4) *The conversation took off.*

Discussion

Research Question 1: What effect, if any, do FonF activities integrated with music have on learners' Foreign Language Anxiety when speaking English?

Regarding FonF/music activities having a possibility of affecting FLA, despite various reasons and scores, the overall score of FLA reduced throughout the year: (1) April: 2.25, (2) August: 2.53, and (3) December: 2.33. The increase in FLA scores from April to August may be caused by the differences in the participant group, as the December participants (Kaho, Hiro, and Rina) reported higher anxiety levels compared to the August participants (Mako and Kaho). Considering the December questionnaire, the FLA level decreased by 0.2 from August to December, suggesting that although the number did not reveal a significant change, FonF/music may have contributed to a reduction in students' FLA.

Students' comments also provided valuable data for the reason for the change in the FLA level throughout the year (tables 5 and 6, pages 36 to 37). Mako expressed that *now I*

feel like I got better at singing…, [and] I even have fun singing it, indicating that even though she had a sense of inadequacy toward music, music activities impacted her positively. However, the comment from Rina gave a possible explanation for the limited level of reduction in FLA from August to December. She mentioned that singing *English songs [was] a bit difficult…[because of] the rhythm.* However, she further expressed that the last song, Furusato, was easy for her to sing because she was *already familiar with the song.* It suggests that the song choice for FonF/music activities has a great influence in the level of perceived difficultly. As she mentioned that the last song, which was conducted through cumulative lyrics building, was easier than the others, Rina's feedback suggests that cumulative lyrics building may serve as a more effective scaffolding tool for both FonF/music and reducing FLA than dynamic lyrics adjustment.

Research Question 2: What impact, if any, do FonF/music activities have on learners' interactional competence?

The data suggest that FonF/music activities have positively impacted students' IC over time. Students indicate that their perceptions of the effectiveness of music in improving listening and speaking skills improved with several comments reflecting traits of the SSIMH phenomenon (tables 7 and 8, pages 38 to 39). Kaho's use of phrases from songs during two performance tests (excerpts 2 and 3, page 40) highlights a potential connection between FonF/music activities with memory retention. Furthermore, the data on a decrease in the number of APs across three performance tests provide crucial insights (Table 9, page 41). Combined with data showing shifts in AP use in August and October (excerpts 4 and 5, pages 41 to 42), the decreased number of APs suggests that students have become better skilled at sustaining meaningful interactions while focusing on fewer topics.

Table 15 (page 53) summarizes the data for the difference in students' IC from AR Year 2 to AR Year 3. A longitudinal analysis was performed comparing data across two years to analyze the students' IC. The teaching context and curriculum design related to FonF/music activities remained stable without any significant changes between the second-year study and this study. Specifically, three main elements that both years share: (1) the teaching context (e.g., frequency and the length of the lesson and the age of participants), (2) a textbook, and (3) an imaginary dialog for the performance tests. However, the implementation of FonF/music differed in two ways. In AR Year 2, the final performance

test was conducted through dynamic lyrics adjustment, whereas the final AR Year 3 was conducted through cumulative lyrics building. Moreover, the recursive practice was implemented during the final AR Year 3 performance test to guide students to be critically aware of their performance and seek their desired improvements. These two changes allowed the data to be compared between the change of approaches.

Table 15

Speaking Discourse Analysis (The Final Performance Tests of AR Year 2 to AR Year 3)

Speaking Discourse Analysis	AR Year 2	AR Year 3
Time (average)	1:56	3:14
Words (average words/dialog)	147	243
Speaking rate (average words/minute)	76.1	75.2
Turns (average/dialog)	21.5	44
Turn rate (average turns/minute)	11.1	13.6
Adjacency pairs (average/dialog)	10.5	6
Repairs (average/dialog)	3.5	5

Note. The topics for the performance test were as follows: things that I want to do in the next academic year (AR Year 2) and my ideal dish (AR Year 3).

A significant difference is observed in students' IC between AR Year 2 and AR Year 3. Although the speaking rate remained relatively stable between the two years, the significantly higher word count and increased number of turns in AR Year 3 suggest improved fluency among participants in AR Year 3 improved more than those in AR Year 2. However, there is a limitation to the data, which is the differences in the level of experiences in CLT between the students in AR Year 2 and AR Year 3. In AR Year 2, there were a total of six students who participated in the study for about two years. On the other hand, two participants (Kaho and Rina) in AR Year 3 were in the study for about three years, while the other (Hiro) joined the class in September 2024, which only gives him three months of exposure to CLT (Table 2, page 28). Despite the limitation, overall, the smaller number of APs, combined with the higher word count and turn rate, suggests that students in AR Year 3 developed more efficient and dynamic interaction patterns, reflecting greater IC through better-structured FonF/music activities compared to those in AR Year 2.

Research Question 3: What influence, if any, do CSs integrated with music have on learners' interactional competence?

As the students' opinions on the connection between CSs, CSs/music, and IC developed (Table 10, page 44), the average number of overall CSs used across three performance tests also increased (Table 12, page 45). Their comments categorized in the SSIMH phenomenon and perceived usefulness of CSs provide valuable data to support further the quantitative data indicating students' perceived improvement (Table 11, page 45).

Table 16 (below) provides a comparison of the use of CSs between AR Year 2 and AR Year 3 to provide insight into the effectiveness of CSs/music on students' IC. A significant difference is displayed, especially with the use of rejoinders, which was 3.75 in AR Year 2 and 10 in AR Year 3. It suggests that teaching CSs through music could have a greater impact on students' use of CSs as they all expressed appreciation towards CSs song (Table 11, page 45). Moreover, the combined data from Table 15 (page 53) and Table 16 suggest a strong link between the use of CSs and the overall improvement in students' IC in AR Year 3, allowing them to engage in more spontaneous and meaningful interactions. This connection is further supported by qualitative data on excerpts (excerpts 4 to 11, pages 41 to 50).

Table 16

Speaking Discourse Analysis (The Final Performance Tests of AR Year 2 to AR Year 3)

Speaking Discourse Analysis	AR Year 2	AR Year 3
Rejoinders (average)	3.75	10
Shadowing (average)	3.75	7
Follow-up questions (average)	1.25	3.5

Note. The topics for the performance test were as follows: things that I want to do in the next academic year (AR Year 2) and my ideal dish (AR Year 3).

Conclusion

This study demonstrates that activities integrated with music can positively influence the development of the students' IC as well as a decrease in the level of their FLA. The integration of music revealed a wide range of potential approaches for enhancing language learning, including lyrical adaptation and playing it in the background.

However, two major issues occurred in this study: (1) measuring FLA and (2) conducting analysis on limited IC elements. Measuring FLA faced a challenging issue. The changes in the number of participants in the retrospective questionnaires resulted in questionable trustworthiness of the data. In addition, it was not suitable to observe the change in the level of FLA by combining the two post-then-pre questionnaires to gain the data from three different points throughout the year. Further studies by conducting questionnaires at each point throughout the study may provide the validity of the level of FLA. Moreover, this study focused on limited IC elements to observe the development of students' IC, including AP and repair strategies as well as turns and turn rates. Other elements such as topic development, listener support, and turn-taking management (Galaczi, 2014) should be taken into consideration to truly determine the development of the learners' IC.

Additionally, while this study highlights the potential of music as a powerful tool in language teaching, the results of this study cannot be generalized to the broader field of L2 education due to several factors, such as (1) limited number of participants and (2) limited age group. Since this AR was conducted specifically on elementary school beginners, further studies should explore the impact of music-integrated activities with a larger number of participants as well as across different age groups and proficiency levels.

