# Ovi English School: A Comprehensive Strategic Report on Pedagogical Design, Content Engineering, and AI-Enhanced Production

## 1. Introduction: The Educational Audio Landscape and the "Ovi" Proposition

The conception of "Ovi English School" as a dialogue-based educational podcast enters a mature but evolving landscape of Second Language Acquisition (SLA) media. The auditory medium offers a unique intimacy and portability that, when leveraged correctly, can bypass traditional barriers to language learning such as anxiety and cognitive overload. However, the success of such a venture relies not merely on the transmission of linguistic data but on the careful architectural design of the learning experience. This report provides an exhaustive analysis of the pedagogical, creative, and technical dimensions required to build a market-leading educational podcast specifically tailored for Japanese learners of English.

The core value proposition of Ovi English School lies in its recognition of the specific linguistic and cultural interference points between Japanese and English—specifically the phenomenon of "Japanglish" or *Wasei-eigo*. By utilizing a "Student" character (Hiro) who embodies these specific interlanguage struggles and a "Teacher" character (Sarah) who employs Socratic guidance, the podcast acts as a vicarious learning simulator. The listener learns not just from the Teacher's instruction, but through the Student's negotiation of meaning, error correction, and eventual understanding.

This document serves as a blueprint for the production of Ovi English School. It synthesizes advanced SLA research regarding interaction and dialogue, principles of character consistency in audio drama, the linguistic mechanisms of Japanese-English interlanguage, and state-of-the-art Generative AI prompt engineering to streamline production. The following sections detail the theoretical underpinnings and practical applications necessary to execute this vision with high fidelity and educational impact.

## 2. Pedagogical Framework: The Interactionist Approach in Audio

The efficacy of dialogue-based learning is rooted heavily in the Interactionist Approach to SLA, which posits that language acquisition is facilitated through the communicative interaction between learners and interlocutors. In an asynchronous audio format, this interaction must be simulated, yet the cognitive mechanisms triggered in the listener remain parallel to live interaction if the script is engineered correctly.

### 2.1 The Vicarious Interaction Hypothesis

Research into dialogue-based learning emphasizes that "interaction is an indispensable component in second language acquisition".1 The "Interaction Hypothesis" suggests that the modifications speakers make to their speech—such as slowing down, repeating, or clarifying—during a conversation are what make "input" (the target language) comprehensible to the learner. In the context of Ovi English School, the dialogue between Hiro and Sarah is not merely a performance; it is a meticulously constructed artifact of "Negotiation for Meaning."

When the Student character (Hiro) fails to understand a concept and asks for clarification, or when the Teacher (Sarah) performs a comprehension check ("Do you see why that word choice might be confusing?"), the podcast models the cognitive steps the listener needs to take. This effectively leverages "epistemological pluralism," allowing the Japanese learner's perspective (the "Student" logic) to coexist with the English target logic before the latter is integrated.2 The listener, identifying with Hiro, experiences the friction of the error and the resolution of the correction vicariously.

### 2.2 The Role of "Noticing" in Dialogue

A critical concept in SLA is the "Noticing Hypothesis," which states that learners must consciously notice the gap between their current language system (interlanguage) and the target language for acquisition to occur. Dialogue is an exceptional vehicle for triggering this noticing.1

In a lecture format, a teacher might simply state, "Do not use 'play' for adult social gatherings." The learner hears the rule but may not connect it to their own usage. In a dialogue format, the Student character can say, "I played with my boss last night," triggering a specific, contextualized reaction from the Teacher character (e.g., suppressed laughter or confusion). This reaction highlights the *pragmatic failure* of the error more effectively than a rule explanation ever could. The listener "notices" the awkwardness of the phrasing through the Teacher's reaction, creating a stronger memory trace. Research supports that "noticing linguistic forms during interaction" is a key predictor of L2 development.1

### 2.3 Socratic Inquiry as a Mechanism for Deep Processing

The Socratic Method, characterized by cooperative argumentative dialogue and the stimulation of critical thinking through questioning, is particularly potent for adult learners.3 Instead of the Teacher character acting as a "provider of information," they act as a facilitator, compelling the Student character to examine the logic behind their word choices.5

#### 2.3.1 Moving Beyond "Correct" vs. "Incorrect"

In the Ovi English School scripts, Sarah should rarely provide a direct correction immediately. Instead, she should employ "clarifying questions" to guide Hiro to the answer.4 For instance, if Hiro uses the term "salaryman" (a common Wasei-eigo term for office worker), Sarah might ask:

* "Interesting word. If you break that word apart, what does it literally mean in English?"
* "Do you think we use that word in New York, or is it specific to Tokyo?"

This questioning forces the listener to engage in active processing. They must analyze the etymology and usage of the word alongside Hiro. This "deep exploration" helps students internalize patterns rather than just memorizing vocabulary lists.3 The Socratic approach also "fosters a sense of community" by making the learning process collaborative rather than authoritative, even within the parasocial context of a podcast.3

#### 2.3.2 Scaffolding Critical Thinking

By modeling this inquiry, the podcast teaches listeners *how to learn*. It encourages them to question their own "Japanglish" assumptions. The research indicates that Socratic questioning "enhances critical thinking skills" and "promotes deep understanding," which are essential for advanced proficiency where nuance and cultural context become as important as grammar.4

### 2.4 Error Correction Strategies: Balancing Fluency and Accuracy

The handling of errors is the central dynamic of the Teacher-Student relationship. If correction is too harsh, it raises the learner's "Affective Filter" (anxiety), blocking acquisition. If it is too subtle, the learner may miss the correction entirely.

#### 2.4.1 The Spectrum of Feedback

Research identifies several types of feedback, each with a different utility in the script 6:

1. **Recasts:** The Teacher repeats the Student’s error in the correct form.
   * *Hiro:* "I have much homeworks."
   * *Sarah:* "Oh, you have a lot of homework?"
   * *Utility:* Maintains flow; best for minor grammatical slips.
2. **Explicit Correction:** The Teacher stops and identifies the error.
   * *Sarah:* "Wait, 'homework' is uncountable. You can't say 'homeworks'."
   * *Utility:* Necessary for fossilized errors or high-value learning points (like Wasei-eigo).
3. **Prompts/Elicitation:** The Teacher pauses or asks a question to prompt self-correction.
   * *Sarah:* "You have much... what?"
   * *Utility:* High engagement; forces the listener to mentally fill the gap.

#### 2.4.2 Strategic Application in Scripts

For Ovi English School, a "Sandwich" approach is recommended. The script should begin with a Recast to allow the conversation to continue, then return to the error later for Explicit Correction via Socratic questioning.8 This ensures the "flow of speech" is not constantly interrupted, which can be discouraging.7 Furthermore, allowing the Student character to "self-correct" after a prompt serves as a powerful model for the listener, showing them that they possess the internal resources to fix their own mistakes.9

## 3. The Linguistic Landscape: Japanglish, Wasei-eigo, and Humor

The distinguishing feature of Ovi English School is its focus on "Japanglish." This is not merely a source of comedy but a rich pedagogical minefield. Japanese learners often struggle not because they lack vocabulary, but because they possess "false friend" vocabulary imported from English but warped in meaning or pronunciation.

### 3.1 The Taxonomy of Japanglish Errors

To effectively script the Student character, it is essential to categorize the types of errors they will make. These errors generally fall into three categories: Semantic Shifts (Wasei-eigo), Phonological Adaptations (Katakana English), and Grammatical Mapping.

#### 3.1.1 Semantic Shifts: The Trap of Wasei-eigo

*Wasei-eigo* (Japanese-made English) words are terms coined in Japan using English roots but carrying meanings that do not exist in native English. These are particularly dangerous for learners because they *feel* like English words.10