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Appendix 2A

Sample Lesson Plan

Time	Interaction T-Ss, S-S, S	Activity and Procedure
(3)		Greeting / Homework checking / Action Log
1	S	(1) Ss fill out Action Log while T checks homework.
2	T-S	(2) While checking homework, T asks S to read the word on the homework worksheet aloud.
(8)		Small Talk
1	T-Ss	(1) Ss are given a piece of paper which has one complete sentence in a question form and a couple of incomplete sentences as a hint for follow-up questions.
7	S-S	(2) Ss ask questions to their partner using Communication Strategies (CSs) and follow-up question. Ss change their partners three times.
(19)		Pre-task (Input and Notice)
3	T-Ss	(1) **Pre-teach with music**
		T sings the new target grammar with the theme song of the unit. After the third time, T writes down the target grammar on the board. Ss join T.
		(2) **Step 1 (Audio input)**
4	T-Ss	Ss listen and try to guess what T is singing about as T shows the picture. Ss also participate in singing. Ss take notes.
		(3) Ss share their answers with their classmates.
1	S-S	(4) T checks the answers with the class.
	T-Ss	(5) **Step 2 (Visual input)**
2	T-Ss	Ss listen to T once more as they choose what is being said on the worksheet.
2	S-S	(6) Ss share their answers with their classmates.
	T-Ss	(7) T checks the answers with the class by asking Ss to read the sentences.
4	S	(8) **Step 3 (Notice)**
		Ss fill out the worksheet on their own.
4	S-S	(9) Ss checks the meaning of the target grammar with their classmates.
3	T-Ss	(10) T checks the answer with the class.
(8)		Task (Output)
1	T-Ss	(1) **Step 4**
		T explains the activity.
2	S	(2) Ss choose their plans for the weekend from the list.
2	S	(3) Ss guess what their partner will do for the weekend.
9	S-S	(4) **Step 5 (Pair work)**
		Ss make a pair and with a pair, they ask each other about their weekend plans using the model dialog. After the pair work, they take notes. All the students are encouraged to use CSs.
(2)	S	Action Log
		(1) Ss write comments about today's class, what they learned, and what they want to do better in the next class.

Total time: 50 minutes   S-S: 23 minutes   S: 11 minutes   T-Ss: 16 minutes

Worksheets

Planned focus-on-form sample (page 1)

Aichi is famous for cabbages.

Step 1: 先生の話を表にまとめよう！

Ingredients	Import (輸入先)	In Japan
Potatoes		
Pork		
Tuna		

Step 2: もう一度先生の話を聞いて、あてはまる方に〇をつけよう！

1. We often (buy / buys) potatoes from America.

   But, Hokkaido is (famous / popular) for potatoes, too.

2. We often (buying / to buy / buy) pork (for / from) Denmark.

   But, Kagoshima (is famous / are famous) for pork, too.

3. We often buy tuna (in / on / from) Indonesia.

   But, Shizuoka (famous for / is famous for / is famous) tuna, too.

Step 3: Grammar Point!

◎Hokkaido is famous for potatoes.

北海道は、ジャガイモで（　　　　　　　　）です。

日本が主に輸入するもの (tomatoes / beef / soybeans)

(　　　　　　) America, Mexico, Spain	**Onions** China, America, Australia	**Carrots** America, Australia
(　　　　　　) Australia, New Zealand	**Shrimp** Thailand	(　　　　　　) America, Brazil
Wheat Australia, Canada	**Oranges** America, Spain	**Bananas** Philippine, Ecuador

Planned focus-on-form sample (page 2)

Step 4: Where is it famous for?
[Model dialog]

A: Which card do you have?

B: I have a <u>tomato</u> card.

A: OK. I think <u>Aichi is famous for tomatoes</u>.

[Yes]

B: Yes, that's correct! <u>Aichi is famous for tomatoes</u>.

[No]

B: No, actually <u>Kumamoto is famous for tomatoes</u>.

Aichi Or Kumamoto is famous for tomatoes	Kagoshima Or Wakayama is famous for oranges	Miyazaki Or Kagoshima is famous for beef
Hokkaido Or Saga is famous for onions	Hokkaido Or Okinawa is famous for soybeans	Aomori Or Nagasaki is famous for carrots
Shizuoka Or Mie is famous for shrimp	Okinawa Or Kagoshima is famous for bananas	Hokkaido Or Akita is famous for wheat

Incidental focus-on-form–performance test (October 2024)

My favorite activity

Step 1: しおり先生の話を聞いて分かったことを書いてみよう！

	好きなこと	あこがれの人
しおり先生		
ドラえもん		

Step 2: Mind Map – 自分が好きなことについて考えてみよう！

- こんなところも好き
- あこがれの人
- 好きなこと
- My favorite activity

Step 3: 質問に答えてみよう！５番と６番は自分で質問を考えてみよう！

1　What is your favorite activity?
(e.g., My favorite activity is <u>listening to music</u>.)

2　Why? (e.g., Because <u>it's fun</u>. <u>My favorite song is *Dynamite*</u>.)

3　Who is your role model? (e.g., My role model is <u>Lady Gaga</u>. I want to <u>sing like her</u>.)

4　Tell me more about your role model!
(e.g., <u>She lives in America</u>. <u>She plays the piano, too</u>.)

5 _____?

6 _____?

Step 4: 自分流の会話文を作ってみよう！

A&B: OPENER

A: Anyway, what is your favorite activity? [1]

B: _____

Reaction + Follow-up question [1]

A: _____?

B: _____

Reaction + Follow-up question

A: _____?

B: _____

Reaction + Follow-up question

A: _____?

B: _____

Reaction + Follow-up question

*Change the roles. How about you?

A&B: CLOSER

1

Students' imaginary dialogs (October 2024)

Step 4: 自分流の会話文を作ってみよう！

A&B: OPENER

A: Anyway, what is your favorite activity?

B:

My favorite activity is playing soccer.

A: Who is your role model! ?

B:

My role model is kubo.

A: Tell me more about your role model! ?

B:

He is good at dribbling.

A: what else ?

B:

He plays soccer in Spain

*Change the roles. How about you?

A&B: CLOSER

Reaction + Follow-up question
Oh. is great !

Reaction + Follow-up question
nice

Reaction + Follow-up question
oh. I see

Reaction + Follow-up question
oh. really ?

Step 4: 自分流の会話文を作ってみよう！

A&B: OPENER

A: Anyway, what is your favorite activity?

B:

My favorite activity is singing songs.

A: Who is your role model? ?

B:

My role model is Yoasobi. I want to sing like Yoasobi.

A: Tell me more about your role model? ?

B:

They live in Tokyo. They like singing.

A: what is your favorite song? ?

B:

I like Yorunikakeru

*Change the roles. How about you?

A&B: CLOSER

Reaction + Follow-up question
I see. nice. why?

Reaction + Follow-up question
I see. sounds good! why?

Reaction + Follow-up question
I see. cool

Reaction + Follow-up question
nice. good. I see why?

3

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Students' worksheets–performance test (December 2024)

Home assignments

Let's think about our food!
(Song is *Furusato*)

①

②

③

④

Let's practice this song at home!

11/29				

What did you eat today?

Date (/   )

I ate…	What's in it?	Where is it from?

Date (/   )

I ate…	What's in it?	Where is it from?

I ate…   What's in it?   Where is it from?