**Table 1: High-Frequency Wasei-eigo and Pedagogical Implications**

| **Wasei-eigo Word** | **Japanese Meaning** | **Native English Equivalent** | **The "Ovi" Script Conflict** | **Educational Nuance** |
| --- | --- | --- | --- | --- |
| **Mansion** | Concrete apartment/condo | Apartment / Condominium | Hiro invites Sarah to his "mansion"; she expects a luxury estate with a butler. | Explains the difference between housing types and class implications of "mansion." 11 |
| **Cunning** | Cheating on a test | Cheating | Hiro admits to being "cunning" on a test; Sarah thinks he means he was clever/sly. | Highlights the narrowing of meaning in Japanese vs. the broader adjective in English. 13 |
| **Viking** | Buffet / Smorgasbord | Buffet | Hiro suggests they go eat "Viking"; Sarah is confused about eating historical warriors. | Discusses the origin (Imperial Hotel's "Viking Smorgasbord") vs. modern usage. 10 |
| **Claim** | A consumer complaint | Complaint | Hiro says he needs to make a "claim" at a store; Sarah thinks it's an insurance claim. | Differentiates between legal claims and customer service complaints. 11 |
| **Handle** | Steering wheel | Steering Wheel | Hiro says "hold the handle"; Sarah looks for a door handle or grab bar. | Synecdoche error (part for whole) common in loanwords. 12 |
| **Skinship** | Physical bonding/intimacy | Bonding / Physical affection | Hiro wants "skinship" with a male friend; Sarah explains the sexual/awkward connotation. | Critical cultural lesson on describing platonic intimacy. 14 |
| **Tension** | Excitement / Energy | Excitement / Hype | Hiro says "My tension is high!"; Sarah thinks he is stressed or anxious. | False friend: English "tension" is usually negative (stress); Japanese is positive (energy). 11 |
| **Naive** | Sensitive / Delicate | Sensitive | Hiro calls Sarah "naive" as a compliment; Sarah is insulted (thinks he means gullible). | Semantic inversion: Positive in JP, Negative in EN. 11 |

#### 3.1.2 Phonological Adaptations: The Katakana Barrier

Japanese phonology is highly restrictive, typically requiring a vowel to follow every consonant (except N). This leads to *epenthesis* (vowel insertion), which can render English words unintelligible.15

* **The "O" and "U" endings:** "Cat" becomes "Catto," "Dog" becomes "Doggu."
* **The L/R Merger:** Japanese lacks a distinct /l/ and /r/ phoneme, utilizing a flap that sits between them. This leads to the classic "Rice" vs. "Lice" confusion.15

**Scripting Implications:** The Student character (Hiro) should occasionally pronounce words with heavy Katakana influence, not to mock, but to set up a pronunciation drill. Sarah can ask, "Did you say 'sit' or 'sheet'?" highlighting the importance of vowel length and consonant quality.

### 3.2 Aizuchi: The Rhythm of Listening

In Japanese, the listener plays an active role through *Aizuchi* (backchanneling). Silence is often interpreted as confusion or disagreement. When speaking English, Japanese learners often transfer these Japanese sounds (*Ehh?*, *Hee!*, *Un*) or remain uncomfortably silent because they don't know the English equivalents.

Ovi English School must explicitly teach English backchanneling to help learners sound natural. The scripts should feature Hiro using Japanese *Aizuchi* initially, with Sarah guiding him toward English equivalents.16

**Table 2: Aizuchi Conversion Chart for Scripting**

| **Japanese Aizuchi** | **Context / Nuance** | **Natural English Equivalent (Casual)** | **Natural English Equivalent (Professional)** |
| --- | --- | --- | --- |
| **Naruhodo** | Understanding new info / Enlightenment | "I see." / "Got it." / "That makes sense." | "I understand." / "Indeed." 18 |
| **Hontou? / Majide?** | Surprise / Disbelief | "Really?" / "No way!" / "For real?" | "Is that so?" / "Are you serious?" 20 |
| **Sou desu ne** | Agreement / Shared sentiment | "Yeah." / "Totally." / "Right?" | "I agree." / "That is correct." 22 |
| **Ehhh?** (Rising tone) | Confusion / Request for repetition | "Huh?" / "Sorry?" / "Come again?" | "Pardon me?" / "Could you repeat that?" 23 |
| **Ehhh!** (Falling tone) | Admiration / Shock | "Whoa." / "No way." / "Get out!" | "That is surprising." 23 |
| **Sugoi!** | Praise / Awe | "Awesome!" / "Cool!" / "Amazing!" | "Impressive." / "Excellent." 21 |
| **Uso!** | Disbelief (Lit: "Lie") | "You're kidding!" / "Shut up!" (slang) | "I find that hard to believe." 23 |
| **Ano... / Eto...** | Hesitation / Filler | "Um..." / "Well..." / "Let's see..." | "Let me think..." / "Actually..." 24 |

## 4. Character Architecture: Voice Consistency and Persona Design

In audio drama, character identity is conveyed entirely through prosody, pitch, vocabulary, and interaction style. Inconsistency breaks the educational contract with the listener. To maintain high-fidelity characters across hundreds of potential episodes—especially when utilizing AI for script drafting—a rigorous "Show Bible" is required.26

### 4.1 The Ovi English School Character Bible

#### 4.1.1 Hiro (The Student)

* **Role:** The Proxy Learner. He represents the audience's curiosity, confusion, and cultural background.
* **Archetype:** The Enthusiastic Explorer. He is eager to learn but often trips over his own feet linguistically. He is never discouraged for long.
* **Vocal Profile:**
  + *Pitch:* Mid-to-High range. Varies significantly with emotion (goes high when excited/surprised).
  + *Tempo:* Variable. Speaks fast when confident (or speaking "Japanglish"), slows down and stammers when trying to construct complex English sentences.
  + *Accent:* Noticeable Japanese accent, but clear enough for intelligibility. Struggles with Th/S, L/R, and F/V sounds.15
* **Verbal Tics:**
  + Uses "Ehhhh?!" (rising) extensively when corrected.
  + Often starts sentences with "So..." or "Ano..." before correcting himself.
  + Tends to direct translate idioms (e.g., "My cheeks are falling" for delicious food).
* **Psychological Drivers:** Wants to be "cool" and Westernized but is deeply rooted in Japanese etiquette. This conflict drives humor (e.g., trying to high-five at a funeral).29

#### 4.1.2 Sarah (The Teacher)

* **Role:** The Guide. She is the anchor of correct usage and cultural context.
* **Archetype:** The Patient Mentor. She is warm, approachable, but firm on important corrections. She is bilingual enough to understand *why* Hiro makes mistakes, but speaks primarily in English.
* **Vocal Profile:**
  + *Pitch:* Mid-to-Low range. Grounded and resonant.
  + *Tempo:* Controlled and rhythmic. She speaks slightly slower than natural native speed but maintains natural prosody (avoiding "robot voice").
  + *Tone:* Warm, encouraging, slightly amused by Hiro's antics but never mocking.28
* **Verbal Tics:**
  + "Not quite." (Her gentle correction phrase).
  + "Think about it..." (Triggering Socratic inquiry).
  + "Let's break that down."
* **Psychological Drivers:** She finds Japanese culture fascinating, which allows for a two-way exchange where Hiro sometimes teaches *her* about Japan, balancing the power dynamic.

### 4.2 Maintaining Consistency with AI

When using LLMs to generate scripts, "drift" is a major risk. The AI may forget Hiro's specific proficiency level or Sarah's Socratic style.

* **System Prompt Anchoring:** Every interaction with the AI must begin with a compressed version of this Character Bible.30
* **Few-Shot Prompting:** Providing the AI with 2-3 examples of "Hiro dialogue" (e.g., a Wasei-eigo mistake followed by an "Ehhhh?!") ensures the model replicates the specific speech patterns.31
* **Negative Constraints:** Explicitly forbidding the AI from making Hiro too fluent. "Constraint: Hiro must NOT use complex relative clauses. Hiro MUST make mistakes with articles (a/the)".32

## 5. Script Engineering: Structure and Timing

A podcast episode must be rigorously structured to respect the listener's attention span and cognitive load. Research into educational podcasting suggests a modular structure that alternates between narrative, instruction, and active practice.33

### 5.1 The 10-Minute Episode Template

**Total Word Count Target:** ~1,300 - 1,500 words. (Based on an average speaking rate of 130-150 wpm for educational content).35