どこにいる？
どんな人？
何が得意？
好きなものは？など

Who is your role model?
みんなのあこがれの人は誰だろう？

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Rubric for the performance test (October 2024)

Rubric for the performance test based on Wiggins (1998)

	Communication Strategies (CSs)	Content/Accuracy	Participation/Deliver	Cooperation
Excellent	Student showed that they grasp the appropriate use of CSs such as "rejoinder" and "shadowing" by using them appropriately in various kinds to continue the conversation smoothly. Also, they were able to expand topics by asking follow-up questions on every topic.	Student was able to share their favorite things by using the target grammar, third person singular and infinitive form in complete sentences.	Student actively participated in the conversation with their clear and sufficient volume and their physical appearance such as constant use of eye contact and nonvocal movement.	Student was able to co-construct a conversation with their partner by giving examples or asking questions when the other was struggling to express themselves.
Good	Student showed that they grasp the appropriate use of CSs such as "rejoinder" and "shadowing" by using them with a few variations. Also, they were able to expand topics by asking follow-up questions on some topics.	Student was able to share their favorite things by using the target grammar with a few mistakes but were able to deliver the context to their partner.	Student participated in the conversation with their clear voice and showed that they grasp the basic idea of having a conversation by facing their partner.	Student was able to co-construct a conversation with their partner by gestures or giving them a word-to-word answer to their own question.
Fair	Student showed that they grasp the basic idea of CSs such as "reaction" and "shadowing" by using a limited set of variation.	Student was able to share their favorite things in chunks, and their partner struggled to understand.	Student sat, asked, and answered the question with no extra effort such as volume, eye contact, and nonvocal movement.	Student was able to identify that their partner was struggling by showing that they want to do something.
Unsatisfactory	Student showed that they can ask and answer the question that they have prepared but unable to make use of CSs.	Student was unable to share their favorite things with their partner.	Student did not participate in having a conversation with their partner.	Student was unable to identify nor help their partner when they were struggling to express themselves.

Rubric for the performance test (December 2024)

Rubric for the performance test based on Wiggins (1998)

	Communication Strategies (CSs)	Content/Accuracy	Participation/Deliver	Collaboration
Excellent	Student showed that they grasp the appropriate use of CSs such as "rejoinder" and "shadowing" by using them appropriately in various kinds to continue the conversation smoothly. Also, they were able to expand topics by asking follow-up questions on every topic.	Student was able to share their ideal dish by using the target grammar, *wh-* questions and "be famous for" in complete sentences.	Student actively participated in the conversation with their clear and sufficient volume and their physical appearance such as constant use of eye contact and nonvocal movement.	Student was able to co-construct a conversation with their partner by giving examples or asking questions when the other was struggling to express themselves.
Good	Student showed that they grasp the appropriate use of CSs such as "rejoinder" and "shadowing" by using them with a few variations. Also, they were able to expand topics by asking follow-up questions on some topics.	Student was able to share their ideal dish by using the target grammar with a few mistakes but were able to deliver the context to their partner.	Student participated in the conversation with their clear voice and showed that they grasp the basic idea of having a conversation by facing their partner.	Student was able to co-construct a conversation with their partner by gestures or giving them a word-to-word answer to their own question.
Fair	Student showed that they grasp the basic idea of CSs such as "reaction" and "shadowing" by using a limited set of variation.	Student was able to share their ideal dish in chunks, and their partner struggled to understand.	Student sat, asked, and answered the question with no extra effort such as volume, eye contact, and nonvocal movement.	Student was able to identify that their partner was struggling by showing that they want to do something.
Unsatisfactory	Student showed that they can ask and answer the question that they have prepared but unable to make use of CSs.	Student was unable to share their ideal dish with their partner.	Student did not participate in having a conversation with their partner.	Student was unable to identify nor help their partner when they were struggling to express themselves.

Rubric for the performance test in Japanese (October 2024)

Rubric for the performance test based on Wiggins (1998) in Japanese that was handed out to the participants

【評価表】　　　Name (　　　　　　　　)

	Communication Strategies (CSs)	内容・正確さ	態度	協力
すばらしい	「reaction」や「shadowing」などの様々な CSs を適切に使い、スムーズに会話を続けることができました。また、すべてのトピックで follow-up questions をして、話題を広げることもできました。	今単元の文法である三人称単数形や動名詞を使い、完全な文で自分の好きなことを共有することができました。	はっきりと十分な声の大きさで会話に積極的に参加し、アイコンタクトを取ったり、ジェスチャーを使ったりして、相手と会話をすることができました。	パートナーが自分の意見をいうのに苦労している時に、例をあげたり質問をしたりすることで、パートナーと一緒に会話を作り上げることができました。
とても良い	「reaction」や「shadowing」などの CSs をいくつかのバリエーションで使いこなすことができました。また、いくつかのトピックで follow-up questions をして、話題を広げることもできました。	今単元の文法を使って、いくつか間違いはありましたが、自分の好きなことをパートナーに伝えることができました。	はっきりした声で会話に参加し、パートナーに体を向けることで会話の基本を理解することができました。	ジェスチャーを使ったり、パートナーの答えを１単語ずつ教えたりすることで、パートナーと一緒に会話を作り上げることができました。
よい	「reaction」や「shadowing」などの CSs を少し使うことができ、CSs をいつ使うのかを理解することができました。	自分の好きなことを少しずつ伝えることができましたが、パートナーはあまり理解できませんでした。	ちゃんと座って、質問したり答えたりしていましたが、声の大きさやアイコンタクト、ジェスチャーなどの努力はしませんでした。	パートナーが苦労していることには気づくことができ、何かしてあげたいと体で示すことができました。
もっと頑張れる	準備した質問を聞いたり、答えたりすることはできましたが、CSs を使うことはできませんでした。	自分の好きなことをパートナーに伝えることができませんでした。	パートナーとの会話に参加しませんでした。	パートナーが苦労していることに気づいたり助けたりすることができませんでした。

しおり先生のコメント

Rubric for the performance test in Japanese (December 2024)

【評価表】　　　Name (　　　　　　　　)

	Communication Strategies (CSs)	内容・正確さ	態度	やり取り
すばらしい	「reaction」や「shadowing」などの様々な CSs を適切に使い、スムーズに会話を続けることができました。また、すべてのトピックで follow-up questions をして、話題を広げることもできました。	今単元の文法である what, where, why や be famous for を使い、完全な文で自分の理想の料理をパートナーに共有することができました。	はっきりと十分な声の大きさで会話に積極的に参加し、アイコンタクトを取ったり、ジェスチャーを使ったりして、相手と会話をすることができました。	パートナーが自分の意見をいうのに苦労している時に、例をあげたり質問をしたりすることで、パートナーと一緒に会話を作り上げることができました。
とても良い	「reaction」や「shadowing」などの CSs をいくつかのバリエーションで使いこなすことができました。また、いくつかのトピックで follow-up questions をして、話題を広げることもできました。	今単元の文法を使って、いくつか間違いはありましたが、理想の料理についてパートナーに伝えることができました。	はっきりした声で会話に参加し、パートナーに体を向けることで会話の基本を理解することができました。	ジェスチャーを使ったり、パートナーの答えを１単語ずつ教えたりすることで、パートナーと一緒に会話を作り上げることができました。
よい	「reaction」や「shadowing」などの CSs を少し使うことができ、CSs をいつ使うのかを理解することができました。	理想の料理について少しずつ伝えることができましたが、パートナーはあまり理解できませんでした。	ちゃんと座って、質問したり答えたりしていましたが、声の大きさやアイコンタクト、ジェスチャーなどの努力はしませんでした。	パートナーが苦労していることには気づくことができ、何かしてあげたいと体で示すことができました。
もっと頑張れる	準備した質問を聞いたり、答えたりすることはできましたが、CSs を使うことはできませんでした。	理想の料理についてパートナーに伝えることができませんでした。	パートナーとの会話に参加しませんでした。	パートナーが苦労していることに気づいたり助けたりすることができませんでした。

しおり先生のコメント

1

Appendix 2B-B

Written Reports

Action Logs

Reflection Logs

Reflection during recursive practices

ふり返り
① 紙をたくさんみてしまったから見る回数を少なくしたい。
② はなしがはずんだ。
③ はずんだ
④ 笑顔が増えた。
⑤ 好きな事をたくさん聞き出せた。
⑥ 話せた。
⑦ 紙を見る回数が減った
⑧ 楽しかた

〈ふり返り〉

ヒントのカードにかいていなくて、
考えていなかったことも思いつい
たう言って会話を広げる。

質問をもっとしたい。
what else や why ×メタと
相手の会話に合った質問も
する。

会話を広げるのはむずかしか
たけれど、前回の会話よりは、
たくさんのことを質問する
ことが出来た。

相手が困っていた時に、助け
ることが出来なかったので、
もっと質問もしたい。

会話が続かなかったので、
ほかの質問をもっとする。

もっと言葉を考えたいと思う。

ほかの話題にならないように
たくさん話すことが出来た。

あまりリアクションが言えなかったけど、あまりカードを見ずに
言うことができた。次は、リアクションをもっといいたい。
リアクションを多くいえたけど、カードを多くみてしまったから、
次は、リアクションを多く言いつつ、カードをあまりみないように
したい。

相手にたすけられたから、次は、たすけら
れないようにいたい。

また、たすけられたから、次こそは、
たすけられないようにした。
リアクションもカードを多く見たりリアクションは多く
いえたけど、ちょっとつまっちゃったから、つぎは、
つまらないようにした。

つまらないようにいえた。

たすけられた（先生に）
たすけられなかった。

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Appendix 2B-C

Classroom Activities

Communication Strategies Guide

Small talk activities

Communication strategies song

Communication Strategies Song

By Shiori Watashima

How's it going? I'm pretty good

How's it going? I'm great

How's it going? How about you?

Nice talking with you.

Sounds great! Oh, really?

That's amazing! Oh, I see.

Unbelievable. Uh-huh.

That's too bad.

Do you like...? What else?

With who? How was it?

For example? Why?

Tell me more.

Conversation cards (October 2024)
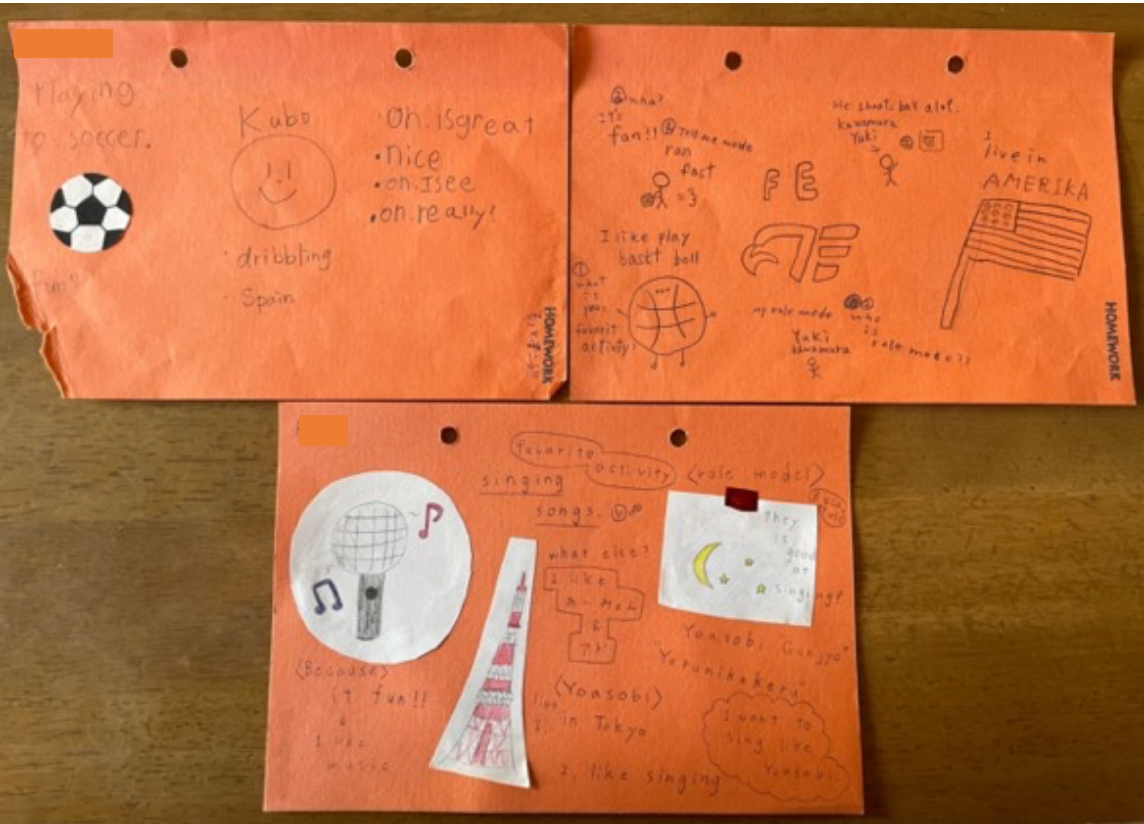
Conversation cards (December 2024)
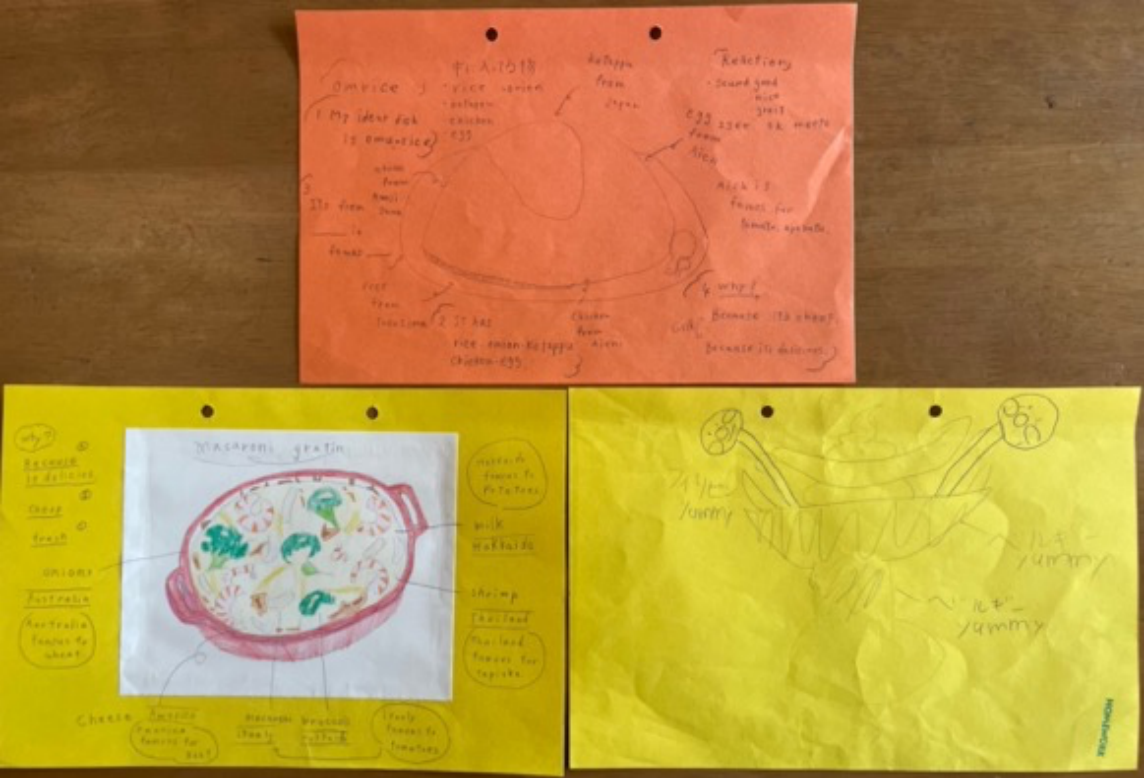
CLASSROOM
NEWSLETTER
NOVEMBER 2024

Everyone's Comments

One-minute 振り返り
- 話がはずんだ！
- リアクションは多く言えた！
- 笑顔が増えた！
- つまらないように言えた！
- 好きなことをたくさん聞き出せた！
- 思いついたら言って会話を広げたい。
- 会話が続かなかったので、ほかの質問をもっとする。
- What elseやWhy以外も相手の会話にあった質問をする。