**Table 3: Episode Architecture**

| **Segment** | **Time** | **Word Count** | **Content Function** | **Pedagogical Goal** |
| --- | --- | --- | --- | --- |
| **1. Cold Open / Hook** | 0:00-0:45 | ~100 | A funny, out-of-context clip from the main skit. | **Attention:** Grabs the listener immediately. |
| **2. Intro & Setup** | 0:45-1:30 | ~100 | Host intro, welcome, and setting the scene (e.g., "At a restaurant"). | **Framing:** Establishes context for the dialogue. |
| **3. The Dialogue (The Skit)** | 1:30-3:30 | ~300 | Hiro and Sarah act out a scene. Hiro makes the "Core Mistake." | **Input:** Provides contextualized language data. |
| **4. The Breakdown (Deconstruction)** | 3:30-6:30 | ~450 | Sarah stops the action. Socratic analysis of the mistake. Explanation of correct usage. | **Noticing:** Highlights the gap between interlanguage and target. |
| **5. The Drill (Interactive)** | 6:30-8:30 | ~300 | Listen and repeat. Shadowing exercises. "Gap" practice. | **Output:** Forces the listener to produce language. |
| **6. Cultural Note / Outro** | 8:30-9:30 | ~150 | A related cultural fact (e.g., tipping etiquette). | **Context:** Broadens learning beyond grammar. |
| **7. Sign-Off** | 9:30-10:00 | ~50 | Call to action (website, subscribe). | **Retention:** Builds community connection. |

### 5.2 Scripting for "Theater of the Mind"

Without visuals, the script must carry all contextual markers.

* **Soundscapes:** The script must cue Sound Effects (SFX) *before* dialogue starts. A door chime and clinking glasses instantly tell the listener "We are in a café" without a narrator saying it.36
* **Expository Dialogue:** Characters must subtly describe action. Instead of Hiro just seeing something, he should say, "Wow, look at that huge dog!" This anchors the listener in the visual reality of the scene.37

## 6. Engagement Techniques and Gamification

Passive listening is the enemy of acquisition. Ovi English School must employ techniques that force the listener to be an active participant, even while commuting or washing dishes.

### 6.1 Audio-Only Gamification

Gamification in audio requires relying on the listener's imagination and reaction time.38

**Table 4: Audio Game Mechanisms**

| **Game Mechanic** | **Description** | **Example in Ovi Context** |
| --- | --- | --- |
| **Stop the Bus** | The Teacher tells a story with deliberate errors. The listener is challenged to mentally "shout stop" when they hear one. | Sarah: "So I went to the station and *buy* a ticket..." (Listener should spot the tense error). 40 |
| **The Mystery Sound** | Play an SFX and have the listener guess the action/object. | Hiro: "Is it... rain?" Sarah: "No, listen closer.". 41 |
| **Odd One Out** | Teacher lists three words; listener identifies the outlier based on stress or vowel sound. | Sarah: "Banana. Canada. Camera." (Identify stress patterns). 39 |
| **Shadowing Challenge** | A sentence is played at slow, medium, and fast speeds. The listener must repeat it perfectly in sync. | "I'm looking forward to it." (Speed up progressively). 42 |
| **Roleplay Gap** | One side of the dialogue is silenced. The listener acts as Hiro. | Sarah: "How are you?" Sarah: "That's good to hear!" (Listener fills the silence). 43 |

### 6.2 Community Loops

To extend engagement beyond the audio file:

* **The "Japanglish" Hunter:** Encourage listeners to send in photos or stories of Wasei-eigo they encounter in the wild. Sarah and Hiro discuss the "Submission of the Week" in the intro.44
* **Walking Workshops:** Explicitly instruct listeners to move. "If you're walking to the train right now, walk to the beat of this sentence: da-DA-da-DA" (stress timing practice). This links motor cortex activity with language processing.36

## 7. AI Production Pipeline: Prompt Engineering Strategy

To maintain a consistent weekly release schedule, Ovi English School can utilize Generative AI to draft scripts. However, raw AI output is often generic. "Prompt Engineering" is the art of constraining the AI to produce high-quality, character-specific content.45

### 7.1 The RACEF Prompt Framework

Effective prompts follow the **R**ole, **A**ction, **C**ontext, **E**xample, **F**ormat structure.46

### 7.2 Master Prompt Templates

#### 7.2.1 The "Script Drafter" Prompt (Chain-of-Thought)

This prompt uses Chain-of-Thought reasoning to ensure the pedagogical goal is clear before dialogue is generated.47

**System Role:** You are an expert ESL curriculum designer and audio drama scriptwriter specializing in Japanese-English interlanguage errors.

**Context:** You are writing for "Ovi English School."

* **Hiro:** Japanese learner, enthusiastic, makes Wasei-eigo errors, uses Japanese Aizuchi (Naruhodo, Ehhh?!).
* **Sarah:** Native teacher, Socratic, patient, warm.