Video Shootingの感想
- きんちょうした。
- きんちょうしたけど、パートナーと協力できた。
- 今までに習ってきたことをたくさん使って会話を広げることが出来た。

頑張ったこと/次頑張りたいこと
- 大きな声で言うこと。
- アイコンタクト。
- 質問をその場で考えること。
- もっと早くしゃべりたい。
- 話題をもっと広げたい。
- Reactionの意味を考えて正しく使いたい。
- 楽しく会話できるようにしたい。

Shiori's Comment

金6:00のクラスのみんなへ！
Video Shooting おつかれさま！
みんながクラスメイトのお友達と楽しそうにFavorite activityについてお話ししている姿が見れて、とても嬉しかったです😀 今年もあと少し！ 来月は、食べ物について話しましょう。もっともっと使える英語を一緒に増やしていきましょーう

Upcoming Lessons
- 11/15 International food
- 11/29 Aichi makes tomatoes.
- 12/6 Why Aichi tomatoes?
- 12/13 What's your ideal dish?
- 12/20 Video Shooting!!
  （Last lesson)

Shiori's favorite activity

My favorite activity is listening to music because it is fun. My favorite artist is BTS!

Appendix 2C

Post-then-pre Questionnaire

アンケート Let's compare your English skills with August and December!

Name (　　　　　　　　　　　　　　　　　)

私は、英語と音楽の両方を使ってみなさんの英語コミュニケーション力をのばす手助けをしたいと思っています。コミュニケーションと音楽の２つが、新しい言語を勉強するのにとても大事だからです。みなさんが私の授業や英語でのコミュニケーション経験についてどう考えているかを知るために、このアンケートを作りました。ご協力よろしくお願いします。

In our class, I want to help you improve your English communication skills with music. This is interesting to me because music and communication are an important part of language learning. This survey helps me learn about what you think about our class and your English-communicating experiences.

★今の英語の力と８月の頃（夏休みごろ）の英語の力を比べてみよう！

今（１２月）の力や意見を赤色で、８月の力や意見を黒えんぴつで色をつけてください。

質問 Questions	1	2	3	4
1. ペアで話すときの私の聞く力は… My listening skill is…	☹	☹	☺	😄
2. ペアで話すときの私の話す力は… My speaking skill is…	☹	☹	☺	😄
3. しおり先生の英語の指示や説明はわかる。(聞く力) I can understand Ms. Shiori's English.	☹	☹	☺	😄
4. 授業で間違えても気にならない。 I don't worry about making mistakes in class.	☹	☹	☺	😄
5. クラスメートは、私よりも英語が得意だと思ってしまう。 I keep thinking that my classmates are better at English than I am.	☹	☹	☺	😄
6. 授業中とても緊張して、知っていることを忘れてしまう。 In class, I can get so nervous I forget things I know.	☹	☹	☺	😄
7. 授業で話すときは自信を持って話すことができる。 I feel confident when I speak in class.	☹	☹	☺	😄
8. 英語の歌を歌うのは、楽しい。 The English songs are fun to sing.	☹	☹	☺	😄
9. 英語の歌を歌うときは、だいたいリラックスしている。 I am usually at ease during music activities in class.	☹	☹	☺	😄
10. 英語の歌のおかげで、英語を話すのが楽になった。 Music helped me feel more comfortable speaking in English.	☹	☹	☺	😄
11. 英語の歌は、私の英語の聞く力の上達に役にたった。 Music has improved my English-listening ability.	☹	☹	☺	😄
12. 英語の歌は、私の英語の話す力の上達に役にたった。 Music has improved my English-speaking ability.	☹	☹	☺	😄
13. 英語の歌は、私の英語の会話力の上達に役にたった。 Music has improved my English-communication ability.	☹	☹	☺	😄
14. 歌のおかげで Communication Strategies を覚えることができた。 Music helped me learn Communication Strategies.	☹	☹	☺	😄
15. Communication Strategies のおかげで、私の英語力がのびた。 Communication Strategies helped me improve my English skills.	☹	☹	☺	😄

16. ８月の時（夏休みごろ）と今の気持ちや考えを比べよう！具体的に書きましょう。

- 英語で会話する時の気持ちについて思うことをまとめてみよう！
  Compare your feelings towards speaking English in August and December.
  Please write in detail.

  ８月の頃は、英語で会話することについて…

  ［空欄］

  今は、英語で会話することについて…

  ［空欄］

- 英語の歌は、あなたの英語力の上達に役に立ちましたか？立ちませんでした
  か？どのように役に立ちましたか？思うことをたくさん書きましょう！
  Compare your opinions about the relationship between English songs and your
  English skills in August and December. Please write in detail.

  ８月の頃は…

  ［空欄］

  今は…

  ［空欄］

Appendix 2D
Performance Tests Transcripts

CA Transcribing Conventions
(based on Gail Jefferson's 2004 system and Duane Kindt's 2024 system)

<u>(1) General conventions</u>
1. **Capital letters** are used for I, name (Ayako), places (Japan), and so on.
2. **Japanese** are written and followed by **curly parentheses** with a **romanization**, then a comma, a space, and a translation, for example, 幸せ{shiawase::, happiness}. Transcription markings are on the romanized part.
3. [[transcriber comment]] **Double square brackets** are used to indicate **transcriber comments.**
4. [correction] Corrections are indicated in square brackets.

<u>(2) Conventions related to the vocal, nonvocal, and material aspect</u>
5.   ? .   A **question mark** shows **rising intonation**; a **period** shows **falling intonation.**
6.   ↑↓   An **arrow** shows the change of pitch in the next phrase; an **up arrow** shows **rising pitch**; a **down arrow** shows **falling pitch.**
7.   ...   An **ellipsis**, three dots, indicates a time gap (pause); more details are shown by using (.), (..), (...), or show tenths of seconds (0.3), (0.5), (1.2); (.) a micropause, is about 0.1, (..) about 0.5, (...) 1.0+ seconds.
8.   [Left **square brackets** aligned vertically show the **onset** (beginning)
    [of **overlap** (speaking at the same time). They should always be in pairs, one directly above the other.
9.   -   A **hyphen** shows a sharp cut-off (e.g., sudden stop, restart, interruption).
10.   =   An **equals sign** indicates latching, two items together with no pause, even different speakers, with no pause and no overlap.
11.   :   A **colon** indicates stretching (lengthening) of the preceding sounds, multiple colons show length of stretch.
12.   hh   **Double letter "h"** or a series of them indicates audible **outbreath**, the number of them corresponding to the length of outbreath.
13.   .hh   A **period** before **double "h"** or series of them indicates an **inbreath**, the number of them corresponding to the length of inbreath.
14.   (what) Indicates speech that the transcriber is **not sure of**, but a good guess.
15.   ( ) Indicates speech that the transcriber **cannot hear clearly**; the space shows the approximate length.
16.   ha ha Laughter, each "ha" indicates a single **laughter burst.**
17.   TODAY **Capital** mark a section of speech noticeably **louder** than the speech surrounding it (e.g., toDAY, not Today).
18.   °nice° **Degree marks** around words mark noticeably **quieter** talk.
19.   <I went>   **Angle brackets** show speed is **slower** than surrounding talk.
20.   >yes I can< **Angle brackets** show speed is **faster** than surrounding talk.
21. |((A taps right temple)) A short description in **double (2) brackets** indicates **nonvocal activity** that is important for the analysis. The actor's initial with simple present tense and **2 vertical lines |** are used to show onset.
22. |(((A picks up a book))) A short description enclosed in **triple (3) brackets** indicates **material activity** that is important for the analysis. Like nonvocal, the actor's initial with simple present tense and **2 vertical lines |** are used to show onset.

Performance Test "My summer vacation plan" (August 2024)

Conversation 1 [[Mako and Kaho]]
[00:25:27.07]
01 Mako how's it going [00:25:28.01]
02 Kaho pretty good how about you [00:25:29.22]
03 Mako great (3.2) so (.) <do you have any> this summer? [00:25:40.06]
04 Kaho yes I am going to beach. [00:25:43.10]
05 Mako nice (.) e:: 何だっけ {°nandakke°, what was it} (2.5) ↓what are
   you going to (.) THere [00:25:54.13]
06 Kaho I am going (.) to swim with a: float. [00:25:59.12]
07 Mako nice. what are you most <exciting> about. [00:26:05.07]
08 Kaho (.) <I> am jump into the water. [00:26:09.18]
09 Mako (2.9) oh really? WHy. [00:26:15.14]
10 Kaho it was fun [00:26:17.08]
11 Mako (.) °nice° [00:26:20.04]
((K gesturing to M)) [00:26:21.19]
12 Kaho how about you so do you have any plan for this summer?
   [00:26:27.13]
13 Mako yes I do I (..) I (.) going to basketball [00:26:32.27]
14 Kaho BAsketball soun:ds great. what- are you going to do there?
   [00:26:38.10]
15 Mako (2.0) I'm going <to: there:> SH:oot ball [00:26:44.09]
16 Kaho shoot ball sounds great. (.) wha(.)t else [00:26:49.04]
17 Mako (.) <many time> shoot ball (ha) [00:26:51.27]
18 Kaho shoot ball nice et- why. [00:26:55.01]
19 Mako (1.0) <it (.) was (.)> FUn. [00:26:58.22]
20 Kaho FUn. me TOo. [00:27:00.23]
(2.0) ((M and K look around)) [00:27:02.25]
21 Kaho <do: you: like> beach? [00:27:06.05]
22 Mako yes I do (.) do you like basketball? [00:27:11.10]
23 Kaho (.) <basketball> ah- yes I am. [00:27:15.23]
24 Mako NIce. [00:27:16.21]
(1.0) [00:27:17.12]
25 Mako what co(ha)lo(ha)r do you like. [00:27:20.06]
26 Kaho >I like orange< what color d(ha)o you like
27 Mako I like (.) black. [00:27:25.00]
28 Kaho what (.) animal d(ha)o you like?=
29 Mako =I like cat. how <about |you> [00:27:30.02]
                                |((M points her palm to K))
30 Kaho I like >dog<
31 Mako nice=
32 Kaho えっと {=e::tt[o, well]
33 Mako   [(haha)
34 Kaho what food do you like [00:27:36.11]
35 Mako um >ice cream< [00:27:37.14]
36 Kaho AH:: O[H::
37 Mako   [strawberry
38 Kaho OH::(ha[ha]
39 Mako   [how about you [00:27:43.13]

```
40 Kaho  it- I like va(ha)nila [00:27:46.25]
41 Mako  oh:[: me too.
42 Kaho     [oh me too? strawberry me too me too me to[o
43 Mako                                               [un me too
   [00:27:52.16]
44 Kaho  e: sha- shade ice-u what fla-
(((Timer goes off)))
45 Kaho  fa- fa- favorite? favor [00:28:00.10]
46 Mako  (2.8) n? um:: 何だっけ {°nandakke°, what was it} blue hawaii?
   [00:28:12.04]
47 Kaho  me TOo [00:28:13.15]
48 Mako  oh ((M claps her hand))
49 Kaho  ha (ha[ha)
50 Mako       [really? nice talking with you
51 Kaho  you too [00:28:18.10]
```

Performance Test "My role model" (October 2024)

Conversation 2 [[Kaho and Rina]]
```
[00:00:07.20]
01 Kaho  ho:w's it's going [00:00:09.02]
02 Rina  pretty good how bout you
03 Kaho  great (.) what is your favorite activity [00:00:14.07]
04 Rina  my favorite activity is singing song [00:00:18.11]
05 Kaho  singing song sou:nds: great (1.1) who: is your role model
   [00:00:23.26]
06 Rina  (1.0) my role model is (.) Yoasobi [00:00:27.17]
07 Kaho  YOAsobi? I see. >why< [00:00:30.20]
08 Rina  (1.0) えっと {etto:, well} because they is good at singing
   [00:00:36.07]
09 Kaho  good singing: (.) it's nice. (1.4) tell me MORE. [00:00:42.04]
10 Rina  (1.1) they live in Tokyo they like singing? [00:00:47.01]
(.)
11 Kaho  OH::: ah: (.) OH sounds:: nice. [00:00:51.25]
(1.0)
12 Kaho  ah- (.) えっと {etto:::, well} >°who-°< wha: who:: (.) is your::
   ho- <singer>? [00:01:01.11]
13 Rina  (1.0) I li- ku: Yoasobi °an° >Aimyon<? [00:01:07.10]
14 Kaho  (ha)Ai(ha ha)myo(ha)n? ha ha Ai(ha)myon? sounds great.
   [00:01:11.09]
15 Kaho  えっと {etto:::, well} (.) Yoasobiの中で {Yoasobi no. (.) naka.
   (.) de. (.), within Yoasobi} favorite. song. [00:01:19.07]
16 Rina  えっと {etto:::, well} my favorite song is Yoruni kakeru.
   [00:01:25.11]
17 Kaho  Yoruni kakeru:? sou- I SEe. [00:01:29.10]
(.)
18 Kaho  あと {ato::, and} |うん {un, yes}  ha U[N ha
                       |((K nods and looks at R))
19 Rina                                   [(ha) (any)way what is your
   favorite activity? [00:01:38.14]
```

```
20  Kaho  ( ) I like play basketball? [00:01:41.05]
21  Rina  basketball: nice. (.) why. [00:01:45.14]
22  Kaho  eh: it is FUn. [00:01:47.19]
23  Rina  I see. (2.2) えっと {etto-, well} (.) who is your role model?=
24  Kaho  =my role model is Yuki Kawamura? [00:01:57.21]
25  Rina  Yu:ki Kawamura: I see: [00:02:00.15]
(1.8)
26  Rina  <why> [00:02:03.08]
27  Kaho  °why:?° ha ha
28  Rina  ha=
29  Kaho  =>ah- えっと {etto., well} why ってなんだっけ {why tte nandakke<, what
    did why mean} ah- (.) AH えっと {ETto::, well} it- HE: run: fast. he
    shoot ball a lot. [00:02:12.27]
(1.0)
30  Rina  I see. [00:02:15.14]
31  Kaho  (                )
32  Rina  えっと {etto:, well} (.) tell me more [00:02:19.26]
33  Kaho  AH::? ha えっと {e:tto-, well} .hh eh: eh:: えっと {<e:tto::>,
    well} (.) ka: Yuki Kawamura? (.) 全て {subete, everything} good.
    [00:02:30.01]
34  Rina  I:|[ see.
         |((R smiles))
35  Kaho    [un| eh: uh
             |((K nods as she looks at R))
36  Rina  えっと {eh (.) tto::, well} fo- (..) when i[s your:
37  Kaho                                           [un
38  Rina  basketball practice? [00:02:40.26]
39  Kaho  AH うんと {unto::, well} <weeking::> (.) えっと {etto, well}
    <tuesday>? tu::esday. 木曜日 {mokuyoubi, Thursday}  tu:- eh (.) thur-
    thursday |da. ah thursday. [00:02:55.01]
            |((K looks at R to confirm and R nods))
40  Rina  I see. [00:02:56.11]
(1.8)
41  Kaho  what-u is your uh what favorite animal °haha° [00:03:01.24]
42  Rina  I li- (.) ku dog. [00:03:06.10]
43  Kaho  ah me too. dog: dog: me too. 大型 小型 中型 {ohgata kogata chugata,
    big size small size middle size} favorite どれ {dore, which one}
    [00:03:14.13]
44  Rina  えっと {etto::[, well]
45  Kaho             [°haha°
46  Rina  I like (.) 小型 {kogata, small size}. [00:03:19.09]
47  Kaho  OH: 大型 {ohgata, big size} haha
48  Rina  ha I see [00:03:22.20]
49  Kaho  and ah:: nice talking with you
50  Rina  you too [00:03:25.12]
```