**Task:** Create a 10-minute podcast script about the Wasei-eigo word: \*\*\*\*.

**Step 1: Pedagogical Analysis**

* Define the Japanese meaning of "" vs. the English meaning.
* Identify 3 common mistakes Hiro would make with this word.
* Determine the Socratic questions Sarah will use to guide him.

**Step 2: Script Generation**

* **Scene:** A realistic situation (restaurant, office, etc.).
* **Dialogue:** Write the dialogue using the "Sandwich" correction method. Include SFX cues in.
* **Humor:** Include one misunderstanding where Hiro says something awkward/funny due to the word choice.
* **Drill:** Create a "Listen and Repeat" section at the end.

**Format:** Standard Audio Script.

**Constraint:** Do not make Sarah lecture. She must ask questions. Hiro must use the reaction phrase "Naruhodo!" at the moment of realization.

#### 7.2.2 The "News-to-Dialogue" Converter

To quickly create content from current events.49

**Task:** Convert the provided news article into a dialogue script between Hiro and Sarah.

**Source Material:**

**Instructions:**

1. **Level Adjustment:** Rewrite the core news story to CEFR Level B1 (Intermediate).
2. **The Hook:** Start with Hiro misunderstanding a headline due to a complex vocabulary word.
3. **The Lesson:** Sarah explains the vocabulary word using the article as context.
4. **Tone:** Casual, chatty, not like a news broadcast.
5. **Output:** A 5-minute dialogue script.

### 7.3 Workflow Integration

1. **Ideation:** Use AI to generate a list of Wasei-eigo topics.
2. **Drafting:** Use the Script Drafter Prompt to generate the raw script.
3. **Human Review:** A human editor must check the "Japanglish" accuracy (AI sometimes hallucinates fake Wasei-eigo) and refine the humor.
4. **Voice Synthesis/Recording:** Send the script to voice actors or AI voice agents (e.g., ElevenLabs) using the Character Bible profiles.

## 8. Content Banks and Guidelines

This section provides the specific assets requested for immediate production use.

### 8.1 Comprehensive Mistake Bank (Script Seeds)

| **Category** | **The Mistake** | **The "Japanglish" Logic** | **The Correction/Lesson** |
| --- | --- | --- | --- |
| **Adjectives** | "I am boring." | *Taikutsu* (bored) is often translated directly. Confusion of -ing/-ed. | "I am bored." (Boring means you are not interesting). |
| **Verbs** | "I played with my friend." | *Asobu* (to play/hang out) covers all ages in JP. | "I hung out with my friend." (Play sounds childish/sexual). |
| **Nouns** | "I went to the reform." | *Rifomu* means house renovation in JP. | "Renovation." (Reform means political/social change). |
| **Food** | "It implies potato." | *Imi* (meaning/flavor nuance) confusion. | "It has a hint of potato." / "It tastes like..." |
| **Work** | "He is a salaryman." | *Sarariman* is standard JP for office worker. | "Office worker" or "Employee." (Salaryman is niche). |
| **Health** | "I will go to hospital." | *Byouin* covers clinics and big hospitals. | "I'm going to the doctor/clinic." (Hospital implies ER/Surgery). |
| **Shopping** | "Is this free size?" | *Furi-saizu* means "one size fits all." | "One size fits all." |
| **Tech** | "I need a consent." | *Consent* (from concentric plug) means power outlet. | "Outlet" or "Socket." (Consent means permission). |

### 8.2 Phrase Bank: Teacher Feedback & Guidance

**Table 5: Teacher Feedback Phrases**

| **Context** | **Phrase** | **Pedagogical Function** |
| --- | --- | --- |
| **Soft Correction** | "I see what you're trying to say, but..." | Validates intent while correcting form. |
| **Socratic Probe** | "If you say that to a cashier, what might they think?" | Encourages perspective-taking/pragmatics. |
| **Elicitation** | "It's close to 'mansion', but smaller. It starts with A..." | Scaffolding recall. |
| **Cultural Check** | "That works in Tokyo, but in London..." | Highlights sociolinguistic differences. |
| **Encouragement** | "That's a very logical mistake! English is just weird." | Lowers affective filter; blames the language, not the learner. |

### 8.3 Structure Template (Markdown)

Copy this template for every new episode project.