Conversation 3 [[Kaho and Hiro]]
[00:00:19.18]
```
01  Kaho  how's it going [00:00:20.13]
```

```
02  Hiro  (2.0) [((H widen his eyes and prepares to answer))
03  Kaho        [how's it [going
04  Hiro                  [great=
05  Kaho  =uh:[:
06  Hiro      [how about you [00:00:25.18]
07  Kaho  pretty good. what is your favorite activity. [00:00:30.01]
08  Hiro  my favorite activity is playing to soccer=
09  Kaho  =ah soccer sounds great wh:y [00:00:35.26]
10  Hiro  IT's f:un [00:00:37.07]
11  Kaho  oh f:un. (.) sounds gre:at. (.) えっと {etto:, well} who is your
    role model [00:00:44.10]
12  Hiro  my role model <is | Kubo>
                          |((K leans in))
13  Kaho  <Kubo.> ↑Kubo. (.) <sou:nds> nice. tell me mo:re [00:00:54.28]
14  Hiro  he is nice dribbling. |  [00:00:59.03]
(2.0)                          |((H looks at K, K nods, and H looks at
    his card as he nods back))
15  Kaho  what else. [00:01:02.21]
16  Hiro  えっと {etto::, well} he is pl- ay eh? playing soccer in Spain.
    [00:01:10.08]
17  Kaho  oh::ho::n ↓what else. [00:01:13.07]
18  Hiro  un?
19  Kaho  ha ha ちょっと時間あるから {cho(ha)tto jikan arukara=, because we
    still have time}
20  Hiro  =IT'S. RUn. fast. [00:01:18.28]
21  Kaho  (.) run. fast. (.) sounds- えっと {e:tto, well} <I see> eh いいよ
    {iiyo, you can go} (..) どうぞ {dozo=, go ahead}
22  Hiro  =wh[at's else
23  Kaho     [AH un: (.) EH?
24  Hiro  what- eh? [00:01:30.08]
25  Kaho  ↑eh:?
26  Hiro  eh?
27  Kaho  ↑eh:?
28  Hiro  how about you か {ka, it's how about you} [00:01:33.10]
29  Kaho  how about you うん そう {u[n so, yes it is}
30  Hiro                          [oh (.) WHAT. [00:01:37.04]
31  Kaho  U:N [00:01:37.27]
32  Hiro  .hhh なんだっけ {°nandakke°, what was it} what's (..) WHAT's (..)
    activity d[o you
33  Kaho      [違う {chigau, that's incorrect} what's is your [(favorite)
34  Hiro                                                     [WHat's is
    your [(favorite)
35  Kaho [favorit- FAvorite activity= [00:01:51.08]
36  Hiro  =°favorite° ac[tivity
37  Kaho              [FAvorite [00:01:53.16]
38  Hiro  FAHvorite=
39  Kaho  =<FAVOri[te>
40  Hiro         [FAver-
41  Kaho  <FAVor> five- [ah 違う {chigau, that's incorrect} favorite da
42  Hiro               [ha ha
```

```
43 Kaho  そうだ もういいや {soda mou iiya, that's right. I give up} I like
   playing basketball [00:02:02.12]
(1.8)
44 Hiro  it's nice. (.) [why [00:02:06.06]
45 Kaho                 [un (.)  it's is fun. [00:02:08.17]
(1.0)
46 Hiro  u[n
47 Kaho   [un [00:02:10.25]
48 Hiro  oh I seE [00:02:12.16]
49 Kaho  Oh un [00:02:13.12]
(1.1)
50 Hiro  °tell me more° [00:02:15.25]
51 Kaho  eh?
52 Hiro  tell me more=
53 Kaho  えっと {=e::tto::, well} he >run fast< [00:02:19.29]
(1.2)
54 Hito  un えっと {etto, well} (.) what's. (1.2) eh? [00:02:25.15]
55 Kaho  what else?
56 Hiro  違う {chigau, that's not it} [00:02:27.17]
57 Kaho  何 {nani?, what is it?}
58 Hiro  えっと {ett[o, well]
59 Kaho            [じゃあなんなんだ {jya nan nanda=, what is it then}
60 Hiro  =WHO [00:02:30.29]
61 Kaho  <who> ah-  who is your role model=
62 Hiro  =WHO is your role model [00:02:36.05]
63 Kaho  my role model is Yuki Kawamura [00:02:39.21]
(1.5)
64 Kaho  ha
(1.0)
65 Hiro  WHy [00:02:43.11]
66 Kaho  ah::? WHY? [00:02:45.25]
67 Hiro  un [00:02:46.19]
68 Kaho  えっと {E:tto::, well} he run fast he shoot ball a lot
   [00:02:51.23]
69 Hiro  eh? [00:02:52.28]
70 Kaho  (1.0) AH? [00:02:54.08]
71 Hiro  °u[n°|
         |(((H looks at his conversation card)))
72 Kaho   [e(.h)h
73 Hiro  はい {°hai°, yes} [00:02:55.12]
74 Kaho  言いました {iimashita, I said it} [00:02:56.07]
(1.8)
75 Kaho  un [00:02:58.09]
76 Hiro  un
77 Kaho  なんか ちょっと時間 {nanka chotto ji[kan-, well the time is-}
78 Hiro                                 [tell me more
79 Kaho  TELL ME MORE. (.) eh: だから {dakara, as I said} he run fast. (.)
   he shoot | ball a lot. [00:03:08.26]
            |((H smiles))
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80 Kaho あ もう30分超えた {ah: mou sanjyuppun koeta, oh it's already passed
    30} >nice talking with you<
81 Hiro you too [00:03:12.15]

Performance Test "My ideal dish" (December 2024)

Conversation 4 [[Rina and Hiro]]
[00:00:03.16]
01 Hiro HEllo [00:00:04.05]
(0.2)
02 Rina (haha) [00:00:06.13]
03 Hiro hello [00:00:07.17]
04 Rina hello [00:00:08.12]
(3.0)
05 Hiro ho- HOw's it. GOin [00:00:13.02]
06 Rina (haha) pre(ha)tty g(ha)ood how about you [00:00:16.11]
07 Hiro (0.9) GReat. (1.9) ANYway (4.1) °ah° what's eh? anyway は聞いてない
    ね{wa kiite naine|, is not a question, right}
                      |((R nods))
08 Hiro WHat's i(ha)dea dish u- un [00:00:35.08]
09 Rina (1.9) えっと {etto, well} my ideal dish is macaroni gratin
    [00:00:41.11]
10 Hiro it's NICe. (.) do you like じゃなくて {jyanakute, not that} ah?
    what's: in it [00:00:49.12]
11 Rina it's has macaroni milk cheese onion shrimp a::nd brocolli
    [00:00:57.22]
12 Hiro where is (2.8) macaroni fro:m [00:01:03.14]
(1.8) [00:01:04.13]
13 Hiro eh? [00:01:05.13]
14 Rina えっと {etto, well} (.) it's fro:m Italy [00:01:10.04]
15 Hiro I(hh)taly ITA- Italy (.) ya::y haha えっと えっと {etto: etto,
    well} (.) 何 {nani?, what is it} そんなアンパンマンが気になるの {°sonna
    anpanman ga kininaruno°?, are you curious about Anpanman that much?}
    (..) Italy is good (.) WHy did you (.) Italy (.) macaroni
    [00:01:33.14]
16 Rina because i:t's delicious [00:01:36.08]
(1.2)
17 Hiro A:Y: SEE:: [00:01:39.23]
(3.8)
18 Hiro えっと {°etto°, well} [00:01:44.00]
19 Rina (ha)
20 Hiro (ha) えっと えっと {etto etto, well} EH? もう一回言って {moikkai itte,
    say that again} [00:01:48.16]
21 Rina (0.8) (ha ha) eh 何にも言ってないじゃん {nannimo ittenaijyan, I
    haven't said anything} [00:01:52.25]
22 Hiro eh? wh:y did you. (.) eh? un? wh:[y
23 Rina   [delicious [00:01:59.07]
24 Hiro ah: ah はいはい {haihai, ok ok} e- tell me more [00:02:02.28]
25 Rina (2.4) えっと {etto, well} (.) Italy: (..) is [00:02:10.06]
26 Hiro un un un un un un [00:02:12.19]

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27  Rina  is (.) famous for:: toMato [00:02:19.09]
28  Hiro  un (0.8) un [00:02:22.10]
(2.8)
29  Hiro  I see [00:02:25.24]
30  Rina  °anyway° (  ) [00:02:26.25]
31  Hiro  ha ha
((H and R laugh silently))
32  Rina  えっと {etto, well} anyway let's (.) talk about you(ha)r haha
    [00:02:37.23]
33  Hiro  何 {na(ha)ni?, what is it?} [00:02:38.19]
34  Rina  (      (ha)      ) idea(ha)l dish what is your ideal dish
    [00:02:45.10]
35  Hiro  my ideal dish is BAnana parfa::IT? [00:02:49.16]
36  Rina  I see. what's in it [00:02:52.07]
37  Hiro  (2.8) えっと {etto, well} (..) >banana and banana ice and ba-< えっ
    と {etto, well} chocolate ice and >chocolate sauce and Anpanman choco<
    [00:03:03.03]
((R laughs for six seconds)) [00:03:09.19]
38  Rina  えっと {et(ha)to:, well} whe(ha)re is Anpanman cho(ha)co
    f(ha)ro(ha)m [00:03:16.21]
39  Hiro  (1.8) そこはバナナだろ {°sokowa BAnana daro°, normally you would ask
    about bananas} アンパンマンチョコってどこ from {Anpanman chocotte doko from,
    where is Anpanman chocolate from} Anpanman choco 書いてねえじゃん {kaite
    ne:jyan, it's not on here} まあいいや {ma iiya, well that's ok} Anpanman
    choco is from America じゃなくて {jyanakute, mistake} ni- Japa- JaPA:n
    [00:03:35.20]
(3.8)
40  Rina  えっと {etto, well} why did you choose America(ha)n
    An(ha)pan(ha)man [ch(ha)co
41  Hiro                [違う {chigau, that's not what I told you} JAPAN
    [00:03:45.29]
42  Rina haha あそっか {°a so(ha)kka°, oh that's right} Japa(ha)n Anpanman
    choco [00:03:50.15]
43  Hiro  (5.0) えっと えっと {etto etto::, well} >delicious< [00:03:59.28]
44  Rina  tell me more [00:04:01.21]
45  Hiro  (2.0) (      ) >yummy<  ha [00:04:04.27]
((R laughs for five seconds))
46  Rina  ni[ce
47  Hiro    [DO YOU LIKE BANANA? [00:04:11.10]
48  Rina  ye(ha)s [00:04:13.12]
49  Hiro  do [you like
50  Rina     [nice talking (    )=
51  Hiro  =do you like banana? [00:04:17.05]
52  Rina  ye[s
53  Hiro    [parfait? [00:04:18.06]
54  Rina  yes nice talking with you
55  Hiro  you too [00:04:21.10]
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Conversation 5 [[Kaho and Rina]]

[00:00:05.06]
01 Kaho ho:w's it going [00:00:06.19]
02 Rina pretty good how about you [00:00:08.07]
03 Kaho great. anyway let's take [talk] about ideal dish. what's is
    your ideal dish? [00:00:14.08]
04 Rina (1.8) my ideal dish is macaroni gratin [00:00:19.06]
05 Kaho macaroni gratin? I see. what's in it [00:00:22.29]
06 Rina well:: (..) えっと {etto-, well} it has macaroni milk onion
    shrimp (.) <cheese> and broccoli [00:00:35.08]
07 Kaho (..) OH: (.) sounds great. (0.8) where: i:s chee:se from
    [00:00:41.25]
(2.5) (((R looks at her conversation card)))
08 Rina it's fro:m America [00:00:46.00]
09 Kaho America? nice. what did your choo:::se cheese [00:00:52.03]
10 Rina (1.2) えっと {etto::, well} because it's: (.) delicious
    [00:01:00.10]
11 Kaho delicious <ok:ay> えっと {|>etto<, well} TEll me more
    [00:01:04.08]
                                    |(((K looks at her conversation card)))
12 Rina (1.8) えっと {°etto°, well} <America: famous for> wheat
    [00:01:10.23]
13 Kaho wheat (0.6) I see [00:01:14.05]
(.)
14 Rina えっと {etto:, well} how about you anyway (.) let's take [talk]
    about your ideal dish wha-t's is your ideal dish [00:01:26.07]
15 Kaho my ideal dish is *omu*-rice?=
16 Rina =*omu*-rice sounds great (.) what in it [00:01:32.21]
17 Kaho it's has rice egg chicken onion and ketchup [00:01:39.10]
18 Rina I see (.) えっと {°etto°, well} | what- <where> is: (.) onion
    from? [00:01:49.07]
                                    |(((R and K look at their
    conversation cards)))
19 Kaho onion? is from Awaji shima? [00:01:52.19]
20 Rina Awaji shima. nice. (.) えっと {etto:, well} |(2.0) ↓I- where is
    Awaji shima [00:02:02.25]
                                          |((R looks at her
    conversation card))
21 Kaho どこの淡路島 {°dokono awaji shima?, where in Awaji Island?} 淡路島の
    {awaji shima no°, inside awaji shima} AH えっと {etto:, well} これ
    {kore, this} eh これか {koreka, this one} | (0.8) °where is Awaji
    shima?°= [00:02:14.00]
                                          |((K looks at R for
    clarification))
22 Rina えっと {=etto, well} 淡路島はどこにあるか {Awaji shima wa doko ni
    aruka=, where Awaji Island is} [00:02:16.18]
23 Kaho =AH::: えっと {ETTO, well} (.) it's <Hyo::u>go? Hyogo | (2.0) えっ
    と {etto, well} 渡るとこみたいな {°wataru toko mitaina°, like the place
    you cross}
                                          |((K

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   gestures a bridge))
(    ) 繋がって {tsunagatte-, it's connected} ah:: | <NEar:> (.) near
                                                  |((K tries to explain by
   gesturing))
Shikoku. near Shikoku (.) Awaji shimA near Shikoku [00:02:37.19]
((R nods hesitantly))
24 Kaho  haha (        )
25 Rina  near Shiko[ku
26 Kaho           [えっと えっと {Etto: etto:, well} 四国の近くに淡路島があるみたい
   な なんか繋がってる {>shikoku no chikaku ni Awaji shima ga aru minaita
   nanka tsunagatteru<, Awaji Island is near Shikoku like they are
   connected} 橋で {hashide, by a bridge} AH HASHI hashi |ne hashi ah
   hashi HASHI あの {ano, that} jyu- (.) うん {UN, yes} hashi hashi it's
   hashi tsunagatteru [[with English accent]]
                                                  |((K looks for
   the teacher for help))
27 Rina  I see (0.8) えっと {etto, well} why did you choose Awaji shima
   onion? [00:03:06.08]
28 Kaho  because it's delicious [00:03:08.13]
29 Rina  delicious nice. tell me more [00:03:11.24]
30 Kaho  be- ca:use it's:: cheap [00:03:15.01]
31 Rina  cheap nice えっと {°e:tto°, well}
32 Kaho  nice talking with you [00:03:20.09]
33 Rina  you too [00:03:21.10]
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