# Episode [Number]:

**Topic:**

**Goal:** Listeners will distinguish between [A] and.

## 1. Cold Open (0:00-0:45)

* **SFX:** [Establish setting, e.g., busy street]
* **Hook:** Hiro shouts something embarrassing (e.g., "Help! My hip is broken!" meaning 'buttocks').
* **Cut to Theme Music.**

## 2. Intro (0:45-1:30)

* **Sarah:** Welcome back to Ovi English School.
* **Hiro:** Today I am [Emotion].
* **Context:** We are at [Location].

## 3. The Skit (1:30-3:30)

* *Key Moment:* Hiro makes the mistake. Sarah reacts (Aizuchi/Confusion).

## 4. The Breakdown (3:30-6:30)

* **Sarah:** "Stop! Hiro, let's look at that word."
* **Analysis:**
  + What Hiro said:
  + What Hiro meant:
  + Why it's wrong (Japanese logic):
  + The Correction:

## 5. Interactive Drill (6:30-8:30)

* **Sarah:** "Listeners, now you try."
* **Drill 1 (Slow):** [Phrase]...
* **Drill 2 (Fast):** [Phrase]...
* **Shadowing:** [Complex sentence]...

## 6. Outro (8:30-10:00)

* **Cultural Nugget:** [Fun fact related to topic]
* **Sign-off:** "Don't be afraid to make mistakes!"

## 9. Example Script: "The Salaryman Situation"

**Title:** Episode 12 - Are You a Salaryman?

**Topic:** Job Titles & Wasei-eigo

**Target:** Correct usage of "Salaryman" vs. "Office Worker"

**Sarah:** (Warmly) Hiro! Over here! I’m so glad you made it to the networking party.

**Hiro:** (Out of breath, excited) Sarah! Wow, so many foreigners here. My **tension is high**!

**Sarah:** (Laughs) Your energy is high, you mean. If your tension was high, you’d be stressed out!

**Hiro:** Ah! Yes! High energy! I want to make many friends.

**Sarah:** Well, let me introduce you. This is Mark. He works at a bank.

**Mark (Guest Voice):** Nice to meet you, Hiro. What do you do?

**Hiro:** (Confidently) Nice to meet you, Mark. I am a **salaryman**.

**Mark:** Oh. Uh... cool. So, you... really like your salary?

**Hiro:** (Confused) Ehhh? Of course I like salary. But I mean... I work in office. Suit. Tie. Commute. Salaryman!

**Sarah:** Okay, Mark, give us a second! (To Hiro, whispering) Hiro, come here.

**Sarah:** Hiro, do you know what "Salaryman" sounds like to an American?

**Hiro:** It sounds like... a professional man? Like Superman?

**Sarah:** (Chuckling) I wish! It actually sounds a bit strange. It sounds like a man who only cares about money. Or maybe a specific type of tired Japanese worker. We don't really use that word in English.

**Hiro:** **Uso!** (No way!) But it is an English word! Salary. Man.

**Sarah:** It’s *Wasei-eigo*, Hiro. Made in Japan. If you tell Mark you’re a salaryman, he might think you are a character from an anime.

**Hiro:** **Naruhodo...** (I see...). So what should I say? "I am a business warrior"?

**Sarah:** Definitely not! Just say "I’m an office worker" or tell him your department. "I work in sales."

**Hiro:** "I work in sales." Okay. Not "Salaryman."

**Sarah:** Exactly. Ready to try again?

**Hiro:** Yes. I will engage my **reveng-** I mean, I will try again!

**Sarah:** (To Listener) Did you catch that? Hiro used "Salaryman," which is classic Japanglish. In the next section, we’re going to practice how to introduce your job correctly.

## 10. Conclusion

The "Ovi English School" project stands on a solid foundation of pedagogical theory and market need. By addressing the specific "pain points" of Japanese learners—namely Wasei-eigo and the fear of errors—through a humorous, character-driven audio drama, the podcast creates a safe space for acquisition.

The keys to success identified in this report are **Structure** and **Consistency**. The 10-minute modular script structure ensures the content is digestible and pedagogically sound. The detailed Character Bible and Prompt Engineering templates ensure that whether written by humans or assisted by AI, the voices of Hiro and Sarah remain authentic guides on the learner's journey. By implementing the "Theater of the Mind" engagement strategies and the specific feedback loops outlined here, Ovi English School is poised to become a high-impact educational resource.

